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VARIETY

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STARS' DEMANDS DIZZY FILM BIZ

Telemeter to Invade Two Cities; Exhib Coin in Closed-Circuit Runs

By FRED HIFT

Sidestepping any long delay in the authorization of toll-tv, and anxious to find a way of living with the exhibs, International Telemeter Corp. is currently mulling installation of its Telemeter coin-box-tv system in two middlesize towns later this year. It'll be a closed-circuit affair with exhib-led syndicates shouldering installation costs in both instances.

Plans for the projects are well advanced and were actually initiated under the prodding of theatremen. Telemeter equipment would go in on a permanent basis. At the same time, it'd provide an excellent indicator of the public's willingness to pay for tv events. Closed-circuit installations aren't considered practical for key cities but are seen as a possible answer to subscription-video problems in the small town markets.

In disclosing this in N. Y. last week, Paul MacNamara, Telemeter v.p., estimated the cost of bringing the necessary lines to an individual home at about $100. The viewer would rent the coinbox and pay a nominal installation charge.

Since the system in both towns would be closed-circuit, and would thus not interfere with regular telecasting operations, it would not require any go-ahead from the Federal Communications Commission which has yet to rule on the commercial application of over-the-air pay-as-you-see tv.

The larger of the two cities where the Telemeter installations are planned is in the midwest, has a population of around 100,000 and two advertising-supported tv sta-

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You Gotta Quit Shovin' 60-Year-Olds Around; It Breaks Up the Band

San Francisco, May 3.

Kid Ory, 60-year-old trombone player, bandleader and author of "Muskrat Ramble," got into a hassle with his 66-year-old bass player, Ed Garland, at the Hangover Club last week over the classic question of money.

Garland shoved the Kid and the Kid fell off the bandstand onto the bartender, fracturing several ribs. As result, he was off the job with trombonist Skipp Morr substituting for several days. Club operator Doc Dougherty, tired of advertising Kid Ory's band without Ory, cancelled the date entirely and booked in Jack Teagarden's group, which opened at the end of the week.

Ory and Garland have been working together for some 40 years and this is their first battle. Ory has been house band at the Hangover for most of the past year and a half.

Chi Cops Nix Subtitles; Can't Spot Obscenities

Chicago, May 3.

The Chicago Police Censor Board has ruled that hereafter no foreign features will be passed on the basis of subtitles alone. From now on, all imports must be reviewed by policemen who understand the language spoken in a foreign film.

Ruling came about as a result of a recent hassle over a Polish picture, "Five Boys From Barska Street," yanked by Police Commissioner Timothy O'Connor after he received complaints that the film contained obscene remarks. Pic had been cleared on the strength of subtitles.

RCA's Billion-$ '55 Pace; See Tint Big Push By Xmas

In RCA's view, a $500 color television receiver may be possible "in perhaps a year or two," but at the moment the company has its sights set on $795-$895 tint machines (see details below). This and other disclosures were made at the annual stockholders' session yesterday (Tues.) in New York.

Amid a comparatively placid gathering of the shareholders at NBC's huge Studio 8H, nothing could top in news value the financial picture covering RCA's first quarter, moving at a $1,000,000,000-per-annum pace.

At the stockholders' meeting last spring RCA board chairman David Sarnoff crystal-balled a billion dollar gross in sales of prod-

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Many Leave Yucca Flat As A-Bomb Operation Miscues

Las Vegas, May 3.

Television is sticking it out to the bitter end on "Operation Cue," or "Miscue," as its been tagged by the frustrated and weary network personnel here. Although the A-Bomb shot has been postponed a total of eight times, covering an entire week, and still isn't definite for tomorrow (Wed.), the networks are keeping skeleton crews and equipment on hand for the big blast, whenever it comes.

Most of the top names, however, have returned to home base after a week of waiting, leaving a couple of men to report the shot itself when it occurs. Dave Garroway,

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CAPITAL GAIN NO WAGE SUBSTITUTE

By GENE ARNEEL

Some New York film executives who have a loud voice in approving budgets for Hollywood production programs are moaning over a situation that has developed into one of the biggest migraines for independents and major film companies alike—that of casting.

The top name players either aren't available for a certain new film because of other commitments or the payoff they're demanding has the studios in a tizzy. An in-demand and hard-to-get roster ad libbed by one N. Y. v.p. includes Cary Grant, Audrey Hepburn, Gary Cooper, John Wayne, Grace Kelly and Marlon Brando. There are many other screen luminaries who might be added, of course, to the in-demand list, but for the most part they're either on their own with personal corporate setups or already have studio ties.

Examples of the latter group are Bing Crosby, Bob Hope and Dean Martin and Jerry Lewis, who emote only on the Paramount lot. Grace Kelly is a Metro pactee but has done outside work on four pictures on loanout.

The Gotham v.p. said that while these names came to mind, the fact is that nearly every sought-after

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'Escape Clause' In SAG TV Ban?

Film tradesters on both Coasts figure they've found a possible loophole in the recent Screen Actors' Guild edict barring the for-free appearance of performers on film clips to be shown on sponsored television programs. Initial reaction to the SAG ruling was that the publicity values of such video exposures would be lost. That is, unless the players were to be paid.

Now, though, sharp-eyed readers of the fine print believe there's nothing in the SAG ukase to prevent a producer or pic owner to work in telepic for the purpose of

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Sarnoff on Communism

RCA board chairman David Sarnoff told stockholders yesterday (Tues.) that he personally submitted to President Eisenhower at the White House last month a memo on a "Program for a Political Offensive Against World Communism" which would be made public shortly. Understood it's a 35-page tract. Gen. Sarnoff also had a word or two about a $500 tv color receiver.

Other details of stockholders' meeting on this page.

Vegas' Nevada Signs 'Dolls' With B'way Cast to Offset $50,000 Headliner Fees

"Spending $50,000 a week for a single performer can only lead to destruction," according to Sid Kuller, producer at the Royal Nevada, Las Vegas. As a result, he'll attempt to revive the musical comedy policy in that town by the staging of "Guys and Dolls" with the original Broadway cast. Kuller has already pacted Vivian Blaine, Sam Levene, Robert Alda, B. S. Pully, Johnny Silvers, Nedda Packer, Tom Pedi and Tom Ahearne, and deal is pending with Stubby Kaye. Only one of the original leads not pacted for the Las Vegas revival is Isabelle Bigley. Her role will be taken by Maureen McNally.

The cafe edition will cost in the neighborhood of $55,000 weekly. For that there will be reproductions of the original sets and costumes. Onna White will recreate Michael Kidd's choreography. Show will start Aug. 9 for an initial six-week period and then there will be three two-week options. Deal was initiated by Manny Frank, Coast agent and husband of Miss Blaine. Both he and Kuller are presently in New York completing details on the showing.

Kuller says that Las Vegas has initiated the slogan of being "Show Town, USA." Therefore, he says, "let's have some original Broadway shows here." He's now working on the rights of "Wish You Were Here" and is shopping around for other properties. Kullers agreed that there had been attempts at other musicals in Las

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Gary Crosby & Satchmo 2-Act for TV and Vaude

Gary Crosby, Bing's son, is set to become the theatrical partner of Louis (Satchmo) Armstrong. The duo have been signed for the Ed Sullivan video show for May 15 and will play a two-weeker at the Chicago Theatre, Chicago, May 27 The pair had previously teamed on the Decca disking of "Kokomo" and "Struttin' With Some Barbecue."

The second-generation crooner has hitherto confined his show biz efforts to disking, having recorded with his father. Recently he made his network video bow on the Jack Benny show, and from his wax session with Satchmo, he's expanding into vaude.

20th-Fox's 175G Bonus to Advance Releasing 'Itch'

An additional $175,000 is being paid by 20th Century-Fox in order to move up the release date of its film version of "Seven Year Itch" from next Feb. 1 to this June 1. That boosts the total the studio will have paid for the rights to the George Axelrod comedy to $430,000.

The extra return from the film deal is being split under the standard terms for picture sales. That is, after deducting the agent's commission, 60% goes to the author and 40% to the legit production,

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McCarthy's 20-Min. 'Act' Too Short But SRO at $2.50

Minneapolis, May 3.

With the 1,850-seat house scaled at $1.50 to $2.50, including tax, U. S. Senator Joseph R. McCarthy "played" a one-nighter at the local legitimate Lyceum to complete capacity.

How the gross was split or whether the Senator came here for a flat sum was not divulged by the Conservative Citizens Committee which sponsored the "attraction" and which rented the house outright on a four-wall basis for it.

In its report the Morning Tribune commented that that McCarthy's speech at the theatre lasted less than 20 minutes "and its length apparently disappointed many of the 1,850 spectators who paid from $1.50 to $2.50 for seats."

Many-Mediumed Hayward Hails 'Excitement' of TV; Plans Fall Stage Musical

Take it from Leland Hayward: "A good story's worth repeating because there are so few of them." This, he states, is the reason why a certain property can be done over and over again, with success, and even in different mediums, such as the pieturized translation of the tv-er, "Marty."

"Look at 'Gone With the Wind,'" advises the producer. "It has been reissued many times and always does great. Because of the story. The same obtains with 'Oklahoma' on the stage and now as a picture."

Hayward is tied up with picture work at present, but will present a new legiter next fall, this to be a musical by Betty and Adolph Green with Jerome Robbins directing. It's untitled as yet. But, Hayward acknowledges, he has the greatest fondness for tv.

"This is the medium that has the greatest excitement," he commented in N. Y. last week. "It must be live television, of course. But consider the audience, such as the 66,000,000 people who watched 'Peter Pan,' watched it as it actual-

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Cannes Film Fete Into Second Week, With 'Marty,' 'Rock,' 'Brawl' Scoring Best So Far; Large U.S. Delegations

By GENE MOSKOWITZ

Cannes, May 3.

Cinema, sun and celebrities are making this a solid-core pic manifestation as the Eighth Cannes Film Festival enters its second week. In-season updating has also led to public tix buying for the various shows, plus a bustling interest in celebs who are constantly mobbed. Although East and West countries are solidly entrenched, and many of the pix have militant or touchy subjects, incidents are rare and fest is unrolling peacefully. U. S. industry turnout, both in production and exhib brackets, is keeping pace with the name attendance. At this writing it looks like this year's fete had reached high for Yank interest.

Quietus was only marred by the "Carmen Jones" (20th) squabble which finally ended with the music publishers giving in and allowing a showing here with the stipulation that it be out of competition and barred to the press. Its screening is set for the last night, and keeping out working scribes probably will be impossible.

The Yugoslavian entry, "Kvavi Put" ("The Bloody Route"), a Yugo-Norwegian coproduction, has been yanked, probably for its political content, which deals with the last war. An Anglo pic, "The Prisoner," was turned down by the festival for the same reasons since it treated the dilemma of a Cardinal in an Eastern country who is arrested and interrogated for supposed defection in thought and action. Anglo scribes, who have seen the Alec Guiness starrer, feel it might have been in for a prize. Paradoxically, of the nine pix shown to date two were definitely propagandist and nationalist in viewpoint. They had other compet-

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'CAT' AND 'SAINT' TOP PULITZERS FOR '54-'55

Tennessee Williams and Gian-Carlo Menotti copped the major drama awards of the 1954-55 season. Williams got the nod for his drama, "Cat on a Hot Tin Roof," while Menotti was accoladed for his opera, "Saint of Bleecker Street."

Chosen last month as the best American play and musical by the N. Y. Drama Critics Circle, "Cat" and "Saint" won the 1955 Pulitzer prize awards for drama and music last Monday (2). It was the second Pulitzer award for both Williams and Menotti. Former received the award in 1948 for "Streetcar Named Desire," while the latter took the prize in 1950 for his opera, "The Consul." The drama and music awards were $500 each. William Faulkner got the nod for "A Fable," in the fiction category.

Williams is also a three-time winner of the Critics Circle award.

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REBUTS BILLY GRAHAM

Crack That Life 'Empty' in Hollywood Draws Statistical Reply

Hollywood, May 3.

Evangelist Billy Graham's blast at Hollywood and its people, following the Susan Hayward incident, was stoutly blown down by Lou Greenspan, executive secretary of the Motion Picture Industry Council, who took to the air twice in one day to defend the industry. Graham, in Scotland, was quoted last week as saying that life in Hollywood is "empty," and he wasn't surprised at actress' action.

Greenspan dug into actual figures and statistics to refute evangelist's soundoff, pointing out that 78% of all film workers are married, 70% have never had divorces and 61% attend religious services regularly. In conclusion he said:

"It may be somewhat disconcerting to those who are won't to criticise and point a finger at Hollywood and its people to discover that the facts and figures do not bear out the questionable moral and spiritual stability of the motion picture people as a whole."

Eric Johnston Confirms State Dept. Interest In U.S. Pix Going to USSR

Eric A. Johnston, president of the Motion Picture Assn. of America, confirmed in N. Y. Friday (29) the U. S. State Department is in favor of sending Hollywood pictures to Russia. That the Government had taken this position of wanting Yankee pix behind the Iron Curtain was reported by VARIETY about six months ago but the matter has been dormant since.

Johnston's confirmation was in the form of a brief statement which he made at a meeting with film company presidents and other top pic execs. He touched upon the matter briefly, merely report-

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Postmortem Book Will Be Monument to Joe Laurie Jr

Jerry Lieberman, young comedy writer to whom the late Joe Laurie Jr. took a fancy in the latter's twilight years—he didn't know it, of course, because the author-comedian's end, just a year ago, came so suddenly—has authored a comedy book, which will be a tribute to the veteran vaudevillian. It's titled "All Over But the Laughing," which Popular Library has as a paperback anthology.

Lieberman has culled 900 gags, from the 40,000 in the gag files he was willed by Laurie, and put them together in book form.

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Frisco Preps For UN's 10th Anni

United Nations, N. Y., May 3.

San Francisco is going to put on the dog for the United Nations when the 10th anniversary of the founding of the organization is celebrated there for a week, June 20-26. That was the promise here on a flying visit, chiefly to tighten liaison between headquarters here and the local Mayor's Committee on the Coast, by Pacific Gas and Electric's Robert Gros, a public relations man who heads the UN celebration committee in the Golden Gate town.

Gros got the correspondents into a huddle, while here, and got most of them really steamed about the forthcoming Frisco shindig. He has the San Francisco Press Club set its entire building aside for the press and radio-tv people who will come from here. In addition, the Cecil Hotel, adjoining the Press Club, has been reserved for press-radio-tv corps from the east.

Special arrangements are being made for press, radio and tv facilities—as well as still photogs and newsreel cameramen—in the basement of the Veterans Building which adjoins the San Francisco Opera House where the main doings will hold forth. There will be formal state dinners, luncheons and receptions galore, special cultural events headed by a special concert by the San Francisco Symphony Orchestra, and, according to Gros, various other attractions especially scheduled for the correspondents' corps.

Trust Accord Easing Haulers' Legit Hold? Union Still Fighting

Broadway managerial circles are taking a wait-and-see attitude on the effect of the antitrust consent agreement reached last week by the Government and the New York theatrical hauling firms. The trade figures it's significant that the teamsters union is not a party to the agreement and is still the defendant in antitrust suits by the Dept. of Justice.

Feeling in legit is that if price-fixing, allocation of customers and exclusion of independent trucking firms will actually be ended by the agreement, the major effect is likely to be in television, where the volume of hauling is many times greater than for Broadway shows. When the Government's antitrust suits were orignally filed, nearly two years ago, the trade attitude was that the move largely reflected the greater volume, financial scope

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Damascus' Civic Pride

Damascus may have been a "wicked city" in Biblical times, but it isn't going to be called that when Metro's "The Prodigal" hits Syria.

There are frequent references to the bad character of Damascus in ancient days spotted throughout the pic. In deference to Syrian sensitivities, and the local b.o., Metro is eliminating every one of them in prints going to Syria.

Thumbing Back Around 1908

In the third year of VARIETY's existence it was making itself felt as a forum for actors' gripes. (That would be 1908-9). The battle of the sexes is as nothing to what the actors versus the managers went through. VARIETY's Artists' Forum was loaded with actors' squawks against theatre bosses peremptorily cancelling them, cutrating them, losing them after the first matinee, laying them off on whim, and the like. This was the era of "don't send out your laundry until after the first matinee."

'Variety's' Cartoonist

Leo Carrillo, the veteran actor, who in the 1907-8 period took ads in this paper bragging he was "the only authentic American Chinese"—he did that kind of an act—was also VARIETY's first cartoonist. Founder Sime Silverman stopped using the cartoon, or any other illustration, unless it was a paid ad. But for a while Carrillo's cartoons were an editorial feature, usually gibing Keith and Albee and plugging William Morris' "independent" circuit, which seemed never to have less than 25 weeks to offer. This was a good weapon against the established circuits whose "solid season's time" (40 weeks and more) gave them the trading advantage over acts and agents.

Sime had established the New Act department and since the farflung web of vaudeville circuits frequently booked blind from the VARIETY reviews it was a great obligation that the staffers exercise sound judgment.

Songwriter Harry Von Tilzer was then showing at Proctor's 58th St., singing his own medley, and Gus Edwards Music Pub. Co. was billed as "The House of 'School Days'," plugging the Avon Comedy Four in a payola-type ad, singing Leo Edwards' "That's What The Rose Said To Me" and Gus' new one, "The See-Saw Song." Act then comprised Smith & Dale, plus Coleman & Goodwin.

A forerunner of talkie rights infringements was Harry Lauder's ad complaining about a U.S.-made "singing animated picture" infringing on "the Chronophone movie I made for the Gaumont Co. of France."

Early Film Omen

Sime editorialized in 1908 that vaudevillians shouldn't get panicked, at least not for now, because "so many panicky vaudeville managers were converting their theatres to 'store shows'." However, there was cause for concern, because Keith and Proctor, with three houses in Elizabeth, Newark and Manhattan had gone over to "picture places."

Sime's brother-in-law, Charlie Freeman, came on the paper and signed his reviews *Dash*. He was later a top Keith booking agent, and is now with the Interstate Circuit in Dallas. And one of the few times Sime indulged in staff personalities was printing a picture of John J. O'Connor (later *Wynn*), as "Manhattan representative in charge of circulation." It was explained that the single-col. cut was published for purposes of identification.

William Rock and Maude Fulton, latter to become a Broadway playwright, headlined the Palace in '08 and whammed 'em. Songsmiths Junie McCree and Jack Norworth dittoed and reviewer *Dash* noted "neither did the tiniest bit of songplugging." Ethel Levey was a big hit at Proctor's 58th St.

Willie Hammerstein was readying the 11th season of the Victoria Roof for June 1. He had dropped calling it the Paradise Gardens—just Hammerstein's roof. The great showman conceived the first "airconditioning." He kept the elevator heated, and the moment they stepped out of the lift, onto the roofgarden, the customers invariably noticed "my, how cool it is up here."

Rush (Al Greason) didn't think much of Eddie Foy's new act of burlesque imitations, unveiled at the Orpheum, Brooklyn, but Chi office manager Frank Wiesberg liked J. C. Nugent's new act, "The Rounder," at the Star, Chicago. Walter C. Kelly ("The Virginia Judge"), uncle of today's Grace Kelly, sailed May 2, 1908, to fill engagements in England, Ireland and Scotland and in a paid ad bade "a fond goodbye to all friends and wellwishers."

Like many legiters, William Courtney invaded vaude and his dramatic sketch, "Peaches," was a hit at Hammerstein's. So were Alice Lloyd and Ben Welch, the latter the Hebrew comedian who was now doing Italian characterizations. VARIETY noted "The Hebrews are being replaced on the East Side by Italians mostly," in relation to the fact that Yiddish vaudeville was moving up to 116th St. and 5th Ave., in a new building on property owned by the Ancient Order of Hibernians (referring to the Mount Morris Theatre). Nance O'Neill's vaudeville flyer at Proctor's 5th Ave., was an 18-minute dramatic sketch titled "The Jewess."

Julian Eltinge, the female impersonator, was forsaking skirts and vaudeville for a legit play, about a youth masquerading as a girl in a seminary. It sounded a lot like "Charley's Aunt."

Mimic Cecilia Loftus returned to vaudeville at the 125th St., and Arthur Hopkins, later the Broadway producer, was offering the "A Dip of Death," from the Ringlings' Circus, as a thriller for parks and fairs. He also was managing the Russian Court Orchestra, in case your tastes were more aesthetic. But, also just in case your tastes were even more mayhemesque than the Ringling excerpt, you could also book "The Suicide Seeker," showing the Gadbins diving to death; the most startling high diving act ever performed."

Cherry Sisters

"The person who wrote it is not deserving of the name of a man but is instead a contemptible cur," said the Cherry Sisters in a vox pop to VARIETY, denying that they advertised themselves as "The Worst Show On Earth." "We have always advertised our act as one of the best and we would not be far from the truth if we said the best "

Again Point Up TV For Screen Stories; $50,000 For Altman's Teleplay

Television as source material for feature films is moving into the big time. Metro reportedly paid out $50,000 for "Operation Home," a teleplay set for exposure on CBS-TV's "Studio One" on May 30. Coin shelled out by Metro is surprising in light of the fact that the author, William Markham Altman, is a comparatively unknown tv scripter. He's assistant producer of the "Studio One" show.

Metro is becoming one of the most active buyers of tv dramatic properties. This is the company's third purchase in the period of about two months. It previously acquired the Theatre Guild-U.S. Steel's "The Rack," which will be known as "Court Martial" in the film version, and "Fearful Decision," another Guild-Steel entry.

Importance of tv scripts as possible film properties is pointed up by the fact that studio story editors are getting advance looks at teleplays similar to the policy followed on plays and books. "The Rack" was bought by M-G previous to its airing as was "Operation Home."

STOLZ'S 'SIGNORINA' IN GERMAN WORLD PREEM

Nuremberg, April 26.

Robert Stolz's latest musical, "Signorina," had its world preem here last Saturday (23), with the composer conducting. First-night aud was enthusiastic and press reviews were unanimously excellent. Operetta, in two acts (11 scenes), has a libretto by Per Schwenzen and Robert Gilbert, with lyrics by Gilbert and music by Stolz. Locale is present-day Capri, with story concerning a love affair between an American yacht captain and a local girl.

Real draw of the show is the isle of Capri, with its international set, its tourists, winegrowers, etc. There is very little book and a lot of music, plus a large amount of dancing. It's a big, lavish show, with lush sets and costumes. Story can be translated easily, and show looms as the first musical produced in postwar Germany that is likely to be presented in other countries.

WHAT WAS B.O. WILL BE AGAIN

Massed Exhibs to Invade East?

Minneapolis, May 3.

North Central Allied at its annual convention here this week is laying the groundwork for what it hoped would be a "crusade" of an army of exhibitors to swoop down on the film companies' homeoffices in New York.

If victory is denied, the "army" would then march on to Washington in quest of federal government allies.

Current convention is resolving itself into a mass denunciation of film company "greed as evidenced by recordbreaking earnings while many small exhibitors are being driven out of business."

Confusing Postscript

Minneapolis, May 3.

Ted Mann is spending $125,000 to facelift his 400-seater World He's installing an entire new glass exterior, new airconditioning and lighting, new wide seats, new projection equipment, waterfall stage drapes, an enlarged general lounge and new powder room, carpeting, a seamless wide screen, redecorations generally and additional seats. Theatre has been a highly profitable operation.

Bennie Berger, who has been saying he has turned "pessimistic" regarding exhibition's future and he wants to sell his 14 theatres, is forking out approximately $50,000 on a new front, lounge and foyer, carpeting and decorations at his Gopher.

Allied's Ace: Single Out One Sales Chief, Give Him Judo Treatment

Despite its moves to bring about Government regulation of film rental charges, Allied States Assn. has another ace up its sleeve before it goes to Washington. The plan, colloquially expressed by an Allied leader, would be "to break the back of one sales manager."

In essence, the idea calls for singling out one sales chief and giving him so much trouble in the buying of his films that the sales manager will either "have to be fired or change his policy." Apprised that it might be considered a "conspiracy," the Allied leader said that nothing could prevent exhibitors from refusing to accept the terms offered them by a film company. "Maybe this is the only way we can hurt them—through their pocket books. If we succeed in harassing one sales manager enough, perhaps the others will look up and take notice. Before giving in to some of the terms the film companies are asking, I'll turn my theatres into grocery stores. If I have to go down, you can be sure at least one of the sales managers will be out too.

"Don't worry about all exhibitors following the policy if it's decided upon. We have a way of keeping all theatremen in line. If we decide to go after one sales manager, you can be sure that all exhibitors will cooperate. The theatres of this country are in a desperate position because of the high terms demanded by the film companies."

'Fugitive' Producers Financing Another Offbeat Film at 100G

Several individuals who teamed to produce "The Little Fugitive," an offbeat film released two years ago, have again joined together in a corporate relationship to turn out a fresh venture tagged "The Match." Financed by a limited partnership, it has a tentative kitty of $100,000. However, the papers note that "additional limited partners may be admitted until final production costs have been met."

Partnership, known as Spire Production Co., is headed by Morris Engel and Ruth Orkin as general partners. Engel was co-producer, cameraman and one of "Fugitive's" three directors while Miss Orkin shared directing chores with Engel and Ray Ashley.: Largest con-

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Pre-Publication Buy Of Alec Waugh Novel

"Island in the Sun," an unpublished novel by Alec Waugh, has been acquired by 20th-Fox for a reported $120,000. It's a drama set against a West Indies background.

The Waugh book will be brought out by Farrar-Straus. "Island in the Sun" also is a choice of the Readers Digest Book Club.

HOUSTON AND OIL

Columbia Film To Show Bad Bootleggers Get Comeuppance

Houston, May 3.

Columbia Pictures this week begins shooting of "The Houston Story" here. Lee J. Cobb, Edward Arnold, Barbara Hale and Frank Jenks are coming in for acting chores in the story of how Houston whips down a bootleg oil mob that tries to move in.

All footage will be filmed in or around Houston, with no studio shots slated. Shamrock and Warwick Hotels, City Hall, and nearby oil fields will be shot for the flick which is to deal with Houston as it is today.

Script is an original by Robert Kent. William Castle is directing, Sam Katzman is producing. Little theatre groups hereabouts will provide most actors for the bit parts and extras. Local redheaded thespian Carolyn Richter is slated to have what's described as "a meaty minor role."

'Marty' Started As Artie, Now Going To Top Situations

United Artists is undertaking to segue "Marty," Ernest Borgnine starrer, into the bigtime. Film originally was slated for slow, art circuit exposure, the point being to build word-of-mouth.

However, showing in initial art dates led to the decision over the past week to give larger houses a whirl with bookings set in Detroit, Houston, Chicago, San Francisco and other locations. These, for the most part, will be "middle-sized" first-runs, seating in the area of 1,800. One major showcase is the Chicago Theatre, Chi, but here the pic will have stageshow support.

"Marty" was given its N. Y. launching at the 560-seat Sutton Theatre, which usually plays offbeat and imported product. The gross for the first three weeks is figured at over $60,000, highest in the history of the house for a similar period. Opening day's business at the Sutton was soft, improved some the second day and hit the capacity mark the third.

Warner Execs to Japan

Wolfe Cohen and John J. Glynn, president and veepee, respectively, of Warner Bros. International, are in Japan to attend the company's Far Eastern sales meeting.

Conclave, which will run for a week, got under way May 1.

NEVER BEFORE SO MANY REMAKES

Hollywood, May 3.

There's nothing new about Hollywood remakes, but the concentration on them this year is indicative of studio determination to make every dollar count. In each case, there's no purchase price to be paid and, most importantly, each of the properties in question is a piece of tried and true merchandise that's virtually guaranteed to please.

Rejuvenation process is being spearheaded at Metro, where the remake agenda is led off by "Ben-Hur," one of the most important of all silent pix. Sam Zimbalist is handling production reins on the new version, with Sidney Franklin slated to direct. Also on the studio's schedule: "San Francisco" (musical version), to be produced by Nicholas Nayfack, with Howard Keel being considered for the role originally played by Clark Gable, "Peg O' My Heart," recently re-activated, to be produced by Joe Pasternak with Debbie Reynolds and Edmund Purdom starred; "Robin Hood" (musical version), to star Howard Keel and Jane Powell, with Jack Cummings to produce and Stanley Donen direct; "The Barretts of Wimpole Street," which Sidney Franklin will direct for producer Sam Zimbalist; and a more-or-less remake of "Waterloo Bridge" to be titled "Gaby," in which Leslie Caron will star for producer Edwin H. Knopf. Metro, incidentally, has "Kismet" going into production shortly; film, however, is adapted from the Broadway legit production and is not a remake of studio's same-titled Ronald Colman starrer of a decade ago.

Paramount has "The Covered Wagon," another biggie from the silent era, on its remake sked. Announced for the upcoming version have been producer Irving

(Continued on page 16)

Buena Vista Distribution Costing Disney 15%—Deemed Very Low

Buena Vista, Walt Disney's releasing subsidiary, has managed to cut the cost of distributing a film to the unusually low level of 15% of rental gross, according to insiders. This is in contrast with the releasing deal Disney had with RKO until the formation of BV a couple of years ago.

RKO took 22½% as distribution fee. But since the company shared in ad and print costs, its actual cut was 18% to 19%. The cost to Disney was another 4% to 5%, considering maintenance of the producer's sales supervisory N. Y. office headed by Leo F. Samuels.

LEON GOLDBERG'S DUTIES

Absorbing Work of Bollengier (Now Out of Films)

Leon Goldberg, United Artists' financial vice-president, expectedly will absorb the post left vacant with the bowout last week of A. E. Bollengier. Later, who was treasurer, switched to an exec post with Railway Express.

Goldberg's position at UA is a unique one because of the UA operation. Since the company is a financial participant in almost all of its releases, a separate monetary deal is set up for each of them and Goldberg has a part in it. This, of course, is in addition to the money matters relative to straight distribution.

Senator Wiley Rues Exporting Of 'Brutal' Films

Burlington, Wis., May 3.

Some Hollywood films are being sent overseas to make a "greedy profit," although they do this country harm in foreign nations and should never be exported, Senator Alexander Wiley (R., Wis.) told a "May Day—Loyalty Day" celebration here Sunday (1).

Wiley, ranking Republican member of the Foreign Relations Committe, is a longtime friend of the film industry and had good things to say about it in his talk, but hinted at possible Federal censorship

(Continued on page 13)

'Desert' Big O'seas

Although the foreign market usually yields about 40% of a film's total distribution gross, Walt Disney is drawing the heftiest slice of "Living Desert" coin from overseas.

"Desert" grossed about $2,500,000 in the domestic market and is taking close to $3,700,000 from foreign.

Samuels is still operating with a limited staff, having taken on only a small number of extra sales reps to handle the distribution job. Having lopped distribution costs to 15% is well-regarded in the trade since many independent producers pay in the area of 30% for this service. BV, however, is equipped to handle little more than one picture at a time.

The way the outfit is set up, it's capable of selling 95% to 96% of all income accounts in the initial blanketing of the country. Balance of the low-income theatres can be reached eventually, it's related.

BV, meanwhile, is raking in tall coin with its current release of "20,000 Leagues Under the Sea." It's shaping as the biggest moneymaker in Disney's history, with domestic distribution income now figured at close to $9,900,000.

National Boxoffice Survey

Biz Continues Offish; 'Jungle' Again Tops, 'Violent' Second, 'Star' Third, 'Eden,' 'Slipper' Next

Business at firstrun spots over the country covered by VARIETY continues offish in current stanza, with a shortage of strong product blamed mostly for spotty to dull situation. Many key cities had to contend with warm, spring weekend weather, it being the first this year where potential patrons could get outdoors two days in a row.

"Blackboard Jungle" (M-G) is holding in No. 1 spot for second week in succession, with a number of new playdates naturally helping. Second money goes to "Violent Saturday" (20th) although it was quite spotty and enjoyed few big dates.

"Man Without Star" (U), which was seventh last week, is pushing up to third position. "East of Eden" (WB), second a week ago, is winding up fourth, money coming mainly from extended-run engagements.

"Glass Slipper" (M-G) is slipping to fifth spot as against fourth last session. "Cinerama" (Indie) is taking sixth place while "Strange Lady in Town" (WB) is winding in seventh.

Eighth position is being captured by "Man Called Peter" (20th), a big drop from its third rating of a week ago. "Run For Cover" (Par), fairly new, is winding up ninth. "Purple Plain" (UA) rounds out the Big 10 list.

"Shotgun" (AA), "To Paris With Love" (Indie) and "Three For Show" (Col) are the runner-up pix in that sequence.

There are several new entries this round but few are displaying much. However, "Strategic Air Command" (Par) is duplicating its initial week at N. Y. Paramount with a sock session at much smaller house in L.A. The VistaVision pic continues smash at Par flagship in N. Y. "End of Affair" (Col) shapes big in N. Y., fine in Frisco and so-so in L.A.

"Eternal Sea" (Rep), also new, is strong in St. Louis but slow in L.A. "Cell 2455" (Col) shapes stout in Boston and Chi, lively in Seattle, okay in Providence but mild in Portland, Ore. "Bedevilled" (M-G) is rated drab in Balto, weak in Detroit, light in Toronto and slow in Philly.

"Country Girl" (Par), which has about completed its main key city playdates, continues doing fancy biz in some five cities currently. "Chief Crazy Horse" (U) looms fast in Cincy, modest in St. Loo and okay in N. Y.

"Kiss Me Deadly" (UA) shapes good in Chi. "Mambo" (Par) is good in Boston and Seattle.

"Conquest of Space" (Par) looks nifty in Chi and bright in L.A. "Aida" (IFE) is great in Frisco.

(*Complete Boxoffice Reports on Pages 8-9*)

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1905 - 1955

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DAILY VARIETY
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Television (Even Radio) Very Grand, Demand Only Top Hollywood Stars; Sullivan-Sinatra Start Plenty

By HY HOLLINGER

The ruling of the Screen Actors Guild in Hollywood that its members may not make gratis appearances in film clips used on sponsored television programs, and the coincidental feud of Ed Sullivan and Frank Sinatra over the issue, with Sullivan hotly resenting statements that he does not pay actors, has thrown the whole issue of "free" television ballyhoo of screen personages into the foreground of trade debate. More than one strain of resentment runs through the discussion. For one, snooting of featured players and starlets has created sensitivity.

Eastern exploitation men for film companies, and studio executives back in Hollywood, have been recently burning up at the way their stars and players were handled on the air. Too often it's been, in their opinion, a one-way street, with the video auspices taking the cream and disregarding the payoff to the picture.

Publicity men do not deny that radio and video exposures are important assets in helping sell a picture. However, they point out that the presence of film personalities on the air is also helpful to the programs and the exchange of plugs for talent should be a reciprocal deal and not confined merely to outstanding "names."

Steve Allen Demands

As an example of the tougher attitude of some network shows, filmites point to Steve Allen's "Tonight" show over NBC-TV. The Allen late-nighter, together with Ed Sullivan's CBS "Toast of the

(Continued on page 16)

Bannering-Up Ed

The film industry in New York plans to cooperate in honoring Ed Sullivan on the occasion of his celebration of his seventh year as "Toast of the Town" topper. Industryites have frequently paid tribute to Sullivan for his efforts on behalf of motion pictures via his Sunday night CBS tv show.

The Motion Picture Assn. of America, it's understood, is soliciting member companies for contributions of $300 each. Coin will be used to put up a banner across Broadway stretching from the Loew's State Building to the Astor Theatre. The banner would express the film industry's thanks to Sullivan.

Nick Schenck's New MG Terms

Loew's prexy Nicholas M. Schenck no longer receives a percentage compensation in addition to his regular salary, according to the terms a new employment agreement between the topper and the company. New pact, according to a company spokesman, runs for two years.

That Schenck had inked a new pact was tipped off in the company's report to stockholders reprising last February's annual meeting. The report notes that Schenck's previous employment agreement terminated on Dec. 31, 1954, and that "he entered into a new agreement which does not include percentage compensation as heretofore."

The news is revealed in a parenthetical note in the minutes of the meeting. It follows the report on the complaint made by stockholder Lewis Gilbert on the compensation paid Schenck and Gilbert's comment "that it should not go any higher."

The Loew spokesman refused to reveal what salary Schenck would receive under his new pact. According to a recent proxy statement, Schenck previously received a salary of $130,714 plus an additional $45,000 based on profits. In addition, $52,996 was paid to his benefit under terms of the company's retirement plan.

Johnson to Cannes

Griffith Johnson, Motion Picture Export Assn. v.p. in charge of Europe, leaves for Cannes today (Wed.) by air. Following the film festival, he expects to huddle with Jacques Flaud, head of the French Centre National de Cinematographie, on current problems.

Johnson will make a swing through Europe. He's tentatively skedded to return in from three to four weeks.

One a Week Due From Republic

Republic will release 20 features in the next 20 weeks, at the rate of one a week, Richard Altschuler, global sales chief, disclosed in N.Y. yesterday (Tues.). All of these are either shooting or completed.

Leading off the schedule is the release this month of "The Eternal Sea," with Sterling Hayden, Alexis Smith and Dean Jagger in the leads.

Given billing as "one of the company's most important pictures of the year" is "Magic Fire," set for sale in July. This is a William Dieterle production in Trucolor of the Bertita Harding novel with Yvonne DeCarlo, Carlos Thompson, Rita Gam and Valentina Cortese heading the cast.

CROWN, MIRISCH CONFER OVERSEAS WITH HUSTON

Allied Artists executives Alfred Crown and Harold Mirisch leave New York for London today (Wed.) for confabs on a pair of AA pictures that will be made abroad.

They have a date with John Huston relating to "The Man Who Would Be King," which Huston is slated to make for AA in India the latter part of this year. In addition, pair will confer with officials of Associated British Pictures Corp., which distributes all AA pix in Great Britain and which will be partnered with AA in the production of picture to be made by Billy Wilder. Audrey Hepburn is set for the lead in the film.

RKO THEATRES' QUARTER

$535,236 Slightly Tops Same Period Year Ago

RKO Theatres had consolidated net income of $535,236 for the first quarter of 1955, compared with $531,451 for the corresponding period of last year, the latter figure having been computed before deduction for "special items." These latter included a loss of $86,093 on disposal of a theatre property, and tax credit for same, which brought the net down to $485,358.

There were no deductions during the 1955 quarter.

Pete Smith, Class of 1914, Due for Tom Tom Award

Hollywood, May 3.

Pete Smith, veteran press agent and retired shorts producer, will be kudosed by the Publicists Guild at its third annual Tom Tom Award Luncheon June 8. Award is made yearly by Guild to the figure its membership believes has contributed most to the fame, prestige and importance of the film industry. Frank Whitbeck and Bob O'Donnell copped first two awards.

Smith, who produced Pete Smith Specialties at Metro until he retired recently, launched his publicist career in 1914 with the late Harry Reichenbach in N. Y. He was an early-day Hollywood press agent until he turned producer in 1934.

'Court Martial' Much-Used Tag

A tangle over the use of the title "Court Martial" is looming as a result of a number of upcoming films using the same identification.

Kingsley International Pictures is represented by the English import, "Court Martial," based on the successful London play, "Carrington V.C." Metro is planning a picture with the same title. The M-G offering will be based on an adaptation of a U. S. Steel Hour teleplay, "The Rack." Warner Bros., meanwhile, is planning "The Court Martial of Billy Mitchell."

Just to confuse the public a little more the recent legit play, "The Caine Mutiny Court Martial," based on Herman Wouk's novel "The Caine Mutiny" and released as a picture under the latter title.

Kingsley outfit appears to have the lead in hitting theatres first since its picture is completed and will open in New York at the Trans-Lux 52d St. following the current "Doctor in the House." It has already been shown in Canada under the "Court Martial" title.

HIGHBROW ART POLICY FLOPS AT DRIVE-IN

Pittsburgh, May 3.

Art film policy at Dependable Drive-In, a unit of the Associated circuit, didn't pan out and has already been abandoned. Management knew almost from the very beginning that the idea was destined to be a flop and was convinced by the end of the first week, when the ozoner went back to regulation product.

Associated people were the first to try such an experiment in the drive-in field.

Schimel Vice Keough

Adolph Schimel last week was appointed to succeed the late Austin C. Keough as chairman of the Motion Picture Assn. of America's law committee. Schimel is v. p., general counsel and secretary of Universal.

His appointment came from the MPAA board, meeting in N. Y. It praised Schimel for "outstanding ability and leadership."

At the same time, the board passed a resolution expressing its sense of loss on Keough's death and noting his great services to the industry.

Lawyers' Advice Stalls Roundtable; See Only Flood of Exhib Abuse

Exhibitors clamoring for a "roundtable conference" with film company presidents and other execs are finding stiff opposition in distributor lawyers. Legal committee of the Motion Picture Assn. of America reportedly has voted unanimously against any such get-together. On the other hand, one company president, 20th-Fox's Spyros P. Skouras, is strongly in favor of the idea.

Theatremen have been urging such a session for the avowed purpose of seeking out some sort of understanding between film buyers and sellers and easing intra-trade tension.

The legalites have taken the position that the company execs would subject themselves to just so much vituperation if they consented to parleys with the exhibs. They base this opinion on exhib behavior of the recent past, specifically referring to the many blasts against selling policies.

At last week's meeting of company brass and MPAA president Eric A. Johnston in N. Y., Skouras spoke spiritedly in behalf of sitting down with the theatremen, including toppers of Theatre Owners of America and Allied States Assn. He said he felt this approach might lead to some semblance of trade harmony. Other execs were of divided opinion but of those in favor of a conclave, none shared Skouras' enthusiasm. Johnston, incidentally, sided with Skouras. He, in effect, said a session with the theatremen would be statesmanlike.

Barney Balaban's Commentary

[To Paramount Stockholders]

As of the close of 1954, Paramount had $30,060,000 rolling on new product yet to be released, including films completed and being prepared for distribution and others in the process of completion, the company's annual report shows.

Previous Inventory

Company's total inventory, including the foregoing plus pix in release, scenarios and other costs applicable to future productions, rights to plays, etc., amounted to $43,034,049. At the same time a year previous the studio had an inventory carried at $39,387,997.

Significant in that it shows how major companies are stepping up participation deals is the fact that Par at the start of the current year had advances of $8,680,870 to outside producers of pix nearing completion. A year earlier, these advances were carried at $4,961,085.

Out of the Woods

Notes from Barney Balaban, Par prez, in his annual message to stockholders:

(1.) "Our improved business during the past year reflected the healthy resurgence that occurred in our industry. The motion picture industry has successfully emerged from a difficult period. Paramount has had the benefit of this general improvement. Due to its ability to deliver the kind of pictures required for the present market, Paramount was able to obtain more than its normal share of the business."

(2.) "We have seen the new Paramount product ready for release during the balance of this year and are confident that these pictures will maintain our present high standards."

Foreign Economy Better

(3.) "Our foreign business represents an increasingly large part of our total world business. More favorable economic conditions in many of the foreign countries, together with the high quality of our pictures, have had a beneficial effect on our overseas business."

(4.) "Our experience in show business tells us the Telemeter system (80% owned by Par) is the most practical system of paying for entertainment in the home. The combination of vocal program announcement, a coin box and built-in electronic accounting control provides the most effective merchandising and the simplest operation for the viewer."

As to Color

(5.) "During the past year there has been a great deal of publicity about the imminence of color for the mass (tv) market. However, the advent of color has been delayed. Some of the solutions offered did not represent practical answers to the problem of delivering quality color at mass market prices to the public. We believe the showings (of the Lawrence tv color tube, which is 50% owned by Par) planned for the near future will demonstrate that the Lawrence tube is the key to the problem."

MG's July-August 5

Metro will release five pictures, including a reissue of "Wizard of Oz," during the period extending from July to the end of August. New slate will make a total of 18 pictures for the first eight months of the current year.

In addition to "Wizard," the July releases include "Interrupted Melody" and "The Cobweb." Set for August are "The King's Thief" and "The Scarlet Coat."

L. A. to N. Y.

Lewis Allen
Joseph Auerbach
G. Ralph Branton
Frederick Brisson
George D. Burrows
Lon Chaney
Warren Cowan
Stephen Chase
Stanley Donen
James Dunn
Herb Eiseman
Eva Gabor
Zsa Zsa Gabor
Sam Katzman
Paul Kohner
David A. Lipton
Earl McEvoy
James A. Mulvey
George Murphy
Pola Negri
Merle Oberon
Robert Palmer
Ella Raines
Walter Scott
Elaine Stewart
James Stewart
Hal Wallis
Clifton Webb
Esther Williams

N. Y. to Europe

Stan Burns
Sammy Cahn
Renee Cosima
Chandler Cowles
Alfred Hitchcock
Griffith Johnson
Boris Karloff
Louis Lieber
George London
Walter Lowendahl
Jean Madeira
David Merrick
Nan Merriman
Richard Myers
Gilbert Miller
Michael Mindlin Jr.
Tom O'Brien
Walter Reade Jr.
Ruth Roman
Harry Saltzman
Donald Seawell
Irving Starr
Eleanor Steber
Isaac Stern
James Thurber
Mike Todd
Ray Ventura

$80,273,000 Current Paramount Assets

Paramount's solid financial position is reflected in the company's consolidated balance sheet. Total current assets amount to $80,273,000, including $26,322,716 in cash, against total current liabilities of $13,322,643.

Par also has $7,000,000 in earnings abroad which have yet to be remitted to N. Y. This will be subject to participation of outside producers and, of course, income taxes.

On another count, Par carries its holdings in Du Mont Laboratories at $164,000. This is the amount of coin which Par invested in 560,000 shares of Du Mont's Class B stock and 43,200 shares of the Class A. Figured on the basis of the $14 per share N. Y. Stock Exchange quotation, these holdings have a market value of $8,444,800.

Par's total income for 1954 is listed at $110,069,588, a drop of about 3% under 1953's $112,803,066. But consolidated earnings, as previously reported, showed a marked increase, amounting to $9,003,802 in 1954, compared with $6,779,563 in 1953. Reason for the gross dip, stated president Barney Balaban in his annual report, is that the release of some top product had been delayed until the latter part of the year.

N. Y. to L. A.

Orson Bean
Howard Dietz
Hilliard Elkins
L. Wolfe Gilbert
James R. Grainger
Virginia Holden
Jack Hoffberg
David Kay
Jerome Lawrence
Robert E. Lee
Martin Levine
Don M. Mankiewicz
Lauritz Melchior
Milton Pickman
Joan Regan
Dore Schary
Larry Shayne
Joseph Sweeney
Forrest Tucker
George Wolf

Europe to N. Y.

Eamonn Andrews
Gary Cooper
Richard Hearne
Katharine Hepburn
Sol Hurok
Joe Ravotto
Frederick Valk

TOLL'S HE WHO YELLS LOUDEST

Push Cumulative Vote at 20th-Fox

Previously Abolished Following Proxy Raids; Management Is Opposed

Resolution proposing the reinstatement of cumulative voting for the election of directors at 20th-Fox will be proposed at the company's annual meet by two stockholders, according to the notice of the meeting mailed out last week. Meet is skedded for May 17 in N.Y. and the 20th management already has served notice that it will oppose the move.

20th stockholders, at a special meeting in N.Y. May 5, 1953, voted to eliminate cumulative voting so as to prevent any possibility of undesirable elements taking over direction of the company. This ended the long proxy fight between Charles Green and his group and the Spyros P. Skouras management.

The 20th annual report, issued last week, put stress on the 21,000 worldwide CinemaScope installations; improved C'Scope techniques via use of a 55m negative; 20th's television activity and particularly the deal with General Electric under which 20th will produce a series of one-hour tv shows, and—oil.

"The drilling of five wells during the current year has tended to increase our optimism that our future revenue from this source will be substantial," Skouras' message to the stockholders said. The report generally exuded confidence and optimism, giving an all around rosy picture of the company's affairs.

As previously reported, 20th net for 1954 was $8,044,524 after taxes, the equivalent of $3.04 per share. In 1953, 20th's net was $4,560,887, or $1.65 per share. The company's foreign rentals last year were up 7.7%, partly due to CinemaScope and "partly due to improved con-

(Continued on page 52)

WASHINGTON COUNT OF FILM DIVIDENDS

Washington, May 3.

Motion" Picture industry dividends rose to a handsome $7,143,000 for the first quarter of 1955. This was not only well above the $5,529,000 for the same period of last year but was the largest since 1948 which was only slightly bigger.

Publicly announced March dividends were $3,899,000, according to the U. S. Department of Commerce, a substantial gain over the $3,482,000 for March 1954. Two studios, Loew's and Fox, are responsible for the increase in the stockholders' "take home" for March. Fox paid $1,108,000, compared with $969,000 last year; Loew's disbursed $1,286,000 as against $1,029,000 the year before Allied Artists, which paid nothing a year ago, made it $21,000 to stockholders this March.

Other March dividends — Paramount Picture $1,170,000; Roxy Theatre $6,000; Universal Pix $299,000; and United Artists Theatres $9,000 — were the same as last year's. Commerce Department reminds that publicly reported dividends generally amount to about 60 or 65% of all paid in any industry.

Foe of Upped Admissions, Berger Finally Succumbs

Minneapolis, May 3.

Territory's last holdout against raised admissions for specific pictures, Bennie Berger, North Central Allied president, finally has succumbed. He has raised the ante at his local loop Gopher for "Blackboard Jungle" from the regular 65c-85c tariff to 85-$1, the same as other downtown firstruns here charge for Scope releases.

Berger's explanation for his change of heart after being on record "as a matter of proper policy, principle and public relations" against tilting the ante for any pictures is that he's "forced" to do it.

Serials Still Alive

Hollywood, May 3.

Cliffhangers, like Ol' Man River, will go on forever, apparently. Sam Katzman, who had received Columbia home-office word to discontinue serials this year, instead will now make three, an upping of one from last year's two. Exhibs, learning of producer's plans to do away with chapter plays, beefed and Katzman heeded their pleas.

Initfaler will get away June 2 under title of "Perils of the Wilderness."

Loew's Circuit Sets Marciano Bout May 16 For 15, Top Commitment

Loew's Theatres has booked the May 16 Rocky Marciano - Don Cockell closed-circuit heavyweight championship fight for 15 theatres, the biggest theatre tv commitment the circuit has yet made. It'll have exclusive rights in Manhattan with three theatres—State on Broadway, Victoria in Harlem, and Sheridan in Greenwich Village.

The chain will also carry the fight exclusively in Connecticut, setting it for Loew's Poli in Hartford. Other exclusives include New Orleans, St. Louis, Providence and possibly Washington. It'll have competition in Brooklyn, where the Pitkin and Oriental are set, and Queens (Valencia) and Bronx (Boulevard). Non-exclusive out-of-town situations are in Boston and Cleveland.

Only five of the 15 theatres have permanent large-screen tv installations. Large portable RCA—PT-100 units will be used in the other houses. The general admission will be $3.50 in most spots, $3.25 in Richmond, and a $4.50 tab at Loew's State on Broadway. The regular show in eastern areas will close down at 9:45 p.m., with the house reopening at 10:15. The fight, coming from San Francisco, will be telecast at 11 p.m.

Walter Reade Theatres has booked the event for two spots — the St. James in Asbury Park and the Lawrence Drive-In in Trenton, N. J. The closed-circuit production is being handled by Theatre Network Television.

200 Citizens Protest, Sid Lust Drive-In Nixed

Washington, May 3.

A request by Sidney B. Lust to construct a drive-in theatre in Kentland has been unanimously turned down by the county commissioners of suburban Prince George's County. About 200 residents of the area attended the hearing to protest.

Lust, who owns a circuit of hardtop and ozone theatres around Washington, planned a $250,000 operation for Kentland.

ROBERT YOUNG'S SUIT

Claims Cardinal Failed To Payoff On Contract Terms

Los Angeles, May 3.

Full accounting and coin assertedly due him on a contract signed March 4, 1949, are asked by Robert Young in a suit filed in his behalf in Superior Court, naming Cardinal Pictures, Inc., and Mort Briskin as defendants. Actor claimed he was to receive $75,000 plus 15% of net profits, for playing lead in the indie film, "Second Woman."

Briskin, in a second cause of action, was charged with having personally guaranteed payment of $25,000 of the $75,000 to actor, within a period of 18 months after the signed agreement.

VOLUBLE ZENITH OUTSHINES REST

As the din of the publicity battle over home-toll television continues to rise, the film trade is puzzled over the situation prevailing at Skiatron which so far has failed to join the general clamor. Result has been that, for the most part, Zenith and its Phonevision system of pay-as-you-see tv is running away with public attention.

Situation at Skiatron is muddled, with Skiatron Electronics & TV Corp., headed by Arthur Levey, apparently doing whatever public relations he deems necessary, while Matthew Fox, who heads up Skiatron TV, the operating company, maintains an almost absolute silence. Skiatron Electronics is in effect the patent holding company, which licensed the Subscriber-Vision system to Fox and in return is to collect 5% of the gross, or about 50% of the net of the operating company's revenue. The application for a commercial license for Subscriber-Visicn to the Federal Communications Commission was made in Fox's name.

As the situation shapes up, Levey has been the spokesman for Subscriber-Vision, which doesn't appear to have a public relations program beyond the most routine releases. It's said to be Fox's feeling that "the less said the better" in connection with the current commotion over home-toll. Observers feel that has the twin result of not antagonizing the FCC in any way while at the same time keeping the public in the dark on what Subscriber-Vision is and how it works.

Example came last week when the Saturday Review of Literature

(Continued on page 16)

Aboaf to Disclose Drive Record at Barcelona

Universal's 1955 Daff Drive which the company conducted overseas and which wound up April 30 set a record high in billings during its final week, according to Americo Aboaf, U v.p. and general foreign manager.

Results of the drive will be disclosed at U's international sales confab which starts in Barcelona, Spain, May 16.

Aboaf is due to leave N. Y. for Europe May 12. Following the Barcelona session, he'll attend a U meet in Italy and then proceed to South Africa. He's expected back in N. Y. in early June.

Milton R. Rackmil, U prexy will tour Europe following the Barcelona meet, while Alfred E. Daff, exec v.p., is due back in the U. S. May 29. Daff is flying to Europe from the Coast via the Polar route, the first time that he's travelled that newly opened line.

Landis Sees Pay-See Freeing Video From 'Parasite' Status to Sponsors

The opponents of toll-tv are using every weapon at their command in an effort to delay the Federal Communications Commission's decision on subscription television, James M. Landis, a director and counsel of Skiatron, told stockholders at the annual meeting in N.Y. last week. However, he stated that the "very opposition makes clear the issues involved." Because of it, he said, the general public has discovered subscription television and is talking about it. "It's wonderful," he commented.

The meeting of the company, presided over by the prexy Arthur Levey, ran smoothly. There was no sharp questioning by stockholders nor was there any opposition to management's policies.

All the directors were reelected by an overwhelming majority. The management also received the stockholders' okay on two resolutions. A change in the by-laws allows the company to hold its annual meet anywhere in New York State. Reason for asking for this change, according to Levey, is that the company planned to expand its facilities and might possibly move its headquarters to Long Island City or some other place outside of New York City proper. Shareholders also approved the amendment in the certificate of incorporation waiving pre-emptive rights "on purchase by the holders of presently issued and outstanding stock."

Landis, who also has film industry ties (Todd-AO, Magna Theatre Corp., Skouras Theatres, and United Artists Theatres), said subscription tv would "usher in an era of creative art that doesn't require patronage." He declared that some method had to be evolved, and that toll-tv was it, to allow the television industry to get greater financial support that it can from advertising. Toll-tv, he declared, would allow the tv industry "to stand on its own feet as against being a parasitic industry based only advertising."

U's Great 7 Days

Setting an all-time high for the company, Universal wound up last week with $5,350,000 in global billings.

Figure represents the final week's effort in the Alfred E. Daff (foreign) and Charles J. Feldman (domestic) sales drives and is seen by U toppers as indicative of a record year in 1955.

Rank's Davis Repeats Credo: Future in U.S.A. Requires Own Facilities

London, May 3.

"We will not succeed in the United States market until we have our own organization there. We intend to have it one day." That was the opinion expressed by John Davis, deputy chairman of the J. Arthur Rank Organization, when he hosted a dinner to nearly 200 overseas press reps, and outlined to them "the Rank Story."

As a preface to his resume of the Rank achievements in every industry sphere from production to manufacture, Davis said that it was not good for the screens of the world to be dominated by any one country, although he recognized that there were tough problems in making international films for the international market. Although they got 50% of their film revenue from overseas, he asserted that the U. S. domestic market was not materially available to British films.

Of the success of "Doctor In the House" (released through Republic in the U. S.), the Rank aide declared that it had topped every film, British or American, in the history of the British industry, other than "Gone With the Wind." In Canada, "The Kidnappers" had grossed more than any other film on the Canadian Odeon circuit in the six years they had been interested in exhibition in the Dominion. The success of British films in the Commonwealth has created a backlog because of the necessity of extended runs.

To the 200 press men present, who represent 86 newspapers, press agencies and wire services, Davis said: "Honest appraisal of our films is a great help to us. Superficial reviews full of smart cliches can only do us harm."

As part of an extension of their welfare organization, he said the group was now spending $756,000 on staff pensions, plus a further $196,000 to provide supplementary pensions for older employees. There were 33,000 people on the payroll.

STRESS LITERARY DATA IN SELLING 'PRE-SOLD'

Launching a program of filming "pre-sold" literary and stage properties, 20th-Fox is embarking on a long-range publicity buildup for all properties in the studio hopper. Long before actual production, the literary properties will be exploited and publicized in all media so as to continue them in the limelight up to the moment of the release of the picture. Plans are currently being formulized to determine the best method for this type of buildup.

As a kickoff, 20th is releasing statistical data on the penetration of each of the stories it owns. For example, it's noted that "Good Morning, Miss Dove," Frances Gray Patton's bestseller which will star Jennifer Jones, appeared initially in the Ladies Home Journal, was a selection of the Book of the Month Club, the Reader's Digest Book Club, and the Christian Herald Book Club. In addition, publication rights to the book have already been sold in England, Denmark, Holland, Norway, Spain, Sweden and South America. The trade edition has sold 60,000 copies to date and is currently selling at the rate of 1,000 copies a week.

"Soldier of Fortune," another 20th film entry, has been on the bestseller list for 25 weeks. The Ernest K. Gann novel has sold more than 60,000 trade copies. 20th's current "A Man Called Peter" was on the bestseller list for 168 weeks and has reappeared on the list again spurred by the film adaptation now in release.

George Jessel will serve as emcee at the Beth El Jacob Synagogue tercentenary celebration May 15 in Des Moines. Rabbi Ben Zion Kaganoff, of Chicago Rabbinical Council will also speak.

Par's Circus Film May Hit $22,000,000

Third All-Time Grosser 'Greatest Show' Already Has $18,350,000—Right Behind 'The Robe'

Paramount's release of Cecil B. De Mille's "Greatest Show on Earth" looks to be an even greater world grosser than estimates which, at the time, seemed spectacular.

This circus epic now has $18,350,000 chalked up in worldwide rentals, $4,950,000 from the foreign (outside the U. S. and Canada) market). Since the playoff has been slow in some areas and in other instances earned money has yet to be remitted, close to another $4,000,000 might still come in from abroad for a global total of over $22,000,000.

"GSOE" has number three position in the list of the film industry's all-time money pictures, following (1) David O. Selznick's "Gone With the Wind," with a gross in domestic alone of $33,500,000, and (2) 20th-Fox's "The Robe," with $19,000,000, or near, from the home market and still undetermined amounts of revenue from foreign.

Dismiss Suit Vs. Gilberts

Dallas, May 3.

A $353,956.75 damage suit filed in 60th District Court last February by Julius M. Gordon, head of the Jefferson Amusement Co., and the East Texas Theatres, against W. C. Gilbert and W. C. Gilbert Jr., has been dismissed on motion of the plaintiff.

Gordon's original petition alleged he and the two firms he heads, had been damaged by refusal of W. C. Gilbert Jr., named as manager of a building, to approve East Texas Theatres as a tenant of that building.

Daddy Long Legs
(C'SCOPE—COLOR—SONGS)

This musical hath charm, Fred Astaire, Leslie Caron and good business prospects.

Twentieth-Fox release of Samuel G. Engel production. Stars Fred Astaire, Leslie Caron; features Terry Moore, Thelma Ritter, Fred Clark, Charlotte Austin, Larry Keating, Kathryn Givney, Kelly Brown. Directed by Jean Negulesco; dances staged by Astaire and David Robel; ballets, Roland Petit; songs (words and music), Johnny Mercer. Screenplay, Phoebe and Harry Ephron, from the Jean Webster novel; camera (De Luxe color), Leon Shamroy; editor, William Reynolds; music, Alfred Newman; ballet music by Alex North. Previewed in N.Y., April 28, '55. Running time, 126 MINS.

Jervis Pendleton	Fred Astaire
Julie	Leslie Caron
Linda	Terry Moore
Miss Pritchard	Thelma Ritter
Griggs	Fred Clark
Sally	Charlotte Austin
Alexander Williamson	Larry Keating
Gertrude	Kathryn Givney
Jimmy McBride	Kelly Brown
Ray Anthony (Orchestra)	Themselves
Pat	Sara Shane
Jean	Numa Lapeyre
Madame Sevanne	Ann Codee
Emile	Steven Geray
Professor	Percival Vivian
Guide	Joseph Kearns
Butler	Larry Kent
Hotel Manager	Charles Anthony Hughes
Mr. Bronson	Ralph Rimke
Larry Hamilton	Damian O'Flynn
Mrs. Carrington	Kathryn Card
Bellhop	Tim Johnson
Cab Driver	Harry Seymour
Asst. Hotel Manager	Olan Soule
College Dean	Helen Van Tuyl
Deliveryman	J. Anthony Hughes
Chauffeur	George Dunn

(Aspect ratio: 2.55-1)

Mary Pickford ought to get a bang out of this one. For she was the American sweetheart of an actress who suffered the orphanage hardships when First National made "Daddy Long Legs" in 1919. And look at it now: CinemaScope sound and screen, multi-hued pictures, songs and dances, all very modern design, and no one's doing a drudgery bit. (The old Fox company brought "Daddy" to life again in 1931 as a "talker" with Janet Gaynor and Warner Baxter.)

With Leslie Caron and Fred Astaire in the leads, the property has been completely rewritten and fashioned into an appealing musical. Fair-enough amounts of sparkle, bright dialog, engaging terpery, winning performances and handsome production trappings bring the entry into the good-money class.

Astaire was a good choice and works well as the undisciplined and friendly moneybags who develops a wanna-get-married crush on the girl he sends through college, this despite the acknowledged difference in age. And he's still the agile hoofer, although the choreography he and David Robel blueprinted doesn't require too robust a work-out.

Miss Caron, as shepherdess of the kids at an orphanage in France, later to become beneficiary of "Daddy Long Legs," and, too, to return his love, is beguiling all the way. This Gallic import is a pixie charmer who gives the film much of its warmth and delightful merriment, somewhat similarly as she endowed Metro's "Lili."

Thelma Ritter and Fred Clark, as social and business aides to Astaire, team up for laughs—the Phoebe and Harry Ephron screenplay has some crackling dialog—and achieve said aim in such click fashion as to suggest more combo work. Terry More is attractive as Miss Caron's roommate and deports suitably, as do Charlotte Austin, Larry Keating, Kathryn Givney and Kelly Brown in featured spots.

"Daddy" is real long, exceeding two hours. First few reels wherein plot foundation is laid are slow. But even though it takes a while before full audience attention is nabbed, the editing of individual scenes is sharp and highly effective.

The dancing is imaginative and engaging, particularly Miss Caron's ballet turns which Roland Petit directed. Miss Caron does a hotsy specialty, billed "Hong Kong," that will invite wolf calls. These and Astaire's "Texas Millionaire" and "International Playboy" episodes and his teaming with Miss Caron in the "Guardian Angel" number are written in as whimsical fantasy and come off as the entertainment highlights.

Johnny Mercer's songs include "Something's Got to Give," "Sluefoot" and "Welcome Egghead," which go okay with the Astaire-Caron dance accompaniment. Standout tune is "Dream," Mercer's oldie which is given a nice reprise in the picture.

Ray Anthony's orch appears in a campus frolic scene to back Astaire and Miss Caron in the "Sluefoot" workout.

Engel's production is laid out among elaborate (but not ornate) settings and Jean Negulesco, in directing, manages to maintain interest in the story despite the many musicalized interruptions. Color by De Luxe has sharpness and brilliance. Good rating on all other credits. *Gene.*

The Shrike

Jose Ferrer and June Allyson in a mild edition of the stage hit. Good b.o. prospects with proper selling.

Universal release of Aaron Rosenberg production. Stars Jose Ferrer, June Allyson; features Joy Page, Kendall Clark, Isabel Bonner, Jay Barney, Somer Alberg, Ed Platt. Directed by Ferrer. Screenplay, Ketti Frings based on the play by Joseph Kramm; camera, William Daniels; editor, Frank Gross; music, Frank Skinner. Previewed April 28, '55. Running time, 88 MINS.

Jim Downs	Jose Ferrer
Ann Downs	June Allyson
Charlotte Moore	Joy Page
Dr. Bellman	Kendall Clark
Dr. Barrow	Isabel Bonner
Dr. Kramer	Jay Barney
Dr. Schlesinger	Somer Alberg
Harry Downs	Ed Platt
Gregory	ick Benedict
Ankoritis	Will Kuliva
O'Brien	Martin Newman
Schloss	Billy Greene
Major	Joe Comadore
Carlisle	Leigh Whipper
Wingate	Mary Bell
Miss Raymond	Adrienne Marden

(Aspect ratio: 2-1)

Somewhere in Joseph Kramm's Pulitzer-prize winning play, "The Shrike," there is an explanation of just what sort of an animal it is. In describing the character of the femme lead, a psychiatrist, calling her a shrike, says it's "a little, soft downy bird with a long beak on which she impales her victim."

In scripter Ketti Frings' adaptation of the play for the screen, that description is still there, but the character she has etched to go with it no longer resembles it. She is now a purposeful and determined little lady, disappointed in her career or the lack of it, jealous of her husband's success in the theatre and generally more possessive than she might have a right to be—but hardly a "shrike"

This deliberate change from the original has the effect of weakening the story and softening it to the point where it at times takes on a soap-opera quality. At the same time, it removes some of the terror of the original and supplants it with a more romantic, and decidedly more pleasant, aura, complete down to a happy ending. It leaves the audience in a much happier frame of mind but at the same time knocks the pins from under author Kramm's ironic and chilling climax.

Since chances are that the vast majority of those seeing this Aaron Rosenberg production will not have seen the play, and thus will not be tempted to compare notes, suffice it to say that there is little resemblance in the spirit of the two works. "The Shrike" on the stage was taut and terrible, a man caught up in an insane web of circumstance from which he couldn't escape because of the malice of his wife.

On the screen, Jose Ferrer recreates the same character in a performance that has much understanding but rarely communicates the true terror of the predicament in which he finds himself. He's one of those virtuoso actors who fascinate with the mere lifting of an eyebrow, and his direction is full of clever touches. Yet, on the whole, "The Shrike" for the most part skims along on the surface and only in the second half reaches a couple of rocking climaxes that shake the emotions and build tension.

Opposite him, June Allyson is a wholesome charmer who somehow fails to convince. Her reactions seem barely abnormal and certainly don't even hint at a deep psychosis or the kind of mental viciousness that would be needed to give the character substance. Miss Frings, in adapting the play, has skirted the issue to a point where for the most part, she seems to defeat her own purpose.

Story has Ferrer brought to a state hospital where he is revived from a suicide attempt as his anxious wife, Miss Allyson, hovers over him. He is committed for observation. In two major flashbacks, his story emerges. He tells of meeting Miss Allyson while a struggling young stage director, of marrying her, of becoming a success and of her real, or imagined, interference with it. He details their separation and how he met another girl, played by Joy Page. In the end, refusing to return to his wife's custody, is forced to remain in the hospital. He realizes that he must pretend to give up Miss Page and show love for Miss Allyson if he is ever to be released. When he is able to leave the ward, Miss Allyson, having realized that she herself is in need of psychiatric treatment, is there waiting for him.

Miss Frings' script has reduced this material to an interesting but not overly exciting story. Even the scenes in the ward, the desperation of an intelligent man surrounded by half-sane companions, are toned down. The doctors in the hospital are shown, with one exception, in a most unsympathetic light, but here again their lack of sympathy and understanding is inadequately explained.

Miss Allyson, who wears some stunning costumes, is miscast but does what she has to do intelligently. Miss Page would appear to be a real find. Even in her small part she had a dignity that set her aside. Kendall Clark, as the sympathetic psychiatrist, comes off well and others in the cast, such as Ed Platt as Ferrer's brother, Isabel Bonner as a woman psychiatrist, Will Kuliva as a pretentious inmate of the ward and Mary Bell as the nurse all do well in the smaller roles.

Much of what's good about "The Shrike" derives from Ferrer's performance. His final bit before the doctors, when he puts across his deception of them and his wife, has the mark of great acting and holds sock impact. The scenes in the theatre, too, have merit. "The Shrike" is definitely a notch above average and a film to please many. But it could have been a lot more. *Hift.*

Tight Spot

Melodramatic thriller plotted around protection of key witness against crime czar; good entry for general playdates.

Hollywood, April 25.

Columbia release of Lewis J. Rachmil production. Stars Ginger Rogers, Edward G. Robinson, Brian Keith; features Lucy Marlow, Lorne Greene, Katherine Anderson, Allen Nourse, Peter Leeds, Doye O'Dell, Eve McVeagh. Directed by Phil Karlson. Screenplay, William Bowers; based on the play "Dead Pigeon" by Lenard Kantor, produced on the stage by Harald Bromley; camera, Burnett Guffey; editor, Viola Lawrence; score, George Duning, conducted by Morris Stoloff. Previewed March 10, '55. Running time, 93 MINS.

Sherry Conley	Ginger Rogers
Lloyd Hallett	Edward G. Robinson
Vince Striker	Brian Keith
Prison Girl	Lucy Marlow
Benjamin Costain	Lorne Greene
Mrs. Willoughby	Katherine Anderson
Marvin Rickles	Allen Nourse
Fred Packer	Peter Leeds
Mississippi Mac	Doye O'Dell
Clara Moran	Eve McVeagh
Warden	Helen Wallace
Jim Hornsby	Frank Gerstle
Miss Masters	Iorla Ann Simpson
Carlyle	Robert Shield
Arny	Norman Keats

The protection of a key witness from a crime czar's killers provides the basis for this melodramatic thriller, which shapes as a good entry for regular playdates. Topnotch trouping by such casters as Ginger Rogers, Edward G. Robinson, Brian Keith and others, an interesting plot and well-valued direction all contribute to the entertainment. Credit Phil Karlson's first class direction of the William Bowers script, taken from the play "Dead Pigeon" by Leonard Kantor.

Miss Rogers has a plp of a character and romps home with it for a huge personal success. She's the key witness, a brassy, beatup blonde snatched from a four-year stay in prison, on reluctant leave to the Federal Government to help prosecutor Robinson deport crime biggie Lorne Greene. A lot of choice lines are tossed her way, as well as to others, some with a zingy comedy cut that helps leaven the melodramatics whenever the tension is getting too tight. In fact, it's this artful balance between suspense and lightness that keeps the show rolling.

Robinson is very good as the Fed down to his last witness—the others have been bumped off by Greene's men and he's out to get Miss Rogers. Also scoring is Keith, the police lieutenant who has the double duty of guarding the witness from the killers and fighting off her breezy advances—after all, she feels like living it up a bit after four years in a manless prison. Fact that Keith also is on Greene's payroll comes as a shock midway, but it's well-established that he will turn straight at the finale to save the girl.

Producer Lewis J. Rachmil gives the picture the benefit of smart casting, from the stars on down, and generally supervises the presentation to realize on its best values. Notable in support of the three stars are Greene, the racketeer; Katherine Anderson, prison matron who dies in an attempt on Miss Rogers' life; Allen Nourse, legal mouthpiece for Greene; Lucy Marlow, a fellow prisoner; Peter Leeds, Eve McVeagh, and Doye O'Dell, the latter figuring in a stinging satire on western hillbilly video shows.

Technical support for the film is very good, from Burnett Guffey's lensing, through the George Dunning score, settings, etc. *Brog.*

Dave Blum's Chairmanship

David Blum, Loew's International publicity chief, has been elected chairman of the International film relations committee of the Motion Picture Export Assn.

He succeeds Leslie F. Whelan of 20th-Fox.

Top of the World

Topnotch action drama with familiar cast names and good entertainment values for regular situations.

Hollywood, April 27.

United Artists release of Michael Baird-Lewis R. Foster (Landmark) production. Stars Dale Robertson, Evelyn Keyes, Frank Lovejoy features Nancy Gates, Paul Fix, Robert Arthur. Directed by Foster. Written by John D. Klorer, M. Alaskan aerial camera, Harry J. Wild; Alaskan serial photography, William Clothier; editor, Robert Ford; music, Albert Glasser. Previewed April 25, '55. Running time, 90 MINS.

Major Lee Gannon	Dale Robertson
Virgie Rayne (Mrs. Gannon)	Evelyn Keyes
Major Cantrell	Frank Lovejoy
Lt. Mary Ross	Nancy Gates
Major French	Paul Fix
Lt. Skippy McGuire	Robert Arthur
Capt. Cochrane	Peter Hansen
Sgt. Cappi	Nick Dennis
Col. Nelson	Russell Conway
Capt. Harding	William Shallert
Lt. Johnson	Peter Bourne
Brownie (The Bartender)	David McMahon
Koora	Marya Marco

(Aspect ratio: 1.85-1)

Regular situations will find "Top of the World" a good entry, having both the entertainment and the cast names to go top or bottom of the bill according to booking requirements. General audiences, particularly the airminded action fan, will view it as an interesting meshing of modern Air Force service in the far north with a believeable plot that does not go in for high-flung, improbable heroics.

Producers Michael Baird and Lewis R. Foster have integrated the good story and background ingredients expertly, using the budget coin smartly to get the most on the screen. Foster, as director, goes about that chore just as expertly in working from the sound script furnished by John D. Klorer, and N. Richard Nash. The cast, from toppers Dale Robertson, Evelyn Keyes, Frank Lovejoy and Nancy Gates on down, complete the excellent teamwork that made the entertainment values possible.

The service setting is the establishment of a weather post on an ice island far up towards the Arctic. Details here are handled so as to be interesting without becoming tedious, blending into and serving the personal dramatics that carry the story. Also an integral part of the plot are some survival and rescue operations that are brought off efficiently for maximum thrills, yet without unbelieveable heroics.

The personal dramatics concern a four-sided romantic problem between the principals. Robertson is a bitter pilot, divorced from Miss Keyes after a World War II marriage that ended on a tragic note. Too old for jet work, he's reassigned to Alaska to aid Lovejoy in a weather observation outfit. There he finds Lovejoy in love with Miss Keyes, now operating a Fairbanks nitery, and Miss Gates, a public relations officer at the base, in love with Lovejoy. Thanks to intelligent handling all around, a romantic plot that could easily have become a dreary soap opera never does. The problems are satisfactorily resolved during the tests the elements put the males through.

Along with the good performances of the leads there is capable support from such other players as Paul Fix, Robert Arthur, Peter Hanson, Nick Dennie, Russell Conway, William Shallert and Peter Bourne. Cameras are used effectiveyl by Harry J. Wild for the story portions and William Clothier's Alaskan aerial photography is excellent, as is the Albert Glasser score. *Brog.*

Hell's Island
(V'VISION-COLOR)

Hard - hitting melodrama with good potential for the action market.

Hollywood, April 29.

Paramount release of a William H. Pine-William C. Thomas production. Stars John Payne, Mary Murphy; features Francis L. Sullivan, Eduardo Noriega, Arnold Moss. Directed by Phil Karlson. Screenplay, Maxwell Shane; from a story by Jack Leonard, Martin M. Goldsmith; camera, Lionel Lindon; art direction, Hal Pereira, Al Y. Roelofs; editor, Archie Marshek; music supervision, Irvin Talbot. Previewed April 29, '55. Running time, 83 MINS.

Mike Cormack	John Payne
Janet Martin	Mary Murphy
Barzland	ancis L. Sullivan
Inspector Pena	Eduardo Noriega
Paul Armand	Arnold Moss
Lawrence	Walter Reed
Lalo	Pepe Hern
Miguel	Robert Cabal
Torbig	Sandor Szabo
Eduardo Martin	Paul Picerni

(Aspect ratio: 1.85-1)

This melodrama set in an exotic background carries enough interest to rate good returns in the action market. Name of John Payne should be a potent marquee draw, and use of both lush Technicolor and the fascinating scope of VistaVision, coupled with the Pine-Thomas reputation for a punchy story line, are added inducements to strong reception.

Maxwell Shane screenplay unfolds in the Caribbean port of Puerto Rosario, where the adventuring twirls around the search for a missing ruby. Phil Karlson gives narrative a hard glossing in his direction, occasionally letting down his pace but generally delivering a briskly-told tale in which capable players lend realism to colorful characters.

Payne is handed the assignment of finding the valuable jewel after it disappears following an attempt to smuggle it out of Puerto Rosario. Francis L. Sullivan, a ruthless paralytic, is his employer, who suspects that the flyer who was to have flown it to him has doublecrossed the other. Payne is selected because he once was engaged to the flyer's wife, who jilted him, and it's theorized he may be able to discover the whereabouts of the gem from her.

Main events disclose that the femme actually is the heavy in the case; she engineered an attempt to kill her husband so she could acquire the gem and get his huge life insurance. Plot backfired when her husband's former partner is killed in the plane she sabotaged, and husband is sentenced to life imprisonment for his suspected crime. Payne finds himself in the center of this situation, which he finally unravels to the tune of flights and hard action.

Payne socks over a hard-hitting role in excellent fashion, and Mary Murphy is his co-star in a change of pace, taking on her first heavy role very competently. A top supporting cast is well fulfilled by Sullivan, Walter Reed, as his triggerman; Arnold Moss, seeking to help the heroine but murdered by her; Paul Picerni, her husband; and Eduardo Noriega, police inspector who helps Payne.

Top color photography is afforded by Lionel Lindon, and Hal Pereira and Al Y. Roelofs' art direction is atmospheric. *Whit.*

Murder Is My Beat

So-so melodrama with scant entertainment values, even for filli-in bookings.

Hollywood, May 3.

Allied Artists release of Aubrey Wisberg production. Stars Paul Langton, Barbara Payton; features Robert Shayne, Selena Royle, Roy Gordon, Tracey Roberts, Kate McKenna, Henry A. Harvey Sr., Jay Adler. Directed by Edgar G. Ulmer. Screenplay, Wisberg; based on a story by Wisberg and Martin Field; camera, Harold E. Wellman; editor, Fred R. Feitshans Jr.; music, Al Glasser. Previewed April 29, '55. Running time, 74 MINS.

Patrick	Paul Langton
Eden	Barbara Payton
Rawley	Robert Shayne
Mrs. Abbott	Selena Royle
Abbott	Roy Gordon
Patsy	Tracey Roberts
Landlady	Kate McKenna
Attendant	Henry A. Harvey Sr.
Bartender	Jay Adler

(Aspect ratio: 1.85-1)

The market for second features being what it is means "Murder Is My Beat" will draw more lower-case bookings than its entertainment values justify. It's a shoddily-made melodrama, scarcely meriting filling playdates or the Allied Artists releasing label.

Aubrey Wisberg produced and did the screenplay from a story he wrote with Martin Field, performing none of the chores with any distinction. Edgar G. Ulmer's direction is on the same level and, considering the assorted handicaps, it's no surprise that the cast fails to deliver. The entire affair can be chalked off as a waste of negative.

Paul Langton is a homicide detective who makes a case against Barbara Payton for the murder of her lover, found dead with his head and hands burned beyong casual identification. She's sentenced, but enroute to prison sees the man believed dead. Langton is convinced, too, and they escape the train to solve the mystery. Biggest mystery to viewers will be what all the fuss is about because the writing has no logic and motivations remain cloaked in obscurity.

Caught up in the affair with the two nominal stars are Robert Shayne, fellow officer; Roy Gordon the "dead" man; Selena Royle, his wife, and Tracey Roberts, a gal who tries blackmail and ends up dead. The technical contributions are no better than the entertainment values. *Brog.*

Best Direction Nominees

Hollywood, May 3.

Four films released from Jan. 1 through March 31, which were nominated for the best directed in Screen Directors Guild's quarterly sweepstakes, were disclosed by Guild prexy George Sidney.

Quartet includes: "Bad Day at Black Rock" (Metro), John Sturges, director, Joel Freeman, assistant director; "Bridges at Toko-Ri" (Par), Mark Robson, Francisco Day; "East of Eden" (WB), Elia Kazan, Don Page, Horace Hough; "Long Gray Line". (Col), John Ford, Wingate Smith, Jack Corrick.

U.A. HEADS FOR 50-MIL-$ YEAR

Interstate's 'Intermediate' Tab Favors Teenagers With Identity Cards

Interstate Theatres, kingsized Texas chain, is reaching out to bolster the "junior" trade with a plan whereby those in the 12-through-17 age bracket are to be given a cut rate on admission tickets, the reduction amounting to up to 50% of the adult price.

Leonard Goldenson, president of United Paramount, of which Interstate is a subsidiary, has been expressing concern of late over juve attendance. He noted the sharp increase in the cost of a ticket when a youngster graduates to the "adult" scale at the age of 12, and suggested some ease-up on the price as a possible means of wooing this younger element.

Taking it from there, Robert J. O'Donnell, v.p.-general manager of Interstate, has set next month as the starting date for the cut rate program and he figures it will operate on a long-range basis.

Under the plan, laminated plastic cards are to be sold to the teenagers for $1 each. They'll be good for 12 months and entitle each holder to a special intermediate price privilege. The kids will be able to see almost twice as many films for the same amount of money they previously had to shell out as "adults." The cards will be renewable until the 18th birthday is reached and, of course, new cards will be available to moppets turning the age of 12.

Interstate intends to blanket the state with an ad-pub-exploitation barrage via press, radio-tv, lobby displays, screen trailers, etc. All designed to "sell" the plan, with stress on the economic values for the selected age group.

Folksy

Battle Creek, Mich., May 3.

To quiet her young son while they were attending the local cinema, a mother slung him over her shoulder. Suddenly, there was a cry of pain from the seat in back of them.

The baby had nipped the toe of a man who had his shoes off and his feet up.

Snaper Ridicules Newark's Wait For N. Y. Clearance

New Jersey exhibitors are launching a campaign to cut down the clearance between Broadway and the area across the Hudson River. Allied Theatre Owners of New Jersey, of which Wilbur Snaper is prexy, is taking the leadership to bring about a change in the metropolitan area release pattern.

"The releasing of pictures in New Jersey is having a detrimental effect at the boxoffice," Snaper declared. "It is ridiculous that Newark and Jersey City have to wait for a picture to complete its run in New York City before the film can be exhibited in those cities and this results in a hold-up down the line. It's completely out of balance."

Change advocated by the Jersey unit is to have clearances begin after a number of pre-determined days at a Broadway first-run rather than wait for the completion of the New York engagement. The Jerseyites are appealing to the board of National Allied which convenes in New York May 24-25 to take steps to force a change in the N.Y. area release pattern. Irving Dollinger, its rep to the board, has been directed to bring the matter to the attention of the governing group.

According to Snaper, Dollinger will also apprise the board of the film companies' policy of holding back of "product of stature" during the May-June stanza and will ask the board to prevail upon the distribution companies to faciliate the flow of top films during these months.

National Theatres' Shares Exceptionally Attractive; Capital Gains Figures?

H. Hentz & Co. is behind the unusually active performance of National Theatres common shares on the N.Y. Stock Exchange. Close to 200,000 shares exchanged hands in last week's five trading days, sending the issue to a new high of $12.12½.

The brokerage outfit bought up a major portion of the traded shares, it's understood, in behalf of a group of clients. They're said to be interested in the circuit because of its real estate values, having in mind the liquidation of some properties for capital gains purposes.

A report in N. Y.'s financial district last week had it that Hanns Ditisheim, financier who not long ago acquired control of Butler Bros., grocery chain, was buying up big blocks of National. Ditisheim, though, denied this, saying he had shown interest in the theatre company but did not get around to making any actual purchases.

ARBITRATION NEAR?

Adolph Schimel Sounds Cheery Note In New York

A system of arbitration to iron out trade disputes, sought after for 10 years, looks close at hand again. Adolph Schimel, chairman of the Motion Picture Assn. of America legal committee, told a meeting of distributor execs in N.Y. last Friday (29) he expects full agreement with Theatre Owners of America and other exhib interests will be reached this week.

Schimel, it's related, said only one item remains to be resolved, this centering on the pre-release of top pictures. The distribs have been insisting on the privilege of selling two pre-releases annually each as a minimum. Others would be added but subject to arbiter decisions in instances where exhibitors raise objections.

Theatremen have counted this, arguing for an absolute minimum of two pre-releases for each company and no provision at all for the possibility of others.

GIRL PROJECTIONISTS

American Legion and Merchants Keep Film House Open

Des Moines, May 3.

Two high school girls are full-fleged projectionists at the Legion theatre, Bagley, Iowa, which operates four nights a week. The theatre is owned and operated by Bagley's American Legion Post 302 which purchased the building and business 14 months ago as a community service project. The theatre is subsidized by the merchants in the town who contribute $25 a week, total, to have the theatre operated on Wednesday "Bargain Night"—when the stores remain open during the evening.

George Vaux, Don Remele and Armour Wilken are responsible for booking the shows and schedule two volunteer workers—a member each from the Legion and its auxiliary— to handle ticket work each show night. The theatre operates Saturday, Sunday and Monday nights in addition to Wednesday nights.

The theatre formerly was owned and operated by George Richards, father of one of the girl projectionists.

FOUR YEARS AGO ONLY $19,000,000

United Artists continues to write added pages to its financial success story. First quarter of the current year brought $8,300,000 in gross billings from the U. S. and Canada. The corresponding period of 1954, which at the time was regarded as unusually big, gave the company about $5,000,000 in billings.

UA's worldwide take four years ago, when the Arthur B. Krim-Robert S. Benjamin regime moved in, amounted to $19,000,000. This graduated to $43,200,000 last year, about $16,000,000 of it from the foreign market. (This excludes miscellaneous income, such as from the armed services.)

Minimum global revenue for the current year has been figured at $50,000,000, $30,000,000 from domestic and $20,000,00 from foreign. On the basis of the showing so far, these figures will be exceeded but the insiders are refraining from speculation regarding a precise amount for the reason there's no way of predicting with assured accuracy the gross on a film prior to release.

Being a privately-owned corporation, UA is under no obligation to make known its profits and loss statements. But it's clear that net earnings have been on the incline, perhaps not commensurate with gross improvement but still going in the right direction.

Figuring importantly in the walloping increase in the first quarter (UA operates on the caledar year) were "Barefoot Contessa" as it went into wide release and "Vera Cruz." Latter, a Hecht-Lancaster production with Burt Lancaster and Gary Cooper in the leads, raked in about $3,500,000 in rentals from less than the first 4,000 domestic dates. This is tremendous.

While the balance of the year is unpredictable, the company, which finances nearly all of its releases 100%, is anticipating tall coin from a string of upcoming entries. That is, they should gross at least $1,000,000 domestically and a few ought to go well above that amount. Re the latter, Stanley Kramer's "Not As a Stranger" is carrying an ad budget in the area of $1,000,000.

Hecht-Lancaster has taken a prominent role in the success story. This outfit's "Apache" was one of the big surprise money-makers of

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Federal Minimum Wage Law Frightens Small Film Circuits

Washington, May 3.

The Senate Labor Committee has before it testimony that many small film theatre circuits would be crippled and placed in an unfair competitive position if they are put under the Federal Minimum Wage Act.

The committee is considering a recommendation by Secretary of Labor James P. Mitchell that interstate circuits and interstate retail chain stores all be made subject to the act. At the same time the legislators are working on bills to increase the minimum hourly wage of those subject to the law from the present 75 cents to at least 90 cents, with some members of Congress seeking a floor of $1.25.

A. Julian Brylawski, president of the Motion Picture Theatre Owners of Metropolitan D.C. and a vice president of TOA, appeared before the Senate committee last week as spokesman for both TOA and the Allied States Association.

He pointed out there are 518 motion theatre circuits of which only a handful have at least 100 theatres. On the other hand, there are 201 circuits with five or fewer houses, "many of whom, by reason of their geographical locations, have interests across state lines."

"Our objection to the inclusion of the theatre in the Minimum Wage Act," he explained, "is not only its suggested floor because, in almost every category of employee with the possible exception of ushers who are mostly part-time and short time employees, teen

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U's Ad Budget

Universal is raising its ad-pub budget by $1,000,000 to make it approximately $4,000,000 for the year ended Oct. 31. That's the largest promotional budget in the company's history.

According to David A. Lipton, U's ad-pub v.p., the additional coin will be spent on national preselling and local point of sale promotion. It'll be appropriated over all the ad media. U's newspaper advertising alone is skedded for a 33 1/3% increase. It now runs to 35% of the company's total ad budgets in past years.

IATSE Organizes Reserved Seat Ticket Men

Minneapolis, May 3.

IATSE is proceeding here with the organization of all ticket sellers and takers at theatres and elsewhere utilizing reserved seats into an AFL union under its jurisdiction.

Exhibitors are fearful that the move is "an opening wedge" and will lead to attempts to organize similar employes at theatres where seats aren't reserved.

William Donnelly, IATSE representative here, who is engineering the current move, claims sufficient progress has been made so that "we'll be able to contact employers regarding a contract within the next fortnight."

Donnelly says that "at present" the union is only seeking as members all employes having anything to do with the selling of reserved seats and the doormen taking such tickets. Affected immediately will be the Lyceum, local legit house; the Century, housing "Cinerama;" the baseball park and the municipal auditorium. Donnelly expects an initial membership of from 40 to 50.

On Being a Film Exec—(Per Schary)

Metro production chief Dore Schary had some comments on the "trials and tribulations of a motion picture executive" in his talk to the Sales Executive Club of New York last week.

"One of the first things a movie executive learns is to turn his back on rumors . . . As the success of the company with which he works is subjected to the normal ebb and flow of time and circumstance, the executive must endure the rumors that predict his contract is about to be settled—but as the flood tide comes in, he has the pleasure of reading the rumors that his contract is to be renewed at a substantial increase . . .

". . . like every other executive, he must exercise his authority—and the people who work with him either enjoy the experience or most fervently hope that his authority will be snatched from him and placed in the hands of someone else—in many cases, preferably themselves . . .

"Danger stalks the man who worries more about his press personality than about his program of effort . . .

"Character and habits in an executive can cover a wide range, but without the element of action he will not function . . .

"Hollywood, of course, has been and will continue to be a controversial medium because each person who goes to the movies wishes the movies to be all things to him—and no medium of entertainment can be all things to all men . . .

"New York offices are usually pessimistic—and Hollywood offices are usually optimistic . . . I suppose it is generally true that a field command in any activity is usually more optimistic than the homeoffice, where the chiefs of staff are, as a rule, divorced from the hurly-burly day-to-day enthusiasm of field work . . . I, for one, would like to see the day come when all branches of motion picture production, distribution and advertising are located at the seat of production operations . . .

"One of the most interesting things he learns is that talent does not necessarily go hand in hand with morality or character. He cannot in most circumstances permit himself to sit in judgment thereof, any more than he would want someone to sit in judgment constantly of his own character . . . The executive has the right to demand one thing in connection with those with whom he works—and that is the sense of discipline that all professionals must have . . .

"And then there are the letters—the letters from people who attack us for making a particular film, and the letters from other people who compliment you for having made the same damn picture."

General Precision Plans New Financing; Co. Shows Record 1st Quarter Sales

A program for boosting the term debt an additional $6,500,000 and wiping out the current $2.90 convertible preferred was outlined for shareholders of General Precision Equipment Corp., by Hermann G. Place, company prexy, at the annual meeting last week. Purpose of the financing program would be to retire all presently outstanding preferred and increase the working capital of GPE. The proposed issue of $10,000,000 of new non-convertible preferred would provide around $3,500,000 additional working capital, since $6,500,000 of the new preferred would be offered present non-convertible preferred stockholders. Then—all outstanding non-convertible not exchanged as well as outstanding convertible $2.90 preferred would be called for redemption.

It was observed in financial circles that such program would eliminate the many preferred issues now outstanding, and perhaps enhance the value of the common.

The consolidated net earnings were shown to be 90c. per share on 972,412 shares of common for the first quarter this year against $1.48 on 653,591 shares in the initial quarter of 1954. However, Place said that sales for the company in the first quarter were larger than any other quarter in the corporation's history. He explained that earnings after taxes were, however, somewhat less than the earnings in the first quarter of 1954 mainly because of a reduction in income from motion picture activities. He expected the film business to improve during the remainder of 1955.

GPE sold off sharply early in the week, being down around 4 points on one single day on appraisal of this report. The fact that the corporation was able to show net consolidated sales of $35,254,000 in the first three months this year against $23,489,000 in the initial quarter of 1954 was regarded favorably, as was the financing program. The company has 21 subsids whose principal activity is the design and production of a wide range of high-precision instruments, components and systems for industry and defense.

Chi Still Limping; 'Deadly'-Fitzgerald Good $45,000, 'Violent' Smooth 31G, 'Cell' Solid 11G, 'Star' Big 15G, 3d

Chicago, May 3.

Windy City slump continues this round, with no openers shaping standout. Holdovers are doing mildly. Spring weather is luring patrons to drive-ins, ball parks and other outdoor attractions.

"Kiss Me Deadly" with Ella Fitzgerald heading stageshow at the Chicago, looks to do a neat $45,000 in first week. "Violent Saturday" shapes lively with $31,000 in same frame at Oriental.

"Cell 2455, Death Row" and "Wyoming Renegades" combo should get a solid $11,000 opening round at Grand. "3 Cases of Murder" is sturdy at Esquire.

"Conquest of Space" and "Timberjack" double bill continues big at Roosevelt in second week.

"Man Without Star" is holding tall in third round at Woods. "East of Eden" stays nice at State-Lake in fourth stanza. "Glass Slipper" is still drawing in same week at Loop.

Estimates for This Week

Carnegie (Telem't) (480; 95)—"Little Kidnappers" (Indie) (2d wk). Dull $2,700. Last week, $3,000.

Chicago (B&K) (3,900; 98-$1.50)—"Kiss Me Deadly" (UA) with Ella Fitzgerald helming vaude. Trim $45,000. Last week, "Untamed" (20th) with Crew Cuts topping bill (3d wk), $34,000.

Esquire (H&E Balaban) (1,400; 85-$1)—"3 Cases of Murder" (Indie). Sturdy $8,500. Last week, "Green Scarf" (Indie), $7,300.

Grand (Nomikos) (1,200; 98-$1)—"Cell 2455" (Col) and "Wyoming Renegades" (Col). Strong $11,000. Last week, "Revenge of Creature" (U) and "Cult of Cobra" (U) (3d week, $7,500.

Loop (Telem't) (606; 90-$1.25)—"Glass Slipper" (M-G) (4th wk). Hefty $9,500. Last week, $11,300.

Monroe (Indie) (1,000; 98-$1.50)—"To Paris with Love" (Indie) (4th wk. Sock $4,700. Last week, $5,100.

McVickers (JL&S) (2,200; 65-$1.25)—"Hit Deck" (M-G) and "Big Tip Off" (AA) (4th wk). Sluggish $12,000. Last week, $13,200.

Oriental (Indie) (3,400; 98-$1.25)—"Violent Saturday" (20th). Neat $31,000. Last week, "Man Called Peter (20th) (3d wk), $18,500.

Palace (Eitel) (1,484; $1.25-$3.40)—"Cinerama" (Indie) (92d wk). Sturdy $23,400. Last week, $25,500.

Roosevelt (B&K) (1,400; 65-98)—"Conquest of Space" (Par) and "Timberjack" (Rep) (2d wk). Nifty $14,500. Last week, $17,500.

State-Lake (B&K) (2,400 65-98)—"East of Eden" (WB) (4th wk). Nice $13,500. Last week, $15,000.

Surf (H&E Balaban) (685; 95)—"Doctor in House" (Rep) (2d wk). Okay $3,100. Last week, $3,500.

United Artists (B&K) (1,700; 98-$1.25)—"Country Girl" (Par) (11th wk). Steady $13,000. Last week, $14,000.

Woods (Essaness) (1,206; 98-$1.25)—"Man Without Star" (U) (3d wk). Oke $15,000. Last week, $17,000.

World (Indie) (697; 98)—"A Nous La Liberte" (Indie) (2d wk). Fine $3,200. Last week, $3,700.

Ziegfeld (Lopert) (430; 98)—"Verginita" (Indie) (2d wk). Light $3,600. Opener was $4,500.

Broadway Grosses

Estimated Total Gross
This Week $467,100
(Based on 19 theatres.)
Last Year $512,000
(Based on 22 theatres.)

'Cover' Fancy 14G, Friseo; 'Combo' 11G

San Francisco, May 3.

Intermittent rains throughout the week are being blamed for lukewarm boxoffice results at firstrun houses this stanza. Biggest coin for any newcomer is going to "Run for Cover," nice at Paramount. "End of Affair" shapes fine at St. Francis while "Violent Saturday" looms only mild at Fox. "Shotgun" looks okay at United Artists. "Big Combo" is fairly good on teeoff at Warfield. "Aida" still shapes great in third round at Larkin.

Estimates for This Week

Golden Gate (RKO) (2,859; 80-$1)—"Smoke Signal" (U) and "Looters" (U). Fair $10,000 or less. Last week, "Escape to Burma" (RKO) and "Steel Cage" (UA), $10,500.

Fox (FWC) (4,651; $1.25-$1.50)—"Violent Saturday" (20th) and "Other Woman" (20th). Mild $13,000. Last week, "Man Called Peter" (20th) and "Race for Life" (Lip) (3d wk-5 days), $9,000.

Warfield (Loew) (2,656; 65-90)—"Big Combo" (AA). Fairly good $11,000 or near. Last week, "Blackboard Jungle" (M-G) (5th wk), $9,500.

Paramount (Par) (2,646; 90-$1)—"Run for Cover" (Par) and "Timberjack" (Rep). Nice $14,000. Last week, "Strange Lady in Town" (WB) and "Pirates of Tripoli" (Col), $13,500.

St. Francis (Par) (1,400; $1-$1.25)—"End of Affair" (Col). Fine $10,500 for 8 days. Last week, "Mambo" (Par), same.

Orpheum (Cinerama Theatre Calif.) (1,458; $1.75-$2.65)—"Cine-

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'LADY' LIVELY $10,000, PROV.; 'RAGE' OKAY 7G

Providence, May 3.

Despite being in third week, the State is still topping the field with "Blackboard Jungle." Next in line is Majestic's "Strange Lady In Town" in opening round. Strand's "Cell 2455," and RKO Albee's "Rage at Dawn" are just okay.

Estimates for This Week

Albee (RKO) (2,200; 50-75)—"Rage at Dawn" (RKO) and "Tarzan's Hidden Jungle" (RKO). Oke $7,000. Last week, "Eternal Sea" (Rep) and "Hell's Outpost" (Rep), $15,000.

Majestic (Fay) (2,200; 50-75)—"Strange Lady In Town" (WB) and "Port of Hell" (AA). Healthy $10,000. Last week, "East of Eden" (WB) (2d wk), $9,000.

State (Loew's) 3,200; 50-75)—"Blackboard Jungle" (M-G) (3d wk). Still hot $10,000. Last session, $14,000.

Strand (Silverman) (2,200; 50-75)—"Cell 2455" (Col) and "Seminole Uprising" (Col. Okay $7,000. Last week, "Tight Spot" (Col) and "Cannibal Attack" (Col), $5,000.

'Lady' Good 12G, Cleve.; 'Plain' Flat 10G, 'Show' Fair 10½G, 'Violent' 8G

Cleveland, May 3.

Four new bills here this stanza but not one is creating much excitement. Probably the best showing is being made by "Strange Lady In Town," fairly good at the Allen. "Three For Show" at Palace is fair while "Purple Plain" at State shapes mild. "Mambo" is rated so-so at Stillman. "Violent Saturday" looms mild in second Hipp week.

Estimates for This Week

Allen (S-W): 70-$1)—"Strange Lady In Town" (WB). Good $12,000 or near. Last week, "East of Eden" (WB) (2d wk), $9,800.

Hipp (Telem't) (3,700; 70-$1)—"Violent Saturday" (20th) (2d wk). Mild $8,000. Last week, $15,000.

Lower Mall (Community) (585; 50-90)—"Times Gone By" (Indie) (reissue). Okay $2,000. Last week, "Game of Love" (Indie) (2d wk), $2,200.

Palace (RKO) (3,287; 70-$1)—"Three For Show" (Col). Fair $10,500 or close. Last week, "Tight Spot" (Col), $11,000.

State (Loew's) (3,500; 70-$1)—"Purple Plain" (UA). Flat $10,000. Last week, "Glass Slipper" (M-G), $9,500.

Stillman (Loew's) (2,700; 70-90)—"Mambo" (Par). So-so $6,000. Last week, "Camille" (M-G) (reissue), $5,000.

'Lightfoot' Sturdy 16G, Hub; 'Plain' 25G, 'Mambo' Hot 20G, 'Slipper' 10G

Boston, May 3.

Despite week of rain and competition from Motorama, which pulled 500,000, pix biz is holding up this frame. Holdovers are off but newcomers are boosting overall total. New product shaped well with "Captain Lightfoot" at the Met strong, "Purple Plain" at State and Orpheum shaping bright and "Mambo" plus "Target Earth" at Paramount and Fenway okay.

"Cinerama" still is amazing at Boston in 70th week. "Gate of Hell" still is pulling in fifth round at Exeter. "Violent Saturday" continues hefty in second Memorial stanza. "Cell 2455, Death Row" is fine in second frame at Pilgrim. "Glass Slipper" still is nice in third stanza at Astor.

Estimates for This Week

Astor (B&Q) (1,500 75-$1.25)—"Glass Slipper" (M-G) (3d wk). Neat $10,000. Last week, $12,000.

Beacon Hill (Beacon Hill) (800; 75-$1.25)—"To Paris With Love" (Indie). Fine $12,000. Last week, $15,000.

Boston (Cinerama Productions) (1,354 $1.25-$2.85) — "Cinerama" (Indie) (70th wk). Off but still good at $18,000. Last week, $25,000.

Exeter (Indie) (1,300 60-$1)—"Gate of Hell" (Indie) (6th wk). Nice $10,000. Last week, $12,000.

Fenway (NET) (1,373; 60-$1)—"Mambo" (Par) and "Target Earth" (AA). Tall $7,000. Last week, "Eternal Sea" (Rep) and "Cover Underworld" (Rep), $7,500.

Kenmore (Indie) (700; 85-$1.25)—"Aida" (IFE) (4th wk). Oke $7,500. Last week, $10,000.

Memorial (RKO) (3,000; 60-$1)—"Violent Saturday" (20th) and "Tarzan's Hidden Jungle" (RKO) (2d wk). Hefty $16,000. Last week, "Man Called Peter" (20th) and "Stranger's Hand" (DCA), $14,000.

Metropolitan (NET) (4,367; 60-$1)—"Capt. Lightfoot" (U) and "Land of Fury" (U). Good $16,000. Last week, "East of Eden" (WB) (3d wk-6 days), $12,500.

Orpheum (Loew's) (3,000; 60-$1)—"Purple Plain" (UA) and "Twist of Fate" (UA). Slick $15,000. Last week, "Hit Deck" (M-G) and "Battle Taxi" (M-G) (2d wk), $13,000.

Pilgrim (ATC) (1,800; 60-95)—"Cell 2455" (Col) and "Seminole Uprising" (Col). (2d-final wk). Hefty $9,000. Last week, $14,000.

Paramount (NET) (1,700; 60-$1)—"Mambo" (Par) and "Target Earth" (AA). Fine $13,000. Last week, "Eternal Sea" (Rep) and "Cover Underworld" (Rep), $15,000.

State (Loew's) (3,500; 60-$1)—"Purple Plain" (UA) and "Twist of Fate" (UA). Okay $10,000. Last week, "Hit Deck" (M-G) and "Battle Taxi" (M-G) (2d wk), $6,000.

Key City Grosses

Estimated Total Gross
This Week $2,232,200
(Based on 23 cities and 218 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,436,300
(Based on 24 cities and 220 theatres.)

'Violent' High 26G, Philly; 'Burma' 12G

Philadelphia, May 3.

Lack of enough good product to go around is hurting the boxoffice here currently. However, strong holdovers are helping. "Violent Saturday" is pacing the newcomers with boffo session at the Fox. "Shotgun" and "Escape to Burma" are very unimpressive. "Bedevilled" also is weak at Stanton. "East of Eden" is torrid in fourth Randolph round. "Cinerama Holiday" pushed ahead of preceding week to land a smash take in 11th stanza at Boyd.

Estimates for This Week

Arcadia (S&S (625; 99-$1.49)—"Blackboard Jungle" (M-G) (6th wk). Great $13,000. Last week, $15,000.

Boyd (SW) (1,430; $1.25-$2.60)—"Cinerama Holiday" (Indie) (11th wk). Smash $23,000 or over. Last week, $22,000.

Goldman (Goldman) (1,200; 65-$1.30)—"Big Combo" (AA) (2d wk). Mild $10,000 or near. Last week, $17,000.

Mastbaum (SW) (4,370; 75-$1.30)—"Escape to Burma" (RKO). Thin $12,000 or less. Last week, "Tight Spot" (Col) (2d wk), $12,500.

Midtown (Goldman) (1,200; 65-$1.49) — "Country Girl" (Par) (13th wk). Sturdy $10,000 or over. Last week, $10,500.

Randolph (Goldman) (2,500; 75-$1.40)—"East of Eden" (WB) (4th wk). Torrid $15,000. Last week, $17,000.

Stanley (SW) (2,900; 74-$1.40)—"Shotgun" (AA). Light $14,000. Last week, "Strange Lady in Town" (WB) (2d wk), $13,000.

Stanton (SW) (1,483; 65-99)—"Bedevilled" (M-G) and "Golden Mistress" (U). Weak $7,000. Last week, closed.

Trans-Lux (T-L) (500; 99-$1.50)—"Doctor in House" (Rep) (6th wk). Trim $4,300. Last week, $3,800.

Viking (Sley) (1,000; 74-$1.50)—"Glass Slipper" (M-G) (3d wk). Sturdy $10,000. Last week, $12,000.

Trans-Lux World (T-L) (604; 99-$1.50)—"On Waterfront" (Col) (2d run) and "Caine Mutiny" (Col) (reissue). Okay $2,800. Last week, "7 Angry Men" (AA) (2d wk), $3,000.

Fox (20th) (2,250; 90-$1.40)—"Violent Saturday" (20th). Boff $26,000. Last week, "Man Called Peter" (20th) (3d wk), $14,000.

'Jungle' Rousing $14,000, Port. Ace

Portland, Ore., May 3.

Big news here in current round is the great money being grabbed by "Blackboard Jungle" at Liberty. "Escape To Burma" shapes mild at Broadway while "Cell 2455" is heading for modest session at Orpheum. "Man Called Peter" is rated okay in fourth frame at the Fox.

Estimates for This Week

Broadway (Parker (1,890; 75-$1)—"Escape To Burma" (RKO) and "Untamed Heiress" (Indie). Mild $5,000. Last week, "East of Eden" (WB) (2d wk), $6,800.

Fox (Evergreen) (1,536; $1-$1.25)—"Man Called Peter" (20th) and "Stranger's Hand" (Indie) (4th wk). Holding at okay $7,000. Last week, $10,000.

Guild (Indie) (400; $1)—"Glass Slipper" (M-G) (4th wk). Steady $4,500. Last week, $4,700.

Liberty (Hamrick (1,875; 75-$1)—"Blackboard Jungle" (M-G) and "Land of Fury" (U). Torrid $14,000. Last week, "Gang Busters" (Indie) and "Five Guns West" (Indie), $7,800.

Orpheum (Evergreen) (1,600; 75-$1)—"Cell 2455" (Col) and "Wyoming Renegade" (Col). Modest $6,000. Last week, "Strange Lady In Town" (WB) and "Deyil's Harbor" (20th), $8,000.

Paramount (Port-Par) (3,400; 75-$1)—"Garden Of Eden" (Indie) and "Private Hell 36" (FM) (2d wk). Okay $6,000. Last week, $9,900.

'Eden' Sockeroo 14G, Omaha Ace

Omaha, May 3.

"East of Eden" shapes socko as a new entry this session at the Orpheum despite warm, windy days and a Guy Lombardo show given free to Ak-Sar-Ben members over weekend by the civic org. "Run for Cover" is okay at the Omaha. "Women's Prison" looms smart at the Brandeis.

Estimates for This Week

Brandeis (RKO) (1,100; 50-75)—"Women's Prison" (Col) and "Bamboo Prison" (Col). Smart $5,000. Last week "10 Wanted Men" (Col) and "Jail Bait" (Indie), $3,500.

Omaha (Tristates) (2,000; 65-85)—"Run for Cover" (Par) and "Man of Conflict" (Indie). Sturdy $6,500. Last week, "Revenge of Creature" (U) and "Cult Cobra" (U), $6,500.

Orpheum (Tristates) (2,890; 70-90)—"East of Eden" (WB). Torrid $14,000, aided by hep reviews. Last week, "Man Without Star" (U), $9,000.

State (Goldberg) (875; 65-90) — "Man Called Peter" (20th) (4th wk). Oke $5,000. Last week, $9,000.

'Jungle' Giant $14,000 Paces Mpls.; 'Star' Fair 9G, 'Eden' Fat 6½G, M.O.

Minneapolis, May 3.

With most long stayers finally bowing out, there's a wide assortment of downtown newcomers for a change. But only two of new entries, "Blackboard Jungle" and "Man Without a Star," both highly praised, are carrying most of boxoffice load. Former is mighty at small Gopher while "Star" looms routine at Radio City. "Three for Show," "Shotgun" and "Crest of Wave"-"Cry Vengeance" twin bill are surprisingly slow. Cold weather did not last long and warm weekend wilted biz generally.

Estimates for This Week

Century (S-W) (1,140; $1.75-$2.65)—"Cinerama" (Indie) (55th wk). They still continue to come in highly profitable numbers to see this one. Sturdy $12,000. Last week, $13,000.

Gopher (Berger) (1,000; 85-$1)—"Blackboard Jungle" (M-G). First time house has ever boosted admissions, but its paying off. Wow $14,000. Last week, "Rage at Dawn" (RKO), $3,200, at 85c top.

Lyric (Par) (1,000; 65-85)—"Crest of Wave" (M-G) and "Cry Vengeance" (AA). Slight $3,000. Last week, "Private Hell 36" (FM) and "Fast and Furious" (Indie), $4,000.

Radio City (Par) (4,100; 65-85)—"Man Without Star" (U). A non-Scope picture for a change here where Westerns seldom are shown. Fair $9,000 or over. Last week, "Man Called Peter" (20th) (3d wk), $9,200.

RKO-Orpheum (RKO) (2,800; 85-$1) — "Three for Show" (Col). Well enough liked musical, but only mild $7,000. Last week, "East of Eden" (WB) (2d wk), $10,000.

RKO-Pan (RKO) (1,600; 85-$1)—"East of Eden" (WB) (m.o.). Here after healthy Orpheum fortnight and still virile at $6,500. Last week, "On Waterfront" (Col) (2d run) and "Caine Mutiny" (Col) (reissue) (3d wk), $4,500 at 65c-85c.

State (Par) (2,300; 65-85) — "Shotgun" (AA). Sluggish $6,000. Last week, "Crash-out" (Indie), $5,500.

World (Mann) (400; 65-$1.20)—"Camille" (M-G) (reissue). Satisfactory $3,200. Last week, "Country Girl" (Par) (10th wk), $3,000.

'Cover' Mild 7½G Tops Indpls.; 'Violent' $7,000

Indianapolis, May 3.

Fine outdoor weather and start of Speedway activity over weekend helped slough grosses lower for this stanza. "Run for Cover" at Circle is mild. "Violent Saturday" at Indiana shapes dull.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-85)—"Run for Cover" (Par) and "Murder My Beat" (AA). Mild $7,500. Last week, "Conquest of Space" (Par) and "Trouble Store" (Rep), $9,000.

Indiana (C-D) (3,200; 50-85)—"Violent Saturday" (20th). Drab $7,000. Last week, "East of Eden" (WB), $10,000.

Loew's (Loew) (2,427; 50-80)—"Blackboard Jungle" (M-G) (3d wk). Nice $6,500, making $27,000 for run.

Lyric (C-D) (1,600; 35-70)—"Smoke Signal" (U) and "Black 13" (20th). Slow $3,500. Last week, "Battle Taxi" (UA) and "African Adventure" (RKO), ditto.

'STAR' STANDOUT PIC IN MONT'L, BOFF 21G

Montreal, May 3.

"Man Without Star" is standout here this session, with a smash take at the Capitol. "Silver Chalice" also looms solid at Palace while "Cinerama" continues very big in 16th stanza at Imperial. "Country Girl" shapes fancy in fifth round at Loew's.

Estimates for This Week

Palace (C.T.) (2,625; 60-$1)—"Silver Chalice" (WB). Solid $18,000. Last week, "Prince of Players" (20th), $13,000.

Capitol (C.T.) (2,421; 45-75)—"Man Without Star" (U). Smash $21,000. Last week, "Long John Silver" (20th), $14,000.

Princess (C.T.) (2,131; 40-65)—"Seven Angry Men" (AA). Okay $8,000. Last week, "Timber Jack" (Rep), same.

Loew's (C.T.) (2,847; 60-$1)—"Country Girl" (Par) (5th wk). Fancy $14,000 following $19,000 in fourth.

Orpheum (C.T.) (1,048; 40-65)—"Pirates of Tripoli" (Col) and "Blue Parrot" (Col). Average $6,000. Last week "Sins of Rome" (Indie) and "Forty-Niners" (Indie), ditto.

Imperial (Cinerama Prod) (1,063; $1.20-$2.40) — "Cinerama" (Indie) (16th wk). Big $12,000. Last week, $12,500.

'SAC' Commands L.A. With Huge 26G; 'Star' Hefty $73,500 for 11 Spots, 'Space' Sparkling 56G, 7, 'Sea' 14G

Los Angeles, May 3.

With three of new bills hitting a strong pace, overall firstrun boxoffice is showing improvement here in current week. Out in front in "Strategic Air Command," showcasing at the Warner Beverly for socko $26 000 in initial frame.

"Man Without Star" is heading for hefty $31,000 playing in three hardtops plus $42,500 in eight ozoners. "Conquest of Space" shapes to get a good $20,000 in two conventionals plus $36,000 in five drive-ins.

"Strange Lady in Town" is slow $17,000 in three spots while "Eternal Sea" looks thin $14,000 in two situations. Holdovers and extended-runs are doing spotty biz although "Cinerama" finished its second year here at Warner Hollywood with solid $20,100, and no letup in sight.

Estimates for This Week

Warner Beverly (SW) (1,612; $1-$1.75)—"Strategic Air Command" (Par). Socko $26,000. Last week, "Hit Deck" (M-G) (6th wk-6 days), $3 700.

Warner Downtown, Wiltern, Vogue (SW-FWC) (1,757; 2,344; 885; 80-$1.25)—"Man Without Star" (U) and "Big Tip Off" (AA). Hefty $31,000. Last week, "Cell 2455" (Col) and "New Orleans Uncensored" (Col), $23,700.

Orpheum, Hawaii (Metropolitan-G&S) (2,213; 1,106; 80-$1.25) — "Conquest of Space" (Par) and "Dial Red O" (AA) (Orpheum only). Good $20,000. Last week Hawaii, "Country Girl" (Par) (4th wk), $4,100; Orpheum in unit.

State, Pantages, Uptown (UATC-RKO-FWC) (2,404; 2,812; 1,715; 80-$1.25)—"Strange Lady In Town" (WB). Slow $17,000. Last week, in different units.

Downtown Paramount, Egyptian (ABPT-UATC) (3 200; 1,536; 80-$1.25)—"Eternal Sea" (Rep). Thin $14.000. Last week, "East of Eden" (WB) (6th wk), $17,500.

Hillstreet (RKO) (2,752; 80-$1) —"City Across River" (U) and "Girls In Night" (U), (reissues). Okay $7.500 for oldies. Last week, with Pantages, "Bedevilled" (M-G) and "Champagne Safari" (Indie), $7,700.

Los Angeles, New Fox, Ritz,

(Continued on page 18)

'Plain' Nice $18,500 In D.C.; 'Show' 14G, 'Lady' OK 16G, 'Jungle' 16G, 2d

Washington, May 3.

Boxoffice is generally on downbeat here currently, primarily because of plethora of holdovers, and weakness of three newcomers. "Purple Plain" seems best of new pix, good at Capital. "Three for Show" and "Strange Lady in Town" were critically buffeted to hurt them. However, "Show" is fairly good. "Blackboard Jungle" still is torrid at Columbia in second week. "Country Girl" and "Long Gray Line" are beginning to run out of steam after extended long runs.

Estimates for This Week

Ambassador (SW) (1,490; 70-95) —"Strange Lady in Town" (WB). $6.500. Last week, "East of Eden" (WB) (3d wk-5 days), $4,500.

Capitol (Loew's) (3,434; 70-95)— "Purple Plain" (UA). Nice $18,500. Last week, "Bedevilled" (M-G), $13,000.

Columbia (Loew's) (1,174; 70-95) —"Blackboard Jungle" (M-G) (2d wk). Hotsy $16,000. Holds. Last week, $21,000.

Dupont (Lopert) (372; 75-$1)— "Wuthering Heights" (Indie) (3d wk). $3,700. Last week, $4,200.

Keith's (RKO) (1,939; 90-$1.25) —"Long Gray Line" (Col) (12th wk). Pleasant $6,500. Last week, $7.000.

Metropolitan (SW) (1,200; 70-95) —"Strange Lady in Town" (WB). Okay $9.500. Last week, "East of Eden" (WB) (3d wk-5 days), $7,000.

Palace (Loew's) (2,360; 75-95)— "Three for Show" (Col). Good $14.000 but more was expected. Last week, "Man Called Peter" (20th) (3d wk), over hopes at $14.500.

Playhouse (Lopert) (435; 75-$1.10)—"Glass Slipper" (M-G) (5th wk). Fine $5,500. Last week, $6,200.

Trans-Lux (T-L) (600; 70-$1)— "Country Girl" (Par) (13th wk). Okay $6,000. Last week, $6,800.

Warner (SW) (1,300; $1.20-$2.40) —"Cinerama" (Indie) (7th wk). Trim $16,000 after $17,000 last week.

'Violent' Smooth 13G, Buff.; 'Sea' Lofty 11G

Buffalo, May 3.

Top newcomer here this session looks to be "Violent Saturday," which is husky at Century, "Blackboard Jungle" still is big in second round at the Buffalo. "Eternal Sea" is rated stout at Paramount. "Cinerama" still is great in ninth week at Teck.

Estimates for This Week

Buffalo (Loew's) (3,000; 60-85)— "Blackboard Jungle" (M-G) (3d wk). Stout $10,500. Last week, $16,000.

Paramount (Par) (3,000; 50-80)— "Eternal Sea" (Rep) and "Five Guns West" (Indie). Strong $11,-000. Last week, "Mambo" (Par) and "Tonight's the Night" (AA), $12,000.

Center (Par) (2,000; 50-80)— "Strange Lady in Town" (WB) (2d wk). Oke $7,500 in 6 days. Last week, $10,000.

Lafayette (Basil) (3,000; 50-80)— "Revenge of Creature" (U) and "Cult of Cobra" (U) (2d wk-4 days). Fair $3,500. Last week, $10,000.

Century (Buhawk) (3,000; 60-85) —"Violent Saturday" (20th). Husky $13,000. Last week, "Rage at Dawn" (RKO) and "Tarzan's Hidden Jungle" (RKO), $10,000 in 9 days.

Teck (Cinema Products)—(1,200; $1.20-$2.40) — "Cinerama" (Indie) (9th wk). Big $12,500. Last week, $15,000.

'Jungle' Torrid $16,000, Cincy; 'Horse' Fast 7G, 'Cover' Fairish at 8½G

Cincinnati, May 3.

"Blackboard Jungle," great at the big Albee, is easily the top coin-getter this round. Two other new bills, "Run For Cover" at the Palace being fair while "Chief Crazy Horse" at the Grand looms fast. "Man Called Peter" still is okay at Keith's in fourth round.

Estimates for This Week

Albee (RKO) (3,100; 75-90) — "Blackboard Jungle" (M-G). Great $16,000 or over. Holds. Last week, "East of Eden" (WB) (2d wk), $9,000.

Capitol (Ohio Cinema Corp.) (1,376; $1.20-$2.65) — "Cinerama" (Indie) (48th wk). Lifting to $18,-000 bracket, plenty big, after last week's $16,700. L. & N. rail strike which spread to other railroads is causing cancellations of group excursions from some Kentucky points.

Grand (RKO) (1,400; 75-90)— "Chief Crazy Horse" (U) and "Stormy" (Indie). Fast $7,000. Last week, "Capt. Lightfoot" (U) and "Destry" (U), $8,000.

Keith's (Shor) (1,500; 75-$1.25)— "Man Called Peter" (20th) (4th wk). Heavy matinee trade helping for oke $6,500. Last week, $8,000.

Palace (RKO) (2,600; 75-90) — "Run For Cover" (Par). Fairish $8,500. Last week, "Three For Show" (Col), same.

'Bedevilled' NSG $7,000, Balto; 'Deck' Big 10G, 2d

Baltimore, May 3.

Ideal weather with the lure of outdoors combines with mild product for moderate grosses here this week. However, "Revenge of Creature" is proving brisk at Mayfair. "Bedevilled" is slow at Century. Second week of "Hit the Deck" is nice at the Town. "The Sinners" is modest at Keith's.

Estimates for This Week

Century (Loew's-UA) (3,000; 25-65-95)—"Bedevilled" (M-G). Drab $7,000. Last week, "Capt. Lightfoot" (U), $7,500.

Cinema (Schwaber) (466; 50-$1) —"Game of Love" (Indie) (2d wk). Holding stout at $4,000 after $4,800 opener.

Film Centre (Rappaport) (960; 50-$1)—"Glass Slipper" (M-G) (4th wk). Okay $3,500. Last week, $4,000.

Hippodrome (Rappaport) (2,100; 50-$1) — "Run For Cover" (Par). Starts tomorrow (Wed.). Eighth round of "Country Girl" (Par) was okay $6,000.

Keith's (Fruchtman) (2,400; 25-$1)—"The Sinners" (Indie). Mild

(Continued from page 18)

'Creature' Crisp $7,000, L'ville; 'Rage' Mild 9G, 'Jungle' Wow 11G, 2d

Louisville, May 3.

"Blackboard Jungle" in second week at the State, is still a hot item at the wickets here. Most other houses are not grabbing too much attention. Spring race meet at Churchill-Downs, which teed off Saturday (30), is blamed for lack of interest in filmfare. "Revenge of Creature" shapes very good at the Kentucky. "Rage at Dawn" is mild at Rialto.

Estimates for This Week

Kentucky (Switow) (1,000; 50-75)—"Revenge of Creature" (U) and "Cult of Cobra" (U). Likely good $7,000. Last week, "Conquest of Space" (Par) $8,000.

Mary Anderson (People's) (1,000; 50-75)—"Strange Lady in Town" (WB). Opened Saturday (30) to brisk biz. Last week, "New York Confidential" (WB) and "Unchained" (WB), trim $7,000.

Rialto (Fourth Avenue) (3,000; 50-75)—"Rage at Dawn" (RKO) and "Atomic Kid" (RKO). Likely modest $8,000. Last week, "Man Without Star" (U), $11,000.

State (United Artists) (3,000; 50-75)—"Blackboard Jungle" (M-G) and "Crest of Wave" (M-G) (2d wk). Still going well to get fine $11,000 after last week's $14,000.

'Show' Socko 22G Tops New Det. Pix

Detroit, May 3.

This looks like a fairly good week for downtown houses. "Three for Show" shapes big at the Michigan. "Shotgun" "Big Tip Off" combo also is great at the Palms. "Blackboard Jungle" stays stout in third round at Adams. "Cinerama Holiday" looks smash in 12th week at Music Hall. "Violent Saturday" is oke in second stanza at the Fox.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1-$1.25)—"Violent Saturday" (20th) and "Outlaw's Daughter" (20th) (2d wk). Oke $21,000. Last week, $27,000.

Michigan (United Detroit) (4,-000; $1-$1.25)—"Three for Show" (Col) and "Trouble in Glen" (Rep). Big $22,000 or near. Last week, "Country Girl" (Par) (4th wk), $14,000.

Palms (UD) (2,961; 80-$1)— "Shotgun" (AA) and "Big Tip Off" (AA). Trim $17,000. Last week, "Tight Spot" (Col) and "Seminole Uprising" (Col), $13,000.

Madison (UD) (1,900; 95-$1.25)— "On Waterfront" (Col) (2d run) and "Caine Mutiny" (Col) (reissue) (4th wk). Up to fast $13,500. Last week, with "Night People" (20th), $10,000.

United Artists (UA) (1,938; $1-$1.25)—"Bedevilled" (M-G) and "Stranger's Hand" (Indie). Weak $6,000. Last week, "Man Called Peter" (20th) (3d wk), $8,700.

Adams (Balaban) (1,700; $1-$1.25)—"Blackboard Jungle" (M-G) (3d wk). Great $18,000. Last week, $21,000.

Music Hall (Cinerama Productions) (1,194; $1.40-$2.65)—"Cinerama Holiday" (Indie) (12th wk). Terrific $31,400. Last week, $29,700.

Krim (Krim) (1,000; $1.25)— "Glass Slipper" (M-G) (4th wk). Steady $5,000. Last week, same.

'Untamed' Brisk $11,000, St. Loo; 'Jungle' 13G, 2d

St. Louis, May 3.

Biz sloughed off here over the weekend because of ideal spring weather and is down from last session. "Untamed" looms fairly good at the St. Louis and best new fare. "Blackboard Jungle" shapes sturdy in second Loew's week. "Camille" looms good at Pageant.

Estimates for This Week

Ambassador (Indie) (1,400; $1.20-$2.40)—"Cinerama Holiday" (Indie)

(Continued from page 18)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

Spring Weather Bane of B'way; 'Cover' Oke 22G, 'Affair' Loud 21G 'Horse' $15,500, 'SAC' Sock 82G, 2d

First two-day weekend of ideal outdoor weather sloughed business at Broadway deluxers with few pictures able to successfully battle the downbeat. The offish tone was all the more apparent in the face of the launching of four new bills. The warm, clear weather followed almost a week of rainy, cool days.

"Run For Cover," one of better newcomers, is heading for a fine $22,000 at the Criterion. "End of Affair" looks a big $21,000 or close at the Victoria.

"Chief Crazy Horse" wound up with a just okay $15,500 opening week at the Mayfair. "New Orleans Uncensored" with vaude shapes trim $21,000 at the Palace.

Standout grosser on Broadway is "Strategic Air Command," with a socko $82,000 in prospect for second session at the Paramount. Biggest coin total still is going to "Glass Slipper" with stageshow at the Music Hall. The Easter portion of the stageshow was dropped after last Sunday, and biz fell proportionately. Despite this, the Hall likely will land an okay $100-000 for current (6th) week. "Interrupted Melody" opens tomorrow (Thurs.).

"Wayward Wife" continues a steady pace at the Globe with $7,500 likely in fourth round. "Blackboard Jungle" is headed for a good $19,000 in current (7th) stanza at the State. "East of Eden" is getting the same total in eighth session at the Astor.

"Marty" topped the second frame to push to a great $20,800 in third week at the Sutton. "Doctor in House" also climbed with a solid $6,000 probable for 11th week at Trans-Lux 52d Street. "To Paris With Love" held at its fourth stanza figure to get a sturdy $10,-400 in fifth Fine Arts week.

"Man Called Peter" is swinging low in last six days of fifth week at the Roxy, awaiting the arrival of "Daddy Long Legs" tomorrow (Thurs.) night. Regular run opens Friday (6).

Estimates for This Week

Astor (City Inv.) (1,300; 75-$1.75) —"East of Eden" (WB) (8th wk). Current week ending today (Wed.) looks like solid $19,000 or close after $20,000 in seventh week. Stays.

Baronet (Reade) (430; 90-$1.55) —"Land of Fury" (U). Opened Monday (2). In ahead, "Trouble in Glen" (Rep) (3d wk-8 days), mild $2,500 after $3 500 for second week.

Capitol (Loew's) (4,820; 85-$2.20) —"Purple Plain" (UA) (4th wk). Present round finishing Friday (6) looks to get only lean $13,000 after $14,000 in third "The Prodigal" (M-G) opens May 11.

Criterion (Moss) (1,700; 75-$2.20) —"Run For Cover" (Par). First round finishing tomorrow (Thurs.) is heading for fine $22,000 or near. Holding. In ahead, "Mambo" (Par) (4th wk-9 days), $13,000.

Fine Arts (Davis) (468; 90-$1.80) —"To Paris With Love" (Indie) (6th wk). Fifth stanza ended Monday (2) held at sock $10,400 same as in fourth week. Stays on for some time yet.

Globe (Brandt) (1,500; 70-$1.50) —"Wayward Wife" (IFE) (4th wk). Holding around trim $7,500 in current round ending Friday (6) after $8 400 in third week.

Guild (Guild) (450; $1-$1.75) — "Gate of Hell" (Indie) (21st wk). The 20th week ended Monday (2) was fancy $10,000 after $10,500 for 19th round. End not in sight at this pace.

Mayfair (Brandt) (1,736; 79-$1.80) —"Chief Crazy Horse" (U) (2d wk). Landed good $15,500 in opening week ended last night (Tues.). In ahead, "Long John Silver" (DCA) (3d wk), $6,000.

Normandie (Trans-Lux) (592; 95-$1.80)—"Chance Meeting" (Indie) (3d wk). Initial holdover session concluded Monday (2) was fine $4,200 after $6,700 opening week.

Palace (RKO) (1,700; 50-$1.60)— "New Orleans Uncensored" (Col) and vaudeville. Week ending tomorrow (Thurs.)) looks to reach fine $21,000 or a bit over. Last week, "Bedevilled" (M-G) and vaude $22,000.

Paramount (ABC-Par) (3,664; $1-$2)—"Strategic Air Command" (Par) (2d wk). First holdover round ending today (Wed.) looks to get smash $82,000. Initial week was $108,000, to register a new high under current policy at the Par flagship. Stays on indef.

Paris (Pathe Cinema) (568; 90-$1.80) — "Heartbreak Ridge" (Indie). Opens today Wed.). Last week, "Wages of Fear" (Indie) (11th wk), Oke $3,500 after $4,400 in 10th week.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"Glass Slipper" (M-G) and stageshow (6th-final wk). Current week winding today (Wed.) likely will hit good $110,000, fine for length of run, after $132,000 for fifth round. The Hall dropped the Easter portion of its stageshow starting Monday (2), but remainder of stage layout remained the same. "Interrupted Melody" (M-G) with new stageshow opens tomorrow (Thurs.).

Roxy (Nat'l Th.) (5,717; 65-$2.40) —"Man Called Peter" (20th) (5th-final wk). Final session of six days winding up today (Wed.) looks to dip down to mild $26,000 after $34,000 for fourth full week. "Daddy Long Legs" (20th) opens tomorrow (Thurs.) night, with a benefit preem for March of Dimes. Regular run starts Friday (6).

State (Loew's) (3,450; 78-$1.75) —"Blackboard Jungle" (M-G) (7th wk). Current stanza finishing Friday (6) is heading for dandy $19,000 or near after $20,000 for sixth week. Continues.

Sutton (H&B) (561; $1-$1.75) — "Marty" (UA) (4th wk). Third frame ended Sunday (1) was mighty $20,800, to beat second week's take. Second week climbed ahead of opening week to $20,700. Way in which this has climbed after opening week's smash take is unheard of at this house. Lines were so long Saturday-Sunday nights that about 3,000 had to be turned away. Audience reaction is so strong that "Marty" often gets a big hand at end of a show.

Trans-Lux 52nd St. (T-L) (540; $1-$1.50)—"Doctor in House" (Rep) (11th wk). Present frame finishing today (Wed.) looks to reach solid $6,000 after $5,800 for 10th week. Stays on.

Victoria (City Inv.) (1,060; 50-$1.75) — "End of Affair" (Col). Initial week ending today (Wed.) looks to get big $21,000. Holds, natch! In ahead, "Man Without Star" (U) (5th wk), $8,500.

Warner (Cinerama Prod.) (1,600; $1.20-$3.30)—"Cinerama Holiday" (Indie) (13th wk). The 12th round ended Saturday (7) was great $53,-700 after $55,900 in 11th week. Stays on indef.

'Battle' Boffo $20,000, Toronto; 'Shotgun' Oke 13G, 'Bedevilled' Dim 8G

Toronto, May 3.

Launching a daylight saving time plus opening of the baseball season is denting biz currently. However, "Battle Cry," only major newcomer, is smash at Imperial and leading the town. Lengthy 167-minute pic still sees a five-a-day sked and nightly turnaway biz. Only other newcomer is "Bedevilled," which is dull at Uptown. Hefty holdovers are "Glass Slipper" in second frame, "East of Eden" in third and "Man Called Peter" in fourth. Longrun "Country Girl" still is hep in fifth frame.

Estimates for This Week

Christie, Hyland (Rank) (848; 1,354; 75-$1)—"To Paris With Love" (Rank) (3d wk). Oke $6,500. Last week, $7,500.

Downtown, Glendale, Mayfair, Scarboro, State (Taylor) (1,059; 955; 478; 696; 694; 40-75)—"Shotgun" (AA) and "Return Treasure Island" (UA). Okay $13,000. Last week, "Black Tuesday" (UA) and "White Orchid" (UA), $14,500.

Eglington, University (FP) (1,088; 1,558; 60-$1)—"East of Eden" (WB) (3d wk). Big $12,000. Last week, $15,000.

Fairlawn, Odeon (Rank) (1,165; 2,580; 60-$1)—"Man Called Peter" (20th) (4th wk). Hep $10,000. Last week, $13,000.

Imperial (FP) (3,375; 60-$1)— "Battle Cry" (WB). Socko $20,000. Last week, "Untamed" (20th) (2d wk), $9,500.

Loew's (Loew's) (2,090; 60-$1)— "Glass Slipper" (M-G) (2d wk). Good $11,500. Last week, $16,000.

Shea's (FP) (2,386; 60-$1)— "Country Girl" (Par) (5th wk). Nice $9,500. Last week, $12,000.

Towne (Taylor) (693; 75-$1)— "Aida" (IFD) (4th wk). Staunch $6.500. Last week, $7,500.

Uptown (Loew) (2,745; 60-$1)— "Bedevilled" (M-G). Light $8,000 or near. Last week, "Man Without Star" (U) (2d wk), $8,000.

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London Film Biz Off But 'Husband' Sockeroo $9,000; 'Ship' Stout 9½G, 'Heart' 11½G, 'Star' Lofty 8½G

London, April 25.

For the first time in several months, firstrun biz has been below average. However, couple of entries report healthy returns. "The Dark Avenger" at the Carlton is holding after a fair $6,100 in opening round. "The Prisoner" at the Plaza looks to get an okay $7,500 while the British-made "Passage Home" at the Leicester Square is disappointing in second round at about $4,000.

Best newcomers include "The Constant Husband," which is rated sock $9,000 or near in its initial frame at London Pavilion and "Ship That Died of Shame," which is sturdy $9,500 at the larger Odeon Leicester Square. "Vanishing Prairie" set up a new house record at the small Studio One with a great $5,500 or over in its second week.

Leading the holdovers are "Deep In My Heart," fancy $11,500 in its fourth Empire week and "A Star is Born" still buffo at $8,500 in its eighth Warner round.

Estimates for Last Week

Carlton (20th) (1,128; 70-$1.70)—"Dark Avenger" (20th). Fair $6,100. Holds.

Casino (Indie) (1,337; 70-$2.15)—"Cinerama" (Robin) (29th wk). No letup, with smash $13,000 this frame. Stays on indef.

Empire (M-G) (3,099; 55-$1.70)—"Deep In Heart" (M-G) (4th wk). Fancy $11,500 or near, big for length of run. Last week, $12,600. "Last Time I Saw Paris" (M-G) preems April 28.

Gaumont (CMA) (1,500; 50-$1.70)—"Mambo" (Par) (3d wk). Moderate $4,500. "Run For Cover" (Par) bows April 28.

Leicester Square Theatre (CMA) (1,753; 50-$1.70)—"Passage Home" (GFD) (2d wk). Below hopes at around $4,000. Opening round was $4,500. "Three For Show" (Col) opens May 2.

London Pavilion (UA) (1,217; 50-$1.70)—"Constant Husband" (BL). Landing at smash $9,000 or better. Limited to three weeks because of release commitments.

Odeon Leicester Square (CMA) (2,200; 50-$1.70)—"Ship That Died of Shame" (GFD). Set for sturdy $9,500 or close.

Odeon Marble Arch (MCA) (2,200; 50-$1.70)—"Captain Lightfoot" (GFD) (3d wk). Disappointing $3,600.

Plaza (Par) (1,902; 70-$1.70)—"The Prisoner" (Col). Okay $7,500. Holds.

Rialto (20th) (592; 50-$1.30)—"Black Widow" (20th) (3d wk). Solid $4,500. Holds another round, with "Such Men Are Dangerous" (20th) in on May 2.

Ritz (MG) (432; 50-$1.70)—"Many Rivers To Cross" (M-G). Neat $4,000.

Studio One (APT) (600; 30-$1.20) "Vanishing Prairie" (Disney) (2d wk). Broke house record with fancy $5,500. Opening week was great $5,200. Stays indef.

Warner (WB) (1,735; 50-$1.70)—"Star Is Born" (WB) (8th wk). Holding at solid $8,500. Last week, $9,200. Stays another month.

ACT ROW OVER TELE PROD. WORK SETTLED

London, April 26.

A dispute between Future Productions, a subsidiary outfit of Associated-Rediffusion, and the Assn. of Cine Technicians, which led to a stoppage of the company's first telepic, has been settled. FP has withdrawn the letter which stipulated that negotiations could only be conducted through the BBC Staff Assn. and the National Union of General and Municipal Workers.

The technicians' union rejected the production company's claim that it could only negotiate for its members through these other organizations, and ordered the stoppage of work. The withdrawal of labor was complete. After a few days, the company sought a meeting with the union's general secretary and agreed to withdraw the offending letter. ACT is now seeking a meeting with all tv program contractors to settle the problem of union recognition.

Musicians' Union Asks $2.80 Pay Tilt of BBC

London, May 3.

New demands have been made by the Musicians' Union to the BBC, seeking parity with fees already paid by Radio Luxembourg and major diskeries. Currently, the state web pays $8.40 per session, and the union wants this minimum rate upped to $11.20.

Negotiations between the two organizations have been in progress for some time. There is hope of a settlement during the current week. In the background, is the warning by the union that it may impose a recording bar unless an early settlement is concluded.

Aussie Dollar Imports In Sharp Rise; No Help For U. S. Frozen Coin

Sydney, April 26.

Australia's dollar imports showed a sharp rise to about $182,216,250 for the eight months to last February last. This gives the country a trade deficit of approximately $82,719,000 with the dollar area for that period. This situation is not calculated to improve prospects for show biz, but it may not make things any worse.

It is because of a perpetual adverse balance that Aussie clamps a partial freeze on film remittances. The American distribs will remit around $5,000,000 for the fiscal year 1954-55. There was only about $500,000 blocked when MPAA prexy Eric Johnston was here last December when he talked a compensation deal in Canberra.

Earnings by the U.S. talent coming here are not likely to be affected. What this costs the country is still a small proportion of the total Aussie trade bill in dollars. Officially, there's a limit of $10,000 on what a visiting entertainer is allowed to take out of the country. It doesn't seem likely it will be improved.

Motion picture equipment companies have long been limited in their operations here. Westrex and RCA have some equipment made locally, bring most of their material from their English companies and import only a few items from the U.S. which can't be made elsewhere.

Mex May Pass Up 1954 Pix Awards; Poor Quality

Mexico City, April 26.

Oscaring for 1954 may be entirely called off. The Academy of Cinematographic Arts and Sciences revealed recently that it had not yet found any pic or anybody connected with them, of last year's vintage, worthy of any prize.

Except for "School for Tramps," starring Pedro Infante and the late Miroslava, produced by Fernando de Fuentes for Dyana Films, which is now on a longrun here, Mexican pix made last year are doing poorly. This point is stressed by the fact than only 10 Mexican-made films were among the 37 pix playing here in March. Yank productions led again, contributing 20.

Irish Equity Names Radio M.C. as Prexy

Dublin, April 26.

Because film commitments will keep him out of Ireland through most of the year, Denis O'Dea has bowed out as prexy of Irish Actors Equity. Nigel Fitzgerald, currently moderator of Radio Eireann's "Information Please," was elected new prexy. Defeatd candidate, Charles Mitchel, of Longford Productions, was named honorary treasurer.

Only other changes made at annual meeting was the election of Maurice O'Brien and Charles McCarthy to council vacancies.

Another 'Boy Friend'?

London, May 3.

The Player's Theatre, which launched "The Boy Friend" on the road to succeed in London and Broadway, is prepping a new musical, "Twenty Minutes South," which preems next Tuesday (10). It has been devised and composed by Peter Greenwell, resident pianist at the theatre, with book and lyrics by Maurice Browning.

Production has been staged by Hattie Jacques and Ian Stuart has arranged the dances. The cast is headed by Margaret Burton, George Woodbridge and Joan Bailey.

'Country Girl' Scores Smash Hit in Paris

Paris, May 3.

Clifford Odets' "The Country Girl," thanks to the brilliantly conceived staging of Raymond Rouleau of the adroit Constance Coline adaptation, looks a legit hit as the season nears the mass shutterings of July. This may well go into next season. Acting and mounting came in for crix eulogies while they were more reticent about the play itself, which most aisle sitters felt was a problem that is somewhat demoded in France. Play here is tagged "Pour Le Meilleur Et Pour Le Pire" (For Better or For Worse).

However, aud response was great and Rouleau's doubling as actor and director was impeccable. His Frank Elgin was clear and taking in conceptional though it lacked the pathetic quality. Francoise Lugagne and Gerard Oury ably acquit the other aspects of the triangle. Keenness of detail in the direction makes this high theatre and another of the big foreign hits to turn the turnstile merrily this seasin. First smash in some time for the Theatre Mathurins.

Grand Guignol has another psycho-horror vehicle in "La Chair D'Orchidee" (Flesh of the Orchid), in which a doll-like creature, played by diminutive Cecile Aubry, rips the eyes of three hoods and in general makes them wish they had never kidnapped her. This was adapted by Frederic Dard and Marcel Duhamel from the book by James Hadley Chase. Clever mounting of Robert Hossein makes this palatable terror theatre for Guignol addicts. Should be in for a competent run.

Petit Theatre De Marigny has Andre Freres in for a one-man show of fine impressions and quick change. Freres depicts a series of garrulous and eccentric characters with a fine poise and perception. This interesting offbeater should do okay in this small house for a limited run.

For the tailend of the season, there are some more big guns in the offing with Jean-Paul Sartre's comedy on the newspaper milieu in "Nekrasoff," due at the theatre Antoine at the end of May, and the Atelier's reprise of Anton Tcheckov's "The Sea Gull." *Mosk.*

GINA SUES TITANUS PIX IN 'BREAD' FIGHT

Rome, April 26.

Gina Lollobrigida has filed suit against Titanus Films, her erstwhile producers in the two "Bread, Love, and . . ." pix, charging that recent statements to the press regarding the actress' failure to accept Titanus' offers to star in the third "Bread" pic were damaging to her reputation and good name as an actress. Suit is a followup of recent press reports regarding Miss Lollobrigida and Sophia Loren, who is tentatively slated to replace (though in a different character) in the upcoming sequel to "Bread."

It was claimed that Miss Lollobrigida requested half the picture's gross in exchange for her participation, in turn turning down a Titanus offer for $105,000. The actress claims she turned down the role merely for personal artistic reasons, not wanting to be typed in the role she plays in "Bread, Love, and Dreams" and "Bread, Love and Jealousy."

Added Govt. Controls Worry Italo Film-Makers; Production Off 50%

Rome, April 26.

Not only Italian dailies but also pix producers have expressed alarm recently at what they term increased and perhaps stifling government controls of the Italo film industry. It's claimed these have resulted in a dramatic slowdown of local production activity during the early part of this year. If reports on the soon-to-be-discussed new protective film legislation are true, this may further cripple the recently-flourishing industry.

Observers point out that Italian production is already 50% below last year's figure for the corresponding period. They also cite that a large percentage of the pix made this year are hurriedly made ones, mostly low-budgeters, intended for the quick-turn-over local market.

Cries of alarm were triggered by the "Casanova" case in which a picture passed all stages of censorship, including award of the ANICA (production code) seal, but was yanked from circulation on government order. Reportedly this was done in response to complaints of some isolated Catholic Action groups. Advance reports on some of the main clauses contained in the new film law, due for legislative action soon, also are alarming.

Despite almost unanimous press criticism of the arbitrary ban on "Casanova," the film still has not been given back its permit. The new proposed law is said to contain discouragingly stringent controls over production as well as a dangerously low rebate percentage of subsidy, reportedly 12%. Now it is 18%.

Local producers are waiting developments, but many have already postponed large-scale projects until the situation clears up. The Roman studios are still near-empty, with only a handful of vehicles rolling.

Austrian Seeking Yank Stars for Volks Opera

Vienna, April 26.

Dr. Marcel Prawy has left for New York on special mission for the Austrian state-owned opera. He is entrusted with selecting, adapting and casting American musicals for the Volks Opera, and four legits in the provinces. Volks Opera is the light music branch of the state opera. Casts will include American guest stars.

After years of pioneering, Prawy's efforts have been successful. Despite heavy opposition, it is now certain that this type of American entertainment will be on the regular repertory here. Prawy's 320 performances of "Singing America" attracted huge crowds and the officials of the opera were flooded with requests, paving the way for American musicals.

Buenos Aires Cinemas' Gross to Alltime High Of $27,292,250 in '54

Buenos Aires, April 26.

Buenos Aires film theatre grosses last year reached the highest level yet. They totalled $27,292,250 at an average admission scale of 44c and the gross came from 206 cinemas. Attendance was 67,534,200.

Legit grosses soared to a record $8,488,650 in 33 theatres. Attendance was 4,858,500.

The 120 soccer football matches in 1954 drew 2,109,000 spectators but gate receipts were only $1,235,640. The 100 prize fights drew 703,700 patrons and $999,460.

Gambling still ranks as a "most popular" entertainment here. This is shown by the fact that this summer (Nov. 21 to Feb. 22) 1,270,180 gamblers paid $2,540,360 to enter gambling casinos on the Atlantic coast. This is apart from the coin splurged at the tables, which it is estimated ran into billions.

Football Cup Finals On TV in London Cinemas

London, May 3.

Theatrical telecasts of the football Cup Final, top sporting event on the British calendar, are to be featured in selected situations. About eight theatres, including four in the Rank group, will air the program on May 7.

By special arrangement with the BBC and the Postmaster General, the Cinematograph Exhibitors Assn. has secured facilities for these theatres to relay the official BBC program. Similar facilities were accorded recently for the England-vs.-Berlin football game.

Last night (Mon.) the British Film Institute hosted the UA convention delegates at a reception. Guests were received by the Duke of Sutherland.

Tonight (Tues.) there will be a convention dinner at the Savoy to be followed by a midnight screening of "Not As a Stranger." Arthur B. Krim, the UA prez, opened the conference with a general report, followed by a world market survey by Arnold M. Picker and a statement on upcoming plans by Max E. Youngstein.

Scot Laborites Urge Town-Owned Cinemas

Dundee, April 26.

Cinemas owned and managed by local town councils are wanted by the Scot council of the British Labor Party. Annual confab of the Labor Group, meeting here, adopted a resolution calling on Labor groups in town councils "to give earnest consideration to the question of opening and running municipal picture-houses in their particular areas."

Sinclair Shaw, moving the resolution, said the 1948 local Government Act gave councils wide powers to provide places of entertainment. He thought the setting up of municipal cinemas would be in the best interests of the British film industry.

THEY BUY QUIET VIA DISKS IN W. GERMANY

Nuremberg, April 26.

The Bavarian Hotel and Restaurateurs Exhibition here has popped up with a new musical gimmick at their annual show. Large local enthusiasm has been indicated for this special record, which can be inserted on the West German jukeboxes to provide a full three minutes of silence for the regular jukebox fee of 20 pfennigs (5c). And a r&b exhausted listener can plug his ears with silence for a full hour for about four marks ($1).

The record, labelled "Eine Pause fur Drei Minuten," has grooves like an ordinary platter, but the turning of the needle provides only quiet. This is a development from the Hanover branch of Siemens Electric Co., one of the largest electric equipment firms in West Germany, and is being displayed for the first time by Dusseldorf's Music Automat Co., which has reported hundreds of sales for this particular musical pause.

Several variations of "silent" disks have been tried in U. S. jukeboxes in the past couple of years. Just a gag.

Arg. Bank Won't Auction Studio on Union's Plea

Buenos Aires, April 26.

At a meeting of the Film Industry Advisory Council, the Central Bank representative reported that his board had decided not to put the bankrupt Emelco studios up for auction again. Attempt at auction some months ago was fruitless since no bids were received. The bank was influenced in its decision on the studio by the Film Industry Union (SICA), whose leaders felt that its sale for other industrial purposes would cause trouble in the industry and create even greater unemployment.

The Industrial Credit Bank, which is owed some $9,000,000 by the industry, now is only granting loans (70% of cost) at 7½% interest, payable at 180 days, for the making 16m documentary shorts. The success some documentaries have had in Britain and other European countries apparently inspired this move.

HIT MASSACHUSETTS SUNDAY

N. Y. State Censor Statistics

The office of Hugh M. Flick, the N. Y. censor, in the year ended March 31, 1955, licensed 743 American and foreign features for showing in the state, compared to 881 the year before. Statistics are noteworthy for the number of foreign feature imports that got the Flick nod *without* carrying a Production Code seal. In the following breakdown, figures in brackets are for the prior year:

American-made approved without eliminations	262	(337)
With MPAA seal	237	(301)
Without	25	(36)
American-made approved with eliminations	16	(17)
With MPAA seal	2	(3)
Without	14	(14)
Foreign-made approved without eliminations	438	(457)
With MPAA seal	24	(28)
Without	414	(429)
Foreign-made approved with eliminations	27	(70)
With MPAA seal	—	—
Without	27	(70)
Total features approved	743	(881)

British Ban of 'Operation Manhunt' Attributed to Political Discretion

Fred Feldkamp, the producer of "Operation Manhunt," and United Artists, distributor of the film, are surprised with the listing of the picture by the British Board of Film Censors among those banned for violence and brutality. According to Feldkamp, the reason for nixing the picture had nothing to do with violence or brutality, but was based on "political" reasons.

The picture relates the experiences of Igor Gouzenko, the Soviet code clerk who exposed a spy ring in Canada. Feldkamp cited a letter from A. T. L. Watkins, secretary of the BBFC, to UA's British representative which the producer quoted as requesting the film company "to remove from the film any idea that the Soviet Embassy or Russian officials were involved or had any association with Gouzenko himself." Watkins further stated, according to Feldkamp, that the "film will have to be transferred into a fictional story about an attempt by a political gang to track down and kill a member who has broken faith with them and given information to their enemies." Feldkamp said Watkins noted that "it is because we did not see how such a transformation of story could be affected that we had no alternative" and had to ban the film.

Feldkamp said he had notified the Motion Picture Assn. of America of the reason for the banning in light of the fact that the MPAA was set to discuss the British beefs. Feldkamp said Louis Lober, who is on his way to UA's London powwow, would demand "a prompt statement why the picture had been banned so as to take the onus off."

Fed. Min. Wage

Continued from page 7

agers, and others desiring temporary employment, we pay our employees considerably more than even the suggested minimum wage.

"Our great objection to our inclusion under this legislation is the 40-hour week with its time and one-half provision for work over 40 hours, and overtime requirements for premium pay for work done Saturdays, Sundays and holidays. Theatre operation is essentially today a weekend business. With this additional expense to our weekend operations, I am sure that many theatres would be forced out of business.

"We consider Secretary Mitchell's proposal to extend the Federal Minimum Wage Act to interstate theatre circuits to be discriminatory, as it would obviously place a theatre so operated in an unfair competitive situation with a competing theatre operated by a circuit of theatres that is completely within the limits of a state, such as Gordon Theatres, with 75 theatres all in Texas; United with 101 in California; and Butterfield with 93 in Michigan."

Senator Wiley

Continued from page 3

of exported pix unless it is done voluntarily.

"One of our serious problems today," he said in his speech on foreign relations, "is that some of the motion pictures being sent abroad depict a distorted kind of America. Such films—in the name of so-called 'realism'—have portrayed an America of sex, sin and sadism, of gangsterism, corruption, filth and degradation.

"Such films, few in number but powerful in effect, have literally been poisoning the minds of some people in the world against us. These films are causing the very opposite of the friendly effect which should be created, if we are to defeat Soviet propaganda.

"While the United States Government will be spending some $80,000,000 of your taxpayers' money for a world-wide program of truth, a few films produced in Hollywood or elsewhere have been undoing, in part, the very objective for which we, as a people, are striving.

"I want to issue this word of caution, frankly and emphatically, to the motion picture companies. It is not a new word of caution. I have consulted with them in the past in connection with the work of our Senate Foreign Relations Sub-Committee on Overseas Information Programs. I have advised the companies as to the seriousness of the problem. I have met with some of their outstanding leaders, and I am glad to say I found in those leaders a deep, patriotic awareness of their international responsibilities. Certainly, for example, the president of the Motion Picture Association of America, Eric Johnston, has proven his tremendous devotion to this country.

"The major film producers themselves have done a fine job for America, by and large, at home and abroad. Ours is the only non-subsidized motion picture industry in the world, and it is the envy of the world.

"But a small minority among the film companies seem occasionally more interested in a greedy profit, in squeezing the last possible dollar from the overseas market, than they are interested in contributing to an accurate picture of America by withholding some possibly misleading films.

"The answer is intensified voluntary self-regulation by the film industry. It must sift out more of these misleading films. It has already sifted out many such. Even so renowned and universally respected a trade publication as the newspaper, VARIETY, has just recently headlined the deep concern of many industry people, themselves, over some types of films which are going overseas.

"I, of course, do not believe in Government censorship. But I say that the American people will insist that we not be misrepresented in the eyes of the world."

1-DAY CENSORSHIP PURITAN PARADOX

Attempt is under way to upset the the Massachusetts Sunday "Blue" law which provides that "certain entertainments may be licensed" on Lord's Day. As far as films are concerned, this amounts to censorship for that one day and—in practice—for the entire week.

Times Film Corp., through its attorney Felix J. Bilgrey, last week (29) filed a brief in the Supreme Judicial Court in Boston, arguing that the Sunday statute should be struck down as being too vague and as constituting illegal prior restraint on the exhibition of films.

(Veteran vaudevillians will recall the many absurdities, in the old days, of Sunday entertaining in Boston. Variety houses suddenly had to put leggings on their chorus girls, eliminate half the jokes and make like they were offering a "sacred concert"—as required by the hypocrisy of the old Puritan blue law. House managers and performers could make fun of the Boston rules privately but publicly they were strictly enforced.—Ed.)

This is the first time that the validity of the Massachusetts law is being questioned. Involved, for Times Film, are the French picture, "Game of Love," and the Swedish import, "One Summer of Happiness." Former was banned in toto by the Mass. Commissioner of Public Safety who is responsible for administering the Sunday law. For "Summer of Happiness" a number of deletions were asked. The Times Film case is expected to come up for a hearing today (Wed.).

Dates to 1672

The Massachusetts Sunday law was instituted in 1672 and remained virtually unchanged until about 50 years ago. In 1908, it was amended to make certain exceptions, including baseball, baking and "public entertainment." However, it was stipulated that pix have to be in character with the Lord's Day and its observance.

Due to the manner in which films are distributed, the print being shown on Sundays as a rule is the same print used for the rest of the week, so that Sunday censorship applies in effect for the entire run of an attraction.

The Bilgrey brief points out that, under the U. S. Supreme Court ruling, pix are—like the press—protected under the free speech and free press guaranty of the first and fourteenth amendments of the Constitution and should, therefore be free from prior restraint.

Won in Maryland

Bilgrey, who successfully fought the Maryland ban on "Game of Love," pointed out that some of the dialog tagged for elimination by the Massachusetts censor in "One Summer of Happiness" was contained in other American pix that passed for Sunday exhibition.

For instance, the Commissioner wanted to cut the words "Damn," "Damned" and "Hell" along with a scene showing the stoning of a Vicar's car. Yet, said Bilgrey, in "On the Waterfront," which was accepted for Sunday showing, there is a scene showing the stoning of a church. And as for "Damned" and "Hell," Bilgrey said they're being used, in and off the pulpit, every day and in fact they appear in titles of films that have been licensed in Massachusetts for Sunday exhibition.

Bilgrey said in N. Y. last week that indie importers were increasingly in a mood to fight local and state censorship and indicated his intention of bringing legal actions against censors in various spots this year. He particularly singled out the new Maryland statute which goes into effect June 1. Language of the law eliminates any film "seeking to arouse sexual desires."

British Warn Hollywood Studios Continued 'Pleasure' in Beatings Will Bring Outright Bannings

British Board of Film Censors' letter to the Hollywood Production Code, warning the U. S. studios to cut down on brutality and violence in American features or face the consequences, has suddenly highlighted the problem for producers who had been aware of it for some considerable time.

In N. Y. last week to catch the plays and also for a possible appeal against the Code's nixing of Metro's "Tea and Sympathy" screenplay (the appeal never came off), Geoffrey Shurlock, the Production Code Administrator, said his office was still seriously concerned over excessive brutality in films and was trying to do something about it.

"We are intensifying our campaign against screen violence," he observed. "We are trying to root it out in the script stage and, if that's not possible, we persuade producers to cut down such scenes when they are shown to us. It's a difficult process, but we are making headway."

For several years, screen brutality has been the prime objection of foreign censors to American films. In the U. S., too, voices have been raised against it. One who has expressed deep concern over the apparent intensification of violence on the screen has been Hugh M. Flick, the N. Y. censor, who has taken the question up privately with the companies.

It was discussed, too, in the light of the British letter, by the company presidents in N. Y. last week. Motion Picture Assn. of America prez Eric Johnston is expected to go to the Coast in the not too distant future and at that time will discuss the matter with the studios.

The British letter pointed out that sadism in U. S. imports had led to the banning in toto of six of them, with an additional three likely to be nixed, too. It explained, in detail, the Board's reasons for clamping down in the films. The British censors' main point was that, while they could accept violence as a dramatic necessity, they objected to the detailed execution of brutality on the screen and evidence of "sadistic pleasure" in the administering of beatings.

Pix banned on that basis include "The Wild One," "Black Tuesday," "Cry Vengeance," "Wicked Woman," "Operation Manhunt" and "Cell 2445, Death Row", the Carl Chessman biog. Chessman is in San Quentin awaiting execution. Banning of a pic in Britain constitutes a serious financial loss to a company.

The Production Code states specifically: "There must be no suggestion, at any time, of excessive brutality."

While it's generally acknowledged that producers have flouted that particular section of the Code, the argument most commonly advanced in justification of this violation is: "We live in a violent age." Point is made by some spokesmen for production that violence is a b.o. attraction in the U. S. "It's unfortunate, but it's a fact that this type of 'action' appeals to a great many people," was one comment. The companies do, on occasion, eliminate scenes of extreme brutality prior to shipping a film abroad.

WHERE'S RETURN FAVOR?

Book Censorship Killed by Ridicule —Now Films Threatened

Springfield, Ill., May 3.

Now that a film censorship measure has been introduced in the current state legislature, exhibitors are looking for the support of those who killed book blue-pencilling here a year ago. Hopeful of lining up the opposition to the proposed pic censorship are Illinois Secretary of State Charles F. Carpentier, who's a former exhibitor, and United Theatre Owners and Allied Theatres of Illinois.

The proposal, now in committee stage, would turn pic censorship over to the sheriff's office in each unincorporated area of the state's 102 counties.

The row over books stirred a year ago began when a Richland County mother accused the state of offering vulgarity to Olney High School readers. This led to an "adults only" classification of printed material. The system was held up to ridicule, and abandoned, when word was flashed that "Pilgrim's Progress," "20,000 Leagues Under the Sea" an Hans Christian Andersen fairy tales were removed from the shelves.

N. Y. State Didn't Ban Single Film

The State of New York censor in the year ended March 31, 1955, didn't ban a single Hollywood or foreign film in toto, indicating the extent to which the operations of that office have been liberalized. In the prior year, eight pix were refused a N. Y. state license.

Breakdown of the activities of Hugh M. Flick, the N. Y. censor, during the 12 months ended March 31 shows that he okayed — with or without eliminations — almost as many pix with a Production Code seal than without, the respective figures being 633 vs. 598. Eliminations were asked in two films that carried the Code seal as against 50 that didn't.

Total number of pix licensed by Flick's division ran to 1,283, a drop of 148 from the prior year. Of this total, 743 were features (against 881 the year before) and 540 shorts (compared to 550). Breaking it down a different way, 729 of the licensed pix were American-made and 554 came from abroad.

The report shows that, of the licensed foreign pix without Code seal the overwhelming majority (495) passed without eliminations with the censor demanding cuts in only 27. The total number of foreign imports licensed but not carrying a Code seal ran to 522. Approved foreign pix with the Code seal totaled 32. However, these figures don't indicate how many pix might have been submitted for Code okay following Flick's screening.

On the American side, a surprisingly large number of films—125—was passed by the censor without a Code seal. That total included, however, 39 features and 86 shorts. On the foreign side the division of pix okayed without seals is weighted much more heavily in favor of features — 441 of them against 89 shorts.

In summary, of the 635 pix approved by the censor, and carrying a code seal, eliminations were made in two U. S. films. Of the 648 pix without a seal, eliminations were made in 50 of them, including 23 American and 27 foreign. In the prior year, of the 689 non-Code seal pix, eliminations were made in 89, including 18 American and 71 foreign.

Harry H. Thomas Heads 11 Continental States

Harry H. Thomas, veteran distribution exec, last week was named western sales manager of Continental Distributing Inc. Headquartering in Los Angeles, he'll handle release of the firm's product in the 11 western states.

Thomas, who's been active in the industry for more than 3 years, takes over immediately on Coast distribution of Continental's current releases, "To Paris With Love," an Alec Guinness starrer, and "Hiroshima," a Japanese import.

starring

DALE ROBERTSON · SALLY FORREST · LILI ST. CYR

co-starring **MARI BLANCHARD** • Directed by TED TETZLAFF • Written by AUBREY WISBERG and JACK POLLEXFEN

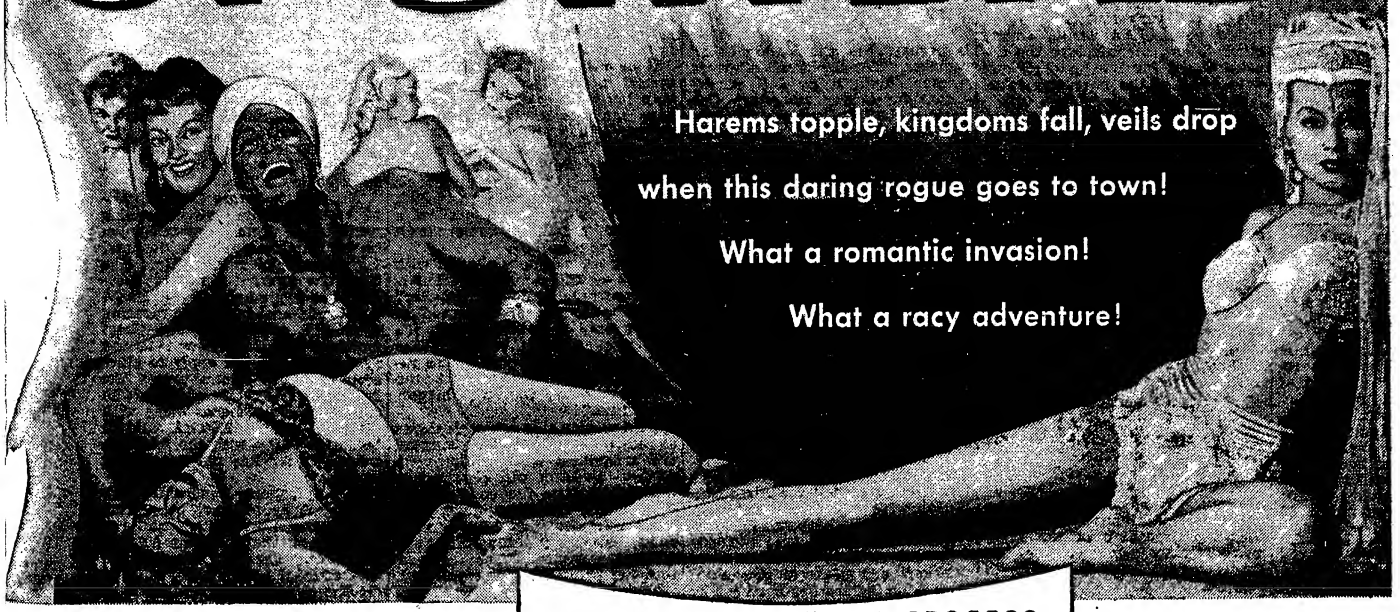
is SINBAD's week!

THEATRES

across the U.S. have booked SINBAD for the first week in June!

HUGHES presents

OF SINBAD



Harems topple, kingdoms fall, veils drop
when this daring rogue goes to town!
What a romantic invasion!
What a racy adventure!

• VINCENT PRICE

• Produced by ROBERT SPARKS

THE NEW ANAMORPHIC PROCESS
SUPERSCOPE
ON THE GIANT WIDE SCREEN
color by TECHNICOLOR

RKO RADIO PICTURES

TOUGH TO CONVINCE FOREIGNERS THEIR CURBS HURT THEM AS WELL AS U.S.

If foreign countries would drop their restrictions against the import of U.S. features, the American film industry believes that these countries would actually cut down on rather than increase their dollar expenditures. Eric Johnston, Motion Picture Export Assn. prexy, made this point in N. Y. last week.

Johnston came from his Washington headquarters to attend a meet of U.S. film company heads, sitting as the exec committee of the MPEA board. Powwow was devoted to a considerable extent to foreign market problems, with Johnston urging action by the companies to stem the tendency to limit the distribution of American films abroad.

The committee gave the MPEA topper what amounted to a new vote of confidence in his conduct of the industry's foreign affairs and assured him of the distribs' strong support "for any measures he considered necessary to protect the distribution of American pictures in the world market."

As explained by an MPEA exec present at the meeting, the action of the presidents was designed to strengthen Johnston's hand in upcoming negotiations of various film agreements later on this year. It was aimed, also, to dispel in the minds of foreign observers the notion that the industry was so divided in its interests abroad that Johnston could not act with the full backing of all the companies, should he decide to make a radical decision, such as pulling out of a territory.

It was in fact one of the purposes of the N. Y. meet to solidify the position of the industry abroad and to seek at least a unanimity of spirit vis-a-vis the host of problems cropping up in the foreign market. The companies frequently have experienced difficulties in forming a common front vs. certain issues due to their divergent interests.

Can't Find Formula

Noting the distribs' inability to agree on a formula under which foreign remittances and licenses would be divvied up with full account taken of the companies' respective positions, Johnston observed he hadn't given up hope that it might yet be achieved. He acknowledged that, if and when such a formula would be adopted, it would then take into account the rising star of such outfits as Universal, Columbia and United Artists in settling foreign allocation problems.

Johnston said the American industry had proven that free imports and competition would help rather than harm foreign economies, partly due to the higher costs incurred by the American distribs, but admitted that "we are having a tough time convincing foreign governments of this." He expressed himself as satisfied with the arrangements for the new year in Japan where allocations of licenses have been kept at the same level as last year.

New Pacts Coming Up

There are quite a few film agreements coming up this year. A new deal is due in Spain starting June 1 and Eugene Van Dee, MPEA rep in Italy, is in Madrid now. A new French agreement has to be negotiated and preliminary talks are likely following the Cannes film festival. MPEA companies in recent months have brought out of France more than $2,000,000 of their frozen funds most via deals with an oil concern. However, they have not yet received from the French any extra permits over and above the basic 90 agreed on under last year's pact. It's felt that the French will come across with 20 additional licenses.

Print Restrictions

There is trouble brewing in Germany; a new British deal is up for negotiation later in the year; print restrictions in Italy and Japan are a concern, with the Italians now again harassing the American companies via a refusal to allow the importation of working material for next season's pix; the rental ceiling in Denmark is a thorn in the side of the U.S. distribs who feel that what happens in Denmark may well be a cue for what happens in the rest of Scandinavia.

In Latin America, Brazil is a difficult territory and Argentina is getting restless, with a new agreement approaching. There is a difference of opinion on whether the current Argentine deal expires this month or next year. Good for five years, it was signed in 1950 but not implemented until 1951. Apart from other types of restrictions, aimed both at slowing the outflow of dollars and protecting native industries, many foreign countries are imposing, or seeking to impose, high taxes and duties. One place where this is a specific problem is Greece, another Italy and still another Colombia.

Prexies' foreign market session last week came at a time when the foreign revenue of the companies was at a peak, running to between 42% and 45% of their total income. Dollars received in N. Y. in 1954 amounted to around $180,000,000 and the companies are bending every effort to either maintain that record or to beat it. It's felt that any decline due to foreign restrictions could have serious consequences, the welfare of the industry now depending to such a large degree on its income from abroad.

Toll's Loud Yeller

Continued from page 5

carried an article on fee-tv. It described Subscriber-Vision as "using the ultra high frequency band not now employed for regular program purposes."

Fact is that Skiatron applied to the FCC for a license conditioned on application of its service to stations in the UHF bands for a limited period only, the pitch being that these stations are in economic difficulties.

Such publicity as Skiatron has been getting of late for its system is based primarily on the performance of the Skiatron Electronic & TV stock which is due for listing on the American Stock Exchange within another two weeks. Financial letter from Baker, Weeks & Co. last week called Skiatron "the most attractive medium for participation in this highly speculative development" and pointed out the sharp rise in the Skiatron stock within past weeks. Skiatron TV, the Fox company, is a closed corporation.

Deal with IBM?

It's understood that an agreement between Skiatron and International Business Machines, providing for mutual patent development and exchange, definitely exists and is very favorable to the toll-tv outfit. IBM would, among other things, manufacture the decoder cards for the system along with some of the necessary tabulating machinery.

Last Saturday, over WRCA-TV, the local NBC outlet, "Operation Success," emceed by Quentin Reynolds, carried a 15-minute segment on Skiatron Electronics, with a hefty plug for Subscriber-Vision. Again, the spokesman was Levey rather than Fox. On Sunday (1), on the big CBS panel discussion of subscription-tv, the spokesman for Skiatron was James M. Landis, Skiatron general counsel. Today (Wed.), Levey is a speaker at the sportswriters' luncheon in N. Y., with Theatre Network Television's Nathan Halpern providing the other half of the bill.

Starr Rebuts Review

The Saturday Review piece last week drew sharp criticism from Alfred Starr, cochairman of the Organizations for Free-TV, who charged in a wire to Harrison Smith, president of the sheet, that the article was "based on an incomplete exposition of the arguments against pay-as-you-see tv." He requested an opportunity to supplement the story with one of his own, detailing the economic disadvantages to the nation's wage earners inherent in toll-tv.

The article, written by Irving Kolodin, was inaccurate in several respects. At one point, Kolodin stated that a decoder would be attached to the tv set. "Without, his (the viewer's) set would produce nothing intelligible," he added. That statement is inaccurate, the toll-tv people say, since only a limited number of shows would be scrambled for toll-casting.

Re-Makes

Continued from page 3

Asher, director Michael Curtiz and star Alan Ladd. Two pix currently before Par cameras—"The Ten Commandments" and "Anything Goes"—have previously been made, however, studio sources state similarity of the films to their predecessors will not be too great. Recently completed by studio, a new version of "The Vagabond King" and "You're Never Too Young," latter the Martin & Lewis comedy adapted from "The Major and the Minor," 1942 production which Ginger Rogers toplined. Sex switch in new film, by the way, finds Lewis in role previously essayed by Miss Rogers.

Columbia, which already has canned a musical remake of "My Sister Eileen," is doing over two of its all-time "giants"—"It Happened One Night" and "Lost Horizon," both also to be musicalized. "Night" is to be produced and directed by Dick Powell, with June Allyson in the former Claudette Colbert role. "Horizon" is on Fred Kohlmer's production slate. Also on the Col sked is "Debut," a more-or-less remake of "One Night of Love." Film's status is rather vague, however; its star, Gloria Greenwood, signed over two years ago when pic was first skedded, has yet to go before the cameras in a film under her still-existing contract.

All Companies

Recently completed by Warners was "Jagged Edge," remake of the Humphrey Bogart-Ida Lupino starrer of '41, "High Sierra," with "Moby Dick," a John Huston production starring Gregory Peck, also completed for WB release. Studio, incidentally, has mulled a remake of "Dark Victory," first produced in 1939 with Bette Davis starred, but nothing definite has been decided.

Twentieth-Fox, which has a musicalized remake of "Daddy Long Legs" just going into release, puts a new version of "The Rains Came" before the cameras late this month, pic to be producer by Frank Ross and directed by Jean Negulesco. More-or-less to be remade is "Anna and the King of Siam." New film will be adapted from the Rodgers & Hammerstein smash, "The King and I," itself taken from 20th's "Anna" production of 1946, and will, of course, feature the R&H score. And discussed but not definite, a musical remake of "Seventh Heaven."

Being readied for release at UI is perhaps the granddaddy of all remakes, "The Spoilers." Current version, toplined by Jeff Chandler, Anne Baxter and Rory Calhoun, is the fifth, it previously having been made by Col. Selig (1915), Samuel Goldwyn (1923), Paramount (1930) and Universal (1942). Also awaiting release at UI is "Destry," a half-sequel to, half remake of "Destry Rides Again," filmed by company in 1932 and again in 1939. There's talk at studio of a "My Man Godfrey" remake, but it hasn't progressed beyond the discussion stage as yet.

Going before Republic cameras this month is a remake of "The Vanishing American." Scott Brady stars, in role played by Richard Dix in Paramount's, 1925 version of the Zane Grey story.

Benedict Bogeaus' current production for RKO, "Tennessee's Partner," was originally made in 1915 by Paramount.

Keynoting, perhaps, the remake trend, however, is "The Birth of a Nation," produced originally in 1915 by D. W. Griffith, with grosses reported to be well over $40,000,000. Acquisition of all rights to "Nation" and plans to remake it as a color feature has been set by a new Hollywood syndicate headed by financier Ted Thal, prexy of Thalco, plastics and fibre glass distrib, and an officer in Tema Corp., holding company dealing principally in real estate. Michael Spack, Tema prexy, also is in on deal, as is Phil L. Ryan, vet film industry figure.

All in all, this drawing by Hollywood from established hits of the past, should result in 1955 becoming filmdom's heaviest remake year.

New York Sound Track

Jack Cohn, Barney Balaban, Herman Robbins, Ned E. Depinet and Sam Dembow Jr. have the job of naming 1955's Pioneer of the Year . . . Four pictures with **Jimmy Stewart** got a plug when Stewart appeared on the **George Gobel** tv-er Saturday night (30). Said Gobel of Stewart: "He's the sneaky type. Gets people into theatres by fine acting." . . . **Edmund O'Brien** off to England this month for picture work under the **N. Peter Rathvon** banner . . . **Jack Glenn**, eastern pic producer, to Spain for what he terms a "new venture," otherwise unidentified.

Henry Hull giving up film work to tour with a one-man "reading" show focusing on **Mark Twain** . . . **David O. Selznick's** company pushing hard for drive-in dates for the reissue of "Duel in the Sun" . . . Financial states from all film and theatre corporations still on the upbeat. Not one of the recent reports showed anything but improved earnings . . . Paramount's Buffalo branch topped the country in the company's recent sales drive.

Members of the Overseas Press Club will attend the premiere of "Heartbreak Ridge" at the Paris Theatre today (Wed.). The French documentary film is an account of the battle activities of a French battalion during the Korean War . . . Warner Bros. pub-ad chief **Mort Blumenstock** delaying his return to the Coast in order to supervise the campaigns for "Land of the Pharoahs," opening at the Astor during this month, and "Mr. Roberts," set for the Radio City Music Hall in July . . . Metro has acquired the film rights to **Ferenc Molnar's** "The Swan" as a starring vehicle for **Grace Kelly** (she's in Cannes) . . . **Dore Schary** returned to the Coast after a week's visit in Gotham. Metro veepee-treasurer **Charles C. Moskowitz** off on a Florida vacation . . . **Esther Williams** and her husband, **Ben Gage**, to England on a personal visit.

Celeste Holm after finishing at the Persian Room goes to the Statler, Washington for two weeks and then to Europe where she'll appear in "Rosalinda" which Gottfried Reinhardt will shoot in Salzburg, Austria this summer . . . **Van Johnson** will be in it.

James O. Moore Jr., 45, Buffalo attorney and member of the law firm which defended Schine Chain Theatres, Inc. and its top offiicals in the recent civil-criminal contempt charges brought by the Federal Government for alleged violations of the consent decree, will become state solicitor general June 1.

Sinatra-Sullivan Start Plenty

Continued from page 4

Town" and Dave Garroway's NBC "Today," are rated by film pluggers as the cream outlets for a "break." Previously extremely liberal in spotting film personalities for an interview or introduction, the Allen show has reversed its policy and handed the film companies new rules of procedure.

William Harbach, producer of "Tonight," recently summoned the radio-tv film contact men to his office to outline the program's new wants. In essence, he said only big names will be accepted and that these performers will have to do more than a bow. The "more" would consist of doing a live scene or participating with Allen in a specially-prepared skit. In addition, there would be no more introes from the audiences either of well-known names or of "medium" and lesser known personalities. The film men have not taken lightly to this new edict and as a result of the "performance" stipulation, some film companies are by-passing the Allen program.

Constant Bickering

The picture pluggers are also hassling with Tex and Jinx, who do interview via radio in the afternoon and late at night, and with Bill Leonard, CBS's entertainment specialist. Both programs demand only big names, leaving the pluggers hardly any outlets for people on the way up or those without national reputations. Constant bickering takes place and, occasionally, when the filmites put their collective foot down, Tex and Jinx and Leonard relent and allow a "medium" personality to appear on the program.

The trouble is not only met with the top tv and radio shows but is also confronted with the "smaller" shows which are also accused of having only a "big" outlook. It's also a question of who gets the personality offered first. One radio-tv contact beefed that the "smallest shows want the biggest stars first."

On the plus side are such shows as Sullivan's and Garroway's, rated the friendliest to the film companies. Sullivan will always permit a bow from the audience, an introduction from the stage, or a short interview, it's noted. Garroway also will cooperate fully without worrying about the performer's pedigree, it's pointed out. Maggi McNellis, Barry Gray, and Edward Murrow's "Person to Person" are rated as "cooperative and very fair."

In contrast, some shows maintain a tough attitude throughout. CBS's "Morning Show" is in that category, but is reported "loosening up" since a change of personnel took place. Arlene Francis' NBC "Home Show" is said to be "gradually breaking down." Nancy Craig, while off the air now, is not looked upon with favor by the film men.

Meanwhile, the Sullivan-Sinatra feud assumed nationwide proportions as the lay press picked up the assertions of both as inserted as paid advertising in VARIETY. After Sinatra refused to appear on the special filmed sequence to plug Samuel Goldwyn's "Guys and Dolls," Sullivan said in VARIETY last week in answer to what he termed "Sinatra's reckless charge that 'Toast' does not pay performers" that the program has "paid out over $5,000,000 in salaries and, incidentally, rendered substantial benefits to motion pictures, motion picture artists, studios and theatre operators." Sinatra, in a paid ad answering Sullivan, said: Dear Ed: You're sick. P.S. Sick, sick, sick." Sinatra's reply was apparently prompted by Sullivan's remarks that "Sinatra, regularly trounced by us when he becomes part of the rival network's 'spectaculars,' hardly qualifies as an impartial or disinterested witness." Sullivan also stressed that he never approached Sinatra to appear on the show.

Actually, Sullivan made a deal with Goldwyn for a 30-minute filmed sequence of a preview of "Guys and Dolls," which Goldwyn was to film at cost—$32,000, according to Sullivan. According to a spokesman for Goldwyn, the studio is proceeding with its plans to film the sequence for Sullivan. "We'll film it without Sinatra," he said. "We'll either use him in a clip from the picture or leave him out completely."

The Screen Actors Guild, meanwhile, stuck to its guns in banning performers from appearing on filmed interview shows destined for commercial sponsorship. The SAG ban was not aimed at Sullivan, being prompted by a Hollywood columnist who was preparing a pilot film featuring top Coast names. It's clear now that the SAG edict does not apply to kinescopes of live shows unless the American Federation of Television and Radio Artists goes along with the SAG ruling. AFTRA, said to be in sympathy with the SAG decision, so far has not committed itself.

Film pluggers, meanwhile, are playing it by ear, not being certain what the SAG edict entails at this time or what direction AFTRA will take. The only show in the east affected by the SAG edict is "Hollywood Preview." This is both a live and filmed show, with Frank Quinn, N. Y. Mirror film critic, conducting the live interview with film personaalities over WOR-TV. Quinn also serves as producer of the filmed "Hollywood Preview," a package distributed by Flamingo Films and now hitting about a dozen markets. Frank Farrell, N. Y. World Telegram & Sun columnist, serves as interviewer on the filmed show which is prepared immediately after Quinn's live program using the same personalities.

We went to Spain to make "That LADY"

AND what a pleasure it was to make "That Lady" ...to bring you the flaming story of a woman who conquered a king...yet trembled in the arms of a commoner when he whispered, "You've been a widow too long!"...Now you know why it was such a great best-selling novel...why Katharine Cornell chose to star in it on the Broadway stage ...why we traveled to storied cities, fabulous locales, thrill-crowded bullfight arenas...with stars, director, CinemaScope cameras and technical crews. Everyone will talk about "That Lady" —the picture that shocked a nation!

OLIVIA de HAVILLAND · GILBERT ROLAND

in "That LADY" in CINEMASCOPE

introducing PAUL SCOFIELD co-starring FRANCOISE ROSAY · DENNIS PRICE

Produced by SY BARTLETT · Directed by TERENCE YOUNG · Screenplay by ANTHONY VEILLER and SY BARTLETT

From the Novel by Kate O'Brien · Print by TECHNICOLOR · An Atalanta Production · Released by 20th Century-Fox

"DATE "That LADY" FROM 20th FOR YOUR BEST PLAYING TIME!"

Nat'l Theatres Bulled to New Peak In Uneven Market; Zenith Soars 10

By MIKE WEAR

With trading activity focused on individual shares, the Amusement Group trotted out some new favorites and bulled them upwards. Perhaps the move in National Theatres attracted the most attention because it moved upwards (sensationally for a low-priced stock) steadily to a series of new peaks, finally hitting 12⅛, highest ever for this issue. It was up 1⅝ at the closing price of 11⅞. The advance followed a gain of one point in the previous week.

The steady buying obviously was by one group, which the financial district hears wants to gain a foothold in the corporation. Report even a week ago was that this group was willing to pay two or three points higher for the shares than the old high around $10. This was predicted on the theory that this group wanted a direct voice in the theatre realty setup.

Loew's was another strong mover, after being quietly tipped more than 10 days ago. Then last week, several of the larger financial houses came out with bullish prospectuses on Loew's. The issue showed a gain of 1⅜ at 20⅝ for the week. Shares had sold around 18 or less for several weeks until the glowing reports started cropping out.

A third star performer was Zenith with a sharp gain of 10 points. It hit a new high of 113½ and wound up at 113¼. Skiatron went to a new high of 7¼ bid price on news that it had been okayed for listing on the American Exchange.

Republic common hovered around its new high of 8⅜ to finish only down fractionally from the year's best price. The Rep preferred hung up a new peak price of 15½, after being inactive for a week or more.

Paramount Pictures wound up near its old high of 41⅞, being up 1⅛ on the week. Warner Bros. was up 50c at 19½. Eastman Kodak registered a new peak of 80¾ but was up only fractionally on the week.

General Precision Equipment was a casualty last week, tumbling 7¾ to 60 at the close. Dip in the net profit for the first quarter this year as compared with the March quarter of 1954 and no hint of a common stock split at the annual meeting were blamed for this decline. However, the shares had hit a new peak of 71½ only recently, and had held near that level for some time. Feeling was that a readjustment was long overdue in GPE.

U Sales Heads to Studio

Universal sales toppers and field execs will attend a three-day policy huddle at the Coast studio starting May 9, according to Charles J. Feldman, U v.p. and general sales manager.

Session will be devoted to previews of U's upcoming product and discussions of policy. Attending apart from Feldman will be the company's top brass, including Milton R. Rackmil, president; Alfred E. Daff, exec v.p.; N. J. Blumberg, board chairman; Edward Muhl, production topper, and David A. Lipton, ad-pub v.p.

Feldman said U's upcoming pix were now being skedded for release on a steady month-to-month basis "to provide exhibitors with a continuous flow of top boxoffice product."

WILL ROGERS HOSPITAL INCREASES DIRECTORS

Albany, May 3.

An increase in the number of directors, from a minimum of 20 and maximum of 40, to a floor of 30 and a ceiling of 45, is shown in an amended certificate filed by The Variety Clubs International-Will Rogers Memorial Fund, Inc.,

The amended papers were executed by Harry Brandt, vice-president, and Max A. Cohen, secretary —on authorization of the majority of the Fund's members, voted last June. Weisman, Celler, Allan, Spett & Sheinberg of New York, were filing attorneys.

The non-profit membership group incorporated as The Will Rogers Memorial Fund on Dec. 2 1936.

SINGERS' BIOGS INCOMING

Metro Sets Release of Laurence And Etting Pictures

Metro sales chief Charles M. Reagan has set release plans for two of the company's upcoming pictures—"Interrupted Melody," starring Glenn Ford and Eleanor Parker, and "Love Me or Leave Me," starring Doris Day and James Cagney.

"Interrupted Melody," the film biography of the Metopera star Majorie Lawrence, will have seven pre-release engagements in May following its U. S. premiere at the Radio City Music Hall, N. Y., on May 5. The first out-of-town opening of the picture will be held May 25 with dates in San Francisco, Atlanta, Cleveland, Boston, Buffalo and Philadelphia.

"Love Me or Leave Me," the story of singer Ruth Etting, will open in each exchange center about June 10, the national release date, and will be followed immediately by openings in the next most important situations.

Eddie Bracken, in Role Of Entrepreneur, Unveils New Theatrical Speaker

New speaker system for theatres was unveiled last week by Stan White, Inc., a division of Eddie Bracken Enterprises, which Bracken claims can beat anything in the way of sound reproduction currently on the market. System, demonstrated by Bracken in the Hotel Edison, N. Y., last Thursday (28), can be used alone or applied to systems using stereophonic and other latter-day theatrical sound setups.

Unit, primed to sell at $1,500, is the first theatrical application of the multi-flare speaker systems developed by White. Most of the press demonstration was devoted to straightening out bugs apparently caused by a last-minute switch of the demonstration from the Fulton Theatre to the Edison's Grand Ballroom. When the system was finally straightened out, however, the quality of reproduction of sound effects, recordings and tapes was top-level.

'Prodigal' Is 'B'-Rated

"The Prodigal," Metro's new religioso epic, has been hit by the National Legion of Decency with a "B" rating—"morally objectionable in part for all." The Catholic reviewing group states: "This film, based on a Biblical incident of the New Testament, while positive in its conclusions, contains grossly suggestive costuming and situations as well as excessive brutality."

Also given a "B" by the Legion are Columbia's "Prize of Gold" and "Terror In the Night" and United Artists' "Kiss Me Deadly" and "Robbers Roost." In recent months a growing number of pictures have been given the "excessive brutality" rap by the Legion.

Exhibs' Wrathful Ozark Meeting

St. Louis, May 3.

A "no holds barred" discussion of film rentals, terms and trade practices is on the agenda of the joint meeting of the Kansas, Missouri and Illinois theatre owners associations to be held at Arrowhead Lodge, Lake of the Ozarks, Mo., May 10-12.

The Committee on Unfair Film Rentals of the Missouri-Illinois Theatre Owners headed by Loren L. Cluster of Salem, Ill., has sent questionnaires to all members in the St. Louis film exchange territory for confidential information with respect to film rentals and related angles. This is expected to enable Cluster to give detailed instances of alleged abuses of exhibs.

Weltner's Rally-Round

George Weltner is expected in the next few days to call the first meeting of Paramount's domestic sales personnel since he became the company's global distribution chief.

Session will take place at the studio in a week to 10 days, it's figured, with participants to include division and district managers.

C. S. Chaplin's Post

Toronto, May 3.

Charles S. Chaplin, United Artists' Canadian general manager, has been elected president of the Canadian Motion Picture Distributors Assn., succeeding Peter Myers.

The trade association is comprised of managers of the various distribution companies in the Dominion.

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (3)

1955 High	1955 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
28⅜	22⅛	Am Br-Par Th	389	28⅜	28⅜	28¼	+ ⅞
98	79	CBS, "A"	23	90¼	89½	91	— ½
98¼	80	CBS, "B"	10	89¾	89¾	90¼	—1¼
39¼	30	Col. Pix	52	31	30	30	—2
16½	14⅝	Decca	86	15⅜	14⅞	14⅞	— ⅝
80¾	67	Eastman Kdk	86	79¼	78⅝	78⅝	— ¾
5⅜	3⅝	EMI	420	4	3¾	3¾	— ⅜
21⅝	17½	Loew's	951	20½	20⅛	20⅛	— ⅛
11¼	9⅛	Nat. Thea.	1861	11¼	10⅜	11	+ ½
41¾	36	Paramount	98	40¾	39¾	39¾	— ⅝
40⅞	35¾	Philco	339	39⅞	38¼	39	+1
45¼	36¾	RCA	472	44⅛	42¼	42⅞	— ⅛
8⅞	7	RKO Picts.	13	8	8	8	—
9⅞	7½	RKO Thea.	120	8⅞	8¾	8¾	— ⅜
8⅜	5⅞	Republic	205	8	8	8	— ¼
15¼	13¾	Rep., pfd.	15	15⅛	15	15⅛	—
22⅝	19⅛	Stanley War.	103	19¼	19	19	— ¼
31⅝	25⅛	20th-Fox	588	28⅝	27½	27⅝	— ½
30⅞	26¾	Univ. Pix	6	27¾	27¾	27¾	—1¼
20⅜	18¼	Warner Bros.	79	19⅛	19	19	— ½
108½	86	Zenith	100	110⅝	108	115	+8

American Stock Exchange

5⅜	4	Allied Artists	79	4½	4⅜	4¾	+ ⅜
11⅝	9¾	All'd Art., pfd	33	10¼	10⅛	10¾	+ ½
17⅛	13¼	Du Mont	391	13⅞	13⅝	14½	+ ¾
16⅜	14½	Technicolor	168	14	13¾	14	+1⅛

Over-the-Counter Securities

	Bid	Ask	
Chesapeake Industries	4½	5⅛	+ ⅛
Cinerama Inc.	1¾	2¼	—
Cinerama Prod.	4¾	5¼	—
Official Films	3⅜	3⅞	—
Polaroid	51¾	53¾	— ¼
Skiatron	7¼	7¾	—
U. A. Theatres	17	18½	—
Walt Disney	36	39	+ ½

(Quotations furnished by Dreyfus & Co.)

Picture Grosses

BALTIMORE

(Continued from page 9)

$7,000. Last week, "Big Combo" (AA), $7,200.

Little (Rappaport) (310; 50-$1)—"Stranger's Hand" (Indie). Fairish $3,500. Last week, "On Waterfront" (Col). (2d run) (3d wk), $2,500.

Mayfair (Hicks) (980; 20-70)—"Revenge of Creature" (U). Steady $5,000. Last week, "Chief Crazy Horse" (U) (3d wk), $3,000.

New (Fruchtman) (1,800; 35-$1)—"Man Called Peter" (20th) (4th wk). Pleasing $7,500 following $9,500 in third.

Playhouse (Schwaber) (320; 50-$1)—"Gate of Hell" (Indie) (6th wk). Good $2,800 after $3,200 in fifth.

Stanley (WB) (3,200; 35-$1) —"Unchained" (WB). Opened yesterday (Mon.). Third week (10 days) "East of Eden" (WB), was fast $8,500.

Town (Rappaport) (1,600; 50-$1) —"Hit Deck" (M-G) (2d wk). Topping list again at $10,000 after s'out $13,000 opener.

LOS ANGELES

(Continued from page 9)

Loyola (FWC) (2,097; 965; 1,363; 1,248; $1-$1.50) — "Violent Saturday" (20th) and "Stranger's Hand" (Indie) (2d wk). Fair $15,000. Last week, $27,000.

Hollywood (FWC) (965; 80-$1.25) —"Run For Cover" (Par) and "I Cover Underworld" (Rep) (2d wk). Nice $4,000. Last week, with Orpheum, $18,700, plus $24,800 in five ozoners.

Globe, El Rey (FWC) (782; 861; 80-$1.25) — "Hulot's Holiday" (GBD) and "Little Kidnappers" (UA) (2d wk). Oke $7,000. Last week, $8,100, plus big $24,700 in six small nabes.

Iris (FWC) (816; 80-$1.25)—"Here Eternity" (Col) and "Wild One" (Col) (reissues) (2d wk). Modest $3,300. Last week, with State, Uptown, $14,700.

Fine Arts (FWC) (631; $1-$1.50) —"Prince of Players" (20th) (3d wk). Slim $2,800. Last week, $3,200.

Hollywood Paramount (F&M) (1,430; $1-$1.50)—"End of Affair" (Col) (3d wk). So-so $5,000. Last week, $6,000.

Chinese (FWC) (1,905; $1-$1.75) —"Man Called Peter" (20th) (5th wk-5 days). Okay $10,000. Last week, $14,000.

Fox Wilshire (FWC) (2,296; $1-$1.50)—"Purple Plain" (UA) (5th wk). Small $4,000. Last week, $$5,400.

Four Star (UATC) (900; 90-$1.50) —"Doctor In House" (Rep) (6th wk). Neat $4,000. Last week, $4,200.

Warner Hollywood (SW) (1,364; $1.20-$2.65) — "Cinerama" (Indie) (105th wk). Started third year Sunday (1) after finishing 104th wk with $20,100.

'Jungle' Smash $18,000, Denver; 'Eden' Hep 13G

Denver, May 3.

"Blackboard Jungle" is packing the Orpheum currently for best biz in months, and is holding. "East of Eden" also shapes fine at the Centre, and will stay on. "Violent Saturday" looks only fair at the Denver. "Smoke Signal" is good in two drive-ins while "Strange Lady in Town" is okay at Paramount.

Estimates for This Week

Centre (Fox) (1,247; 60-$1) — "East of Eden" (WB). Fine $13,000. Holds. Last week, "Man Called Peter" (20th) (4th wk), $11,000.

Denham (Cockrill) (1,750; 50-85) —"Run for Cover" (Par) (2d wk). Lean $5,500. Last week, $7,000.

Denver (Fox) (2,525; 50-85)—"Violent Saturday" (20th) and "Outlaw's Daughter" (20th). Fair $9,000. Last week, "Three for Show" (Col), $7,000.

Monaco Drive-In (Lee) 800 cars; 75)—"Smoke Signal" (U) and "Cannibal Attack" (Col). Good $3,500. Last week, "Land of Fury" (U) and "Gold Fever" (AA), $2,500.

Orpheum (RKO) (2,600; 50-85)—"Blackboard Jungle" (M-G) and "Stranger's Hand" (DCA). Smash $18,000 or over. Last week, "Glass Slipper" (M-G) (2d wk), $6,000.

Paramount (Wolfberg) (2,200; 50-85)—"Strange Lady in Town" (WB). Okay $11,000. Last week, "Big House U.S.A." (UA) and "Canyon Crossroads" (Col), $11,500.

Wadsworth Drive-In (Lee) (1,000 cars; 502 walkins)—"Smoke Signal" (U) and "Cannibal Attack" (Col). Good $2,500. Last week, "Land of Fury" (U) and "Gold Fever" (AA), $1,500.

'Cell' Stout $9,000 In Seattle; 'Plain' Dim 6G

Seattle, May 3.

Not much here this session for the new pix, and many of the holdovers are starting to slide. "Cell 2455" looks best newcomer, with stout takings at Coliseum. "Strange Lady in Town" and "Purple Plain" are not getting far. "Man Called Peter" still is rated great in third round at Fifth Avenue. "Mambo" looms good at bandbox Music Box.

Estimates for This Week

Blue Mouse (Hamrick) (800; 75-$1)—"Mau Mau" (Indie) and "Rapture" (Indie). Slow $2,000 in 5 days. Yanked. Last week, "Gang Busters" (Indie) and "5 Guns West" (Indie) (2d wk-9 days), $3,300 at $1.25 top.

Coliseum (Evergreen) (75-$1)—"Cell 2455" (Col) and "Wyoming Renegades" (Col). Stout $9,000. Last week, "Run for Cover" (Par) and "Murder My Beat" (AA), $7,200.

Fifth Avenue (Evergreen) (2,500; $1-$1.25)—"Man Called Peter" (20th) (3d wk). Great $8,000. Last week, $11,400.

Music Box (Hamrick) (850; 90-$1.25)—"Mambo" (Par). Good $4,000. Last week, "Man Without Star" (U) and "Land of Fury" (U) (2d wk), $3,400.

Music Hall (Hamrick) (2,300 90-$1.25)—"East of Eden" (WB) (2d wk). Fair $4,500. Last week, $7,300.

Orpheum (Hamrick) (2,700; $1-$1.25)—"Strange Lady in Town" (WB) and "Africa Manhunt" (Rep). Sad $6,000 or near. Last week, "Ma, Pa Kettle in Waikiki" (U) and "Looters" (U), $5,600.

Paramount (Evergreen) (3,039; $1-$1.25)—"Purple Plain" (UA) and "You Know What Sailors Are" (UA) (2d wk). NG $6,000. Last week, $8,300.

ST. LOUIS

(Continued from page 9)

(11th wk). Fine $13,500 after $14,000 last week.

Fox (F&M) (5,000; 50-75) — "Strange Lady in Town" (WB) and "Ten Wanted Men" (Col). Opened today (Tues.). Last week, "Chief Crazy Horse" (U) and "Ma, Pa Kettle at Waikiki" (U), modest $11,000.

Loew's (Loew) (3,172; 50-85) — "Blackboard Jungle" (M-G) (2d wk). Sturdy $13,000 after $19,000 opening frame.

Orpheum (Loew) (1,400; 50-85)— "Glass Slipper" (M-G) (2d wk). Fair $5,500 after $8,500 initial stanza.

Pageant (St. L. Amus.) (1,000; 51-90)—"Camille" (M-G) (reissue). Good $3,500. Last week, "Beachcomber" (UA), $3,000.

Richmond (St. L. Amus.) (400; $1.10)—"Game of Love" (Indie) (2d wk). Nice $2,000 after $3,000 teeoff session.

St. Louis (St. L. Amus.) (4,000; 51-90) — "Untamed" (20th) and "Port of Hell" (UA). Fine $11,000. Last week, "Man Called Peter" (20th) (2d wk), $10,000.

Shady Oak (St. L. Amus.) (800; $1.10)—"Game of Love" (Indie) (2d wk). Trim $2,500 after $3,000 for first.

SAN FRANCISCO

(Continued from page 8)

rama" (Indie) (69th wk). Socko $15,000. Last week, $15,700.

United Artists (No. Coast) (1,207; 70-$1)—"Shotgun" (AA) and "Port of Hell" (AA). Okay $8,000 or close. Last week, "Annapolis Story" (Col) and "Big Top" (AA), $8,500.

Stagedoor (A-R) (400; $1-$1.25) "Glass Slipper" (M-G) (2d wk). Big $5,800. Last week, $6,000.

Larkin (Rosener) (400; $1)—"Aida" (IFE) (3d wk). Great $4,300. Last week, $4,700.

Clay (Rosener) (400; $1)—"Gate of Hell" (Indie) (2d wk). Fast $2,800. Last week, $3,000.

Bridge (Reade-Schwartz) (349; $1-$1.25)—"Doctor in House" (Rep) (6th wk). Big $2,800. Last week, $3,000.

Rio (Schwartz) (397; $1)—"Camille" (M-G) (reissue) (6th wk). Fine $2,400. Last week, $2,800.

Alger Group Joins Allied

Chicago, May 3.

The Alger Theatre Circuit joined Allied Theatres of Illinois last week and will avail itself of Allied's buying and booking services. The Alger group includes 12 downstate theatres.

Another recent addition to Illinois Allied is the Starview Outdoor Theatre, Elgin, Ill., owned by John H. Reckas.

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Europe Not A Deductible Item!

Washington, May 3.

If, by any chance, you are thinking of a trip to Europe to explore the possibilities of investing in foreign film production, don't get any ideas of writing off the trip as a business expense. It won't work.

Internal Revenue Service has just ruled on such a case in which an active investor in U. S. independent production proposed to make a trip to Europe to "case" the motion picture investment situation there.

"Expenditures incurred by the taxpayer in making a trip to Europe for such purposes," Internal Revenue ruled, "without an existing right or interest resulting in the production of income, do not constitute deductible expenses for Federal income tax purposes."

BOSTON'S ALL-TIME RUN?

1,000th Performance of 'Cinerama' Unprecedented in Current Memory

Boston, May 3.

"This Is Cinerama," at the Boston, now holds the record for longest run of any film, musical, or drama in Boston history. It hit its 1,000 showing last week. (Opened Dec. 30, 1953).

Biz has been hypoed by college and school groups, music groups, conventions, clubs and charitable organization parties from all over New England and as far away as Canada.

"O thou of little faith wherefore didst thou have any doubt?"

AFTER midnight of May 25, 1955, no contract or request for contract will be considered in THE MAKELIM PLAN.

CONTRACTS, requests for contracts, or those returned for correction, under THE MAKELIM PLAN, mailed before midnight of May 25, 1955, will be considered.

3529 EXHIBITORS (close to 25% of all the exhibitors in the country) have joined and pledged in one body, to play and pay for, to exploit and promote MAKELIM PICTURES, one a month. Clean—powerful—entertaining stories that will bring a tear, a smile, or a thrill. No filth—no smut—no epics—just good, clean pictures. Good for the 10 year old, the teenager, the parents, and the grandparents.

I HUMBLY bow my head in thankful prayer for the patience, support, and confidence of 154 of the finest and biggest circuits of theatres in America who have signed to THE MAKELIM PLAN.

TO THE thousands of reliable and trustworthy independent exhibitors from coast to coast who have all signed to THE MAKELIM PLAN—and to those exhibitor organizations whose verbal support helped so much . . . my sincere thanks. I am truly grateful.

SO THAT all who join THE MAKELIM PLAN will have done so on an equal basis . . . stories, cast, and starting date, will be announced after the closing date.

PATIENCE *is* a great virtue, and I am thankful and grateful to the many thousands who have expressed it to me so abundantly.

Hal R. Makelim

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Inside Stuff—Pictures

Stockholders critical of Loew's management are continuing efforts to bring about changes in the company's operation. Just what these changes entail is being kept under wraps "because it's not good policy to let them know what we plan to do." That a stockholder group was dissatisfied with the Loew management was revealed this week by Saul E. Rogers, who represents 10,000 shares held by a Wall St. group.

Rogers along with Judge Louis Goldstein, trustee and general counsel of the Leon Lowenstein Foundation, holder of some 30,000 shares, led the attack on management at the annual stockholders meeting on Feb. 24. Their beefs against management included the high salaries paid the officers, the amount of coin going into the pension fund without employee contribution, the company's earning record as compared to other film companies, the small amount of stock owed by some of the directors, the residual rights settlements of Louis B. Mayer and J. Robert Rubin, and the family ties of Loew's officers with firms the company deals with. At one point in the meeting, Rogers nominated Judge Goldstein for a directorship, but the latter declined.

Asked Monday (2) if he were following up on the complaints he made at the meeting, Judge Goldstein said it's a matter "I cannot discuss." Rogers constantly stressed that his group's moves were "confidential," but admitted he was "working closely" with Judge Goldstein. He refused to state if his group hoped to unseat management nor would he comment on rumors that his forces or that of Judge Goldstein were buying up Loew's stock. The company's stock has been extremely active recently, moving from 17½ to 20½ in a period of three weeks. Rogers acknowledged that "some changes" had taken place since the complaints registered at the stockholders meeting.

A motion picture camera capable of photographing a 160 degree angle is in the process of development. A still camera that can photograph this wide angle has already been developed by Luis Azarraga, a Filipino photographer of many years. New York exclusive to this "Camerama" process has been obtained by the N. Y. Herald Tribune which showmanshipped this development with a 16-column picture in Thursday's (28) edition. Announcement was timed to coincide with the American Newspaper Publishers' Assn. convention last week in New York.

Should Azzaraga develop this 160 degree camera, it will provide the widest panorama of any existing single-camera process. Todd-AO has a lens angle of 128 degrees and Cinerama can reproduce the 160 degree arc, but latter is a three-camera process and utilizes a three-sectional screen.

Managing the Azzaraga process is Bill Mark, a Broadway photographer for many years. Mark plans to merchandise the camerama process on a one-newspaper exclusive in various cities. Azzaraga is the complete owner of this process. The "Camerama" process is admittedly superior over any wide-angle camera yet developed since it combines tremendous sweep with speed and there is no visible distortion. Available to miniature camera fans are wide angles lenses, but these have a little more than half the angle covered by "Camerama." Azzaraga has been photographing various events with the new device on a 17-foot tripod and has encased the mechanism in an aluminum "breadbox" in order to maintain the secrecy with which he has surrounded the process.

London Sunday Dispatch has featured comments by four national personalities on "The Wild One," the Marlon Brando starrer, which has been rejected outright by the British Board of Film Censors. The film may now only be screened in areas where local authorities are prepared to overrule the Censor's decision and so far three councils have taken this step. Dispatch quoted Emanuel Shinwell M.P., former Minister of Defense, W. J. Brown, former independent M.P., Ursula Bloom, novelist, and Donald Gray, actor.

Shinwell observed that he could see no reason for refusing a Censor's certificate. He would give it a "U" category, enabling it to be seen by all audiences. Ursula Bloom thought the pic would give young people the wrong sort of stimulant. She upheld the ban. Donald Gray also supported the rejection because the film did not set out to entertain, but only irritated. Brown shared the general view that the film contained not a single elevating sentiment, but did not think the limits of censorship had been transcended. If the film deserved to be banned, it should be banned by the Americans themselves, as bad propaganda to export.

A majority of the distribs have replied to a letter sent out by Walter Reade Jr., head of Walter Reade Theatres, urging them to cooperate with the Motion Pictures Assn. of America's Children's Film Library. The letter pointed out that, in line with current efforts to bolster the audience, and particularly juvenile attendance, the services of the library were of first-rate importance and should not be allowed to be diminished. Reade felt that the library was primarily a responsibility of the companies.

Spokesman for Reade said all of the replies have been positive and had promised cooperation. Meanwhile, the study by the sales managers' committee of the library's needs continues. The service has lost a good deal of its importance due to the failure of the companies to replenish the print supply on films recommended by the Library. There is a question among the distribs of who should foot the bill for the new prints.

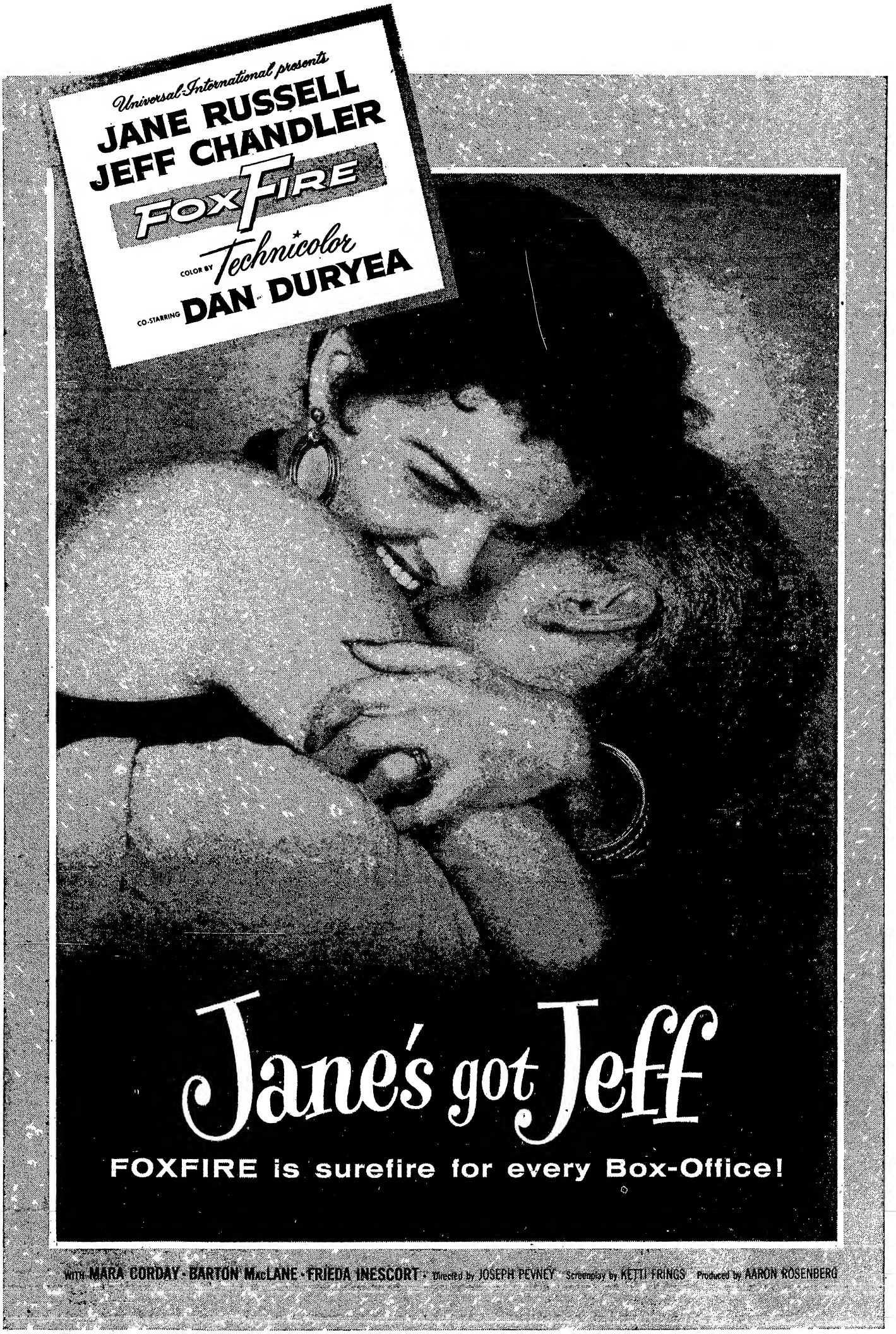
As a plug for its upcoming "Love in the City," IFE is sponsoring a symposium on "girl watching" during which the American versus the Italian technique will be compared. Basis for the panel discussion is Donald J. Sauers' book, "The Girl Watchers Guide," in which Sauers probes the art in terms of bird watching. The "girl watching" episode from "Love in the City" will be previewed to give an example of the Italian technique. Panel members include Sauers, producer Richard Kollmar, and NYU student Richard Carr, with Donard O. Gould, a Rutgers U. prof serving as moderator. The high-level conference will be held today (Wed.) at the Johnny Victor Theatre in Radio City.

Twentieth-Fox scored a victory in one N. Y. court action and settled another this week. Dismissed in Supreme Court was a $100,000 suit filed against the company by Aaron Hirsch. He had claimed the 20th film, "People Will Talk," was an infringement of his story, "Miracle Healer."

Settled in Federal Court was a $20,000 action brought against the film company and Bobbs Merrill, publishers. Plaintiff was Dawn Mundy, widow of Talbot Mundy. Latter in 1916 wrote "King of the Khyber Rifles," from which the recent 20th pic was adapted. Plaintiff had disputed the distribution of profits from the film.

Danny Kaye guested at Paramount Pictures luncheon in Sheraton Plaza Hotel in Boston, and visited with George Abbott and cast of "Damn Yankees" at Shubert. He declared he was looking for a legit vehicle which could be made into a feature film afterwards.

In connection with his interest in children, Kaye told of informing a friend that, while in India, he learned that 50% of the moppets there die before five. The friend shrugged it off with: "Oh, well, that's the way Nature keeps the world's population within proper limits." Kaye's clincher was: "That's a very sound argument. Please use it on yourself the next time your own kid is sick."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Cooke's Legal Fee Demand on U Called Imposition by Judge; Paid $35,000, Asked $115,000

While the Government's anti-trust suit against the major film companies admittedly was an expensive piece of litigation, Judge Edmund L. Palmieri in N. Y. Federal Court last week ruled that Universal Pictures adequately compensated attorney Thomas Turner Cooke when it paid him $35,000 for services rendered in connection with that case.

Cooke, who sued U for additional fees of $115,000, was disallowed the extra retainer by Judge Palmieri after a two-week trial. In a six-page opinion delivered from the bench, the jurist acidly remarked that "I feel constrained, however, in candor, to say that I regard this lawsuit as an imposition on the defendants and on this Court."

Action was based on Cooke's claim for services rendered U in the period from 1946 to 1951. But, the court pointed out, the services were actually rendered from July, 1946, to Feb., 1949, according to the plaintiff's own testimony. Moreover, "the plaintiff stated he doesn't rely on an express or implied contract between himself and the defendant."

His case, Judge Palmieri wrote, rested entirely on the "quantum meruit" theory. This is defined by Webster as an action "grounded on a promise that the defendant would pay to the plaintiff for his services as much as he should deserve." In tossing out the suit, the court held that "the proof is clear and overwhelming that Cooke was relieved of any further responsibility as an attorney in July, 1948, and he could not thereafter make any claims for compensation."

Repping U were Louis Nizer and Paul Martinson of the firm of Phillips, Nizer, Benjamin & Krim while Alexander Kahan was attorney for Cooke.

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FACTORING COMPANIES SUE POPKIN; PESKAY

Los Angeles, May 3.

Harry M. Popkin, Popular Pictures, Inc., and Edward J. Peskay are named defendants in a $300,000 breach-of-contract suit filed in Federal Court by Budget Factors, Inc., and Zenith Factors, in connection with the picture, "And Then There Were None" (also known as "10 Little Indians").

Claim is made by plaintiffs, whose assignor for picture is Samuel Bronston, that on April 27, 1949 the defendants assigned to Bronston one-fourth of Popkin's 50% share in film. Popkin, it's charged, netted $1,200,000 through his 50%, which would make Bronston's share $300,000. Popkin has refused payment of this amount, according to complaint, which also asks an accounting.

Right to Query Jurors Involved in Post-Trial; $1,275,000 Damages

Philadelphi , May 3.

A petition to call back the jury which returned a verdict of $1,275,000 against seven major film distribs has been turned down by U. S. District Judge Allan K. Grim.

The order did not bar the film companies, however, from questioning and taking affidavits from the jurors themselves, if it is found that they have such a right, Judge Grim said. The distributors based their petition on the claim that one of the jurors gave the others garbled information during the trial about a similar case tried five years ago.

The seven majors were accused of withholding first-run pictures from two Norristown, Pa., film houses until after they had completed their runs in midtown Philly. The verdict was returned in favor of the six Sablosky brothers and their wives, operators of the Norris Amusement Co. which runs the two theatres.

TOUR FEMME SHILLS

'Harem Beauties' and 'Spillane Dames' Take Ballyhoo Paths

Pretty girls are set to do the shilling for a couple of upcoming pictures. In a Howard Hughes-RKO project the pitcharmers get billing as "Harem Beauties." In a United Artists promotion they're called "Spillane Dames."

The "Harem Beauties"—four of them in costume—are to tour 16 key city areas to bally Hughes' "Son of Sinbad." In each town they are to participate in fashion shows, local civic receptions, tv programs, etc. All to call attention to the opening of "Sinbad" in 400 theatres following its May 31 premiere at the Fox Theatre, St. Louis. The gals, namely Susan Ames, Dorothy Van Dyke, Andrea Cleve and Yvonne White, start the barnstorming May 2 in Denver.

"Spillane Dames" also are a quartet and they're out to lure ticket sales for "Kiss Me Deadly," based on a Mickey Spillane story. Marian Carr, Yvonne Doughty, Maxine Cooper and Elyse Novey are splitting into two teams to cover a total of 28 cities. On the sked is an aggregate of 266 tv appearances in addition to press interviews and theatre bow-ons.

Set 2d Cinerama for Chi

Chicago, May 3.

Second Cinerama attraction, "Cinerama Holiday," is set to open here at Eitel's Palace Theatre on June 15. Currently showing at the Palace, "This Is Cinerama," first film made in the triple-threat medium, will depart at the end of a 99-week run.

It is estimated that "This Is Cinerama" will have been seen by 1,750,000 people by the end of its run, after grossing the all-time Chi b.o. high of $3,500,000.

MEXICAN 'EL' LAUNCHING NEW OMNIFILMS INC.

Noel Meadow, veteran film importer and publicist, last week formed Omnifilms Inc. for acquisition of foreign films for U. S. distribution. Initial release on the new company's slate will be "El," a Mexican-made picture produced by Oscar Dancigers and directed by Luis Bunuel.

Meadow, who is prez of Omnifilms, disclosed that "El" will be shown in the U. S. with English titles as "The Noose and the Needle." Film's cast is topped by Arturo de Cordova and Delia Garces. Columbia Pictures has world distribution rights to the pic except for the U. S.

DCA Looks Ahead To Sockier Pix

Distributors Corp. of America expects to emerge from the doldrums this summer and fulfill its ambition to provide exhibitors with big pictures. Except for Joseph Kaufman's CinemaScope "Long John Silver," DCA has been living on a diet of films more suited for art houses or for double billing.

With the completion and arrival from England of John Woolf's "I Am Camera," based on John van Druten's N. Y. stage hit, DCA hopes to move into high gear. Woolf arrives with a print in May, with the picture's release set for June or July. Following "Camera," DCA will come up with its biggest endeavor to date — the feature-length cartoon of "Finian's Rainbow."

Meanwhile, DCA is readying a hefty bally campaign for "Camera," teeing off with three recordings by Mitch Miller of theme music from "Camera" via Dartmouth Music.

IATSE Jurisdiction Over Hotels, Halls, Theatres In Closed-Circuit Video

The International Alliance of Theatrical Stage Employees, after several months of negotiations, has won jurisdiction over employees handling closed-circuit telecasts. The IA signed a one-year pact with Nate Halpern's Theatre Netwook Television covering operations in all localities in the U. S. and Canada.

Employees covered by the contract mainly include projectionists and stagehands who, under terms of the agreement, will handle the closed-circuit telecasts in theatres, hotels, and auditoriums. The stagehands will be used to set up and disassemble portable equipment and build platforms and other necessary units required for the vidcasts. Previously, the hotel operation was handled by employees of the hotel or local tv service specialists.

Under the agreement, TNT is required to use an IA camera crew for all so-called entertainment shows, actually covering only Broadway shows and the Metopera telecasts. TNT is permitted to use a camera crew from another union for business and sports shows. In New York, for example, three unions claim jurisdiction over camera crews. DuMont is signed with the IA (AFL) affiliate, CBS has a contract with an International Brotherhood of Electrical Workers (AFL) unit, and NBC and ABC have pacts with the National Assn. of Broadcast Employees and Technicians (CIO).

To Fete Gordon, Reade

London, May 3.

Two prominent US exhibiting executives are to be feted by the council of the Cinematograph Exhibs Association. At their monthly session last week it was agreed to host a luncheon to Walter Reade and to arrange a meeting when the date of his visit was ascertained.

It was also reported that Julius Gordon, secretary of the Allied States Association of Motion Picture Exhibitors, was also expected in Europe and it was decided that he, too, should be entertained by the officers.

Cinerama Looking Beyond 1960

Stockholders Meeting Raucous As Stock Slumps From Its Boom Open Market Prices

Cinerama Inc., the equipment manufacturing firm, may engage in production itself or make deals with outside producers for the production of Cinerama films when its exclusive contract with Stanley Warner Corp. expires, prexy Hazard E. Reeves told stockholders last week. Although the pact with SW runs out in 1960, Reeves indicated that the company was setting long-range plans.

This was the first time that stockholders were apprised of the fact that Cinerama Inc. is contemplating production on its own, although Reeves has had it in mind for some time. At one point, there were reports that he was making plans to proceed on a solo production effort, with SW's permission, during the run of contract with the theatre chain. How far these plans had gone, he did not reveal.

The meeting was a raucous one, with shareholders beefing about the current price of the company's stock. Shares, which many said they bought at between $6 and $9, are now selling at about $2.25. Reeves said that this is not the fault of the corporation, declaring that the company never got the money. He said the shares bought at that price were obtained on the open market and Cinerama Inc. did not have control over it.

Reveal Hassle

The meeting brought out the fact of a bitter hassle between Cinerama Inc. and Cinerama Productions Corp. Latter is the outfit which turned over the exclusive exhibition-production rights to SW in return for a percentage of the boxoffice take. Reeves said he had decided to ask Cinerama Productions, of which Louis B. Mayer is chairman of the board, to drop the use of the Cinerama name.

Stanley Warner, it was noted, owns 701,000 shares of Cinerama Inc. and has options for 250,000 more. However, Reeves denied that SW controlled the company, pointing out that he and his associates owned 750,000 shares.

Reeves envisioned 25 Cinerama theatres throughout the world by the end of the year, with possibly one or two more permanent theatres in the U. S. plus mobile units. There are currently 19 Cinerama theatres operating—14 in the U.S., one in Canada, two in Japan, one in England, and one in Milan.

For the first quarter of 1955, Reeves said the company has an unaudited profit of $40,000 as compared to the $2,888 for 1954, and was in a good cash position with a working capital of $1,000,000. He revealed that Cinerama Inc. has just about concluded a deal to acquire the Vitarama Co., the outfit founded by inventor Fred Waller and which holds the Cinerama patents. Reeves discounted the effect of Todd-AO, saying he was "flattered by imitators" and that there was room for other systems.

Elected to the board of directors were Reeves, Edward V. Otis, Sydney K. Wolf, Wentworth Fling, and Harry M. Kalmine. Latter is SW's rep on the board.

SINDLINGER STUDYING LINCOLN FUN HABITS

A field study of entertainment habits in the Lincoln, Neb., area is under way by Sindlinger & Co., business analysts. Outfit has been prominent in digging up data on film industry business, having prepared the statistical data for the industry's tax fight and making private surveys for various motion picture enterprises.

During the past year, company made field studies in Bonham, Tex., Bucyrus, O.; Waterville, Mainc; Belleville, Kans., and Fayetteville, N. C. for the Assn. of Theatre Screen Advertising Companies. It is currently conducting a survey of the Oklahoma City area for Cooper Foundation Theatres and Stanley Warner. Weekly audience action index reports are being issued on the Oklahoma study.

Makelim's May 25 Date For Exhibitor Contracts; Reports 3,518 Signed

Hal R. Makelim has set a May 25 deadline in his pre-production deals with exhibitors. "No contracts, requests for contracts or corrected contracts" will be accepted after that date, according to the originator of the so-called Makelim plan.

The producer claims 3,518 theatres have signed to participate in the unique arrangement. Under the plan, theatremen sign to pay for pictures upon delivery and at rental terms specified in the contracts for an entire schedule of 12 productions. It's figured that rentals from these pacts will cover production costs. Makelim and the participating theatres will split profits from non-participating exhibs and the foreign market.

So far as the most of the trade is concerned, the plan has been little more than a conversation piece, that is, with Makelim giving it a verbal workout at exhibitor meetings throughout the country but with nothing specific unveiled about actual production.

He announced the plan a year ago, saying it entails delivery of one pic a month for 12 months. Properties and players have yet to be identified and nothing has been said about production facilities.

HARRY SCHREIBER'S RETURN

Exhib-That-Was Will Operate New Auditorium In Columbus

Columbus, May 3.

Harry Schreiber, who retired as city manager of RKO theatres here March 15, has been named to the $10,000 a year post of promotion manager of the new Franklin County Veterans Memorial building, which will be completed by fall.

Schreiber will be in charge of booking revenue-producing shows of all kinds for the 4,000-seat auditorium, 25,000-square-foot exhibition hall and 500-seat assembly hall. The former theatre manager, who takes over this month, will supervise details for completion of the $6,000,000 structure.

Schreiber, who has spent nearly 21 years here, had resigned his theatre managership to return to his home in Chestertown, Md., to develop the family wholesale candy business but came back at the insistence of the board of trustees of the Veterans Memorial building who chose him over 30 other applicants.

Ted Lazarus to Blake

Theodore R. Lazarus, Donahue & Coe account executive repping film companies, has resigned to join George Blake Enterprises, film producers, in an exec capacity.

Lazarus joined Donahue & Coe in 1946. Previously he was ad manager for Eagle-Lion Classics and advertising-sales promotion manager for N. Y. radio station WMGM and WMGM Radio Attractions.

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TELEVISION'S MAD-ON: PART 2

'Why Do They Do This to Us?'

What happens to the tv networks in October, in view of the split-nation situation on daylight time extension, shouldn't happen to a dog, say web execs. All the gloomy forebodings that were anticipated are being translated into a reality—in spades—in trying to line up fall commitments. Should they play with the 65% of a nation that "plays" standard time in October, or shift allegiance to the 35% that rides out daylight time on the extension plan? Whatever the decision, it leaves the networks holding the w.k. snafu bag.

In terms of CBS alone, it'll cost in excess of a quarter million dollars—whichever way they go. If they play it the "standard time" way, it means such shows as Ed Murrow's "See It Now" and "Person to Person" going on from 11:30 to midnight in New York and other "daylight" markets, automatically throwing it into Class C time with commensurate loss in revenue. On the other hand, to play it the "daylight way" means slotting such 8:30 p.m. attractions as Chrysler's expensive full hour "Climax" at 4:30 in the afternoon on the Coast (in view of the resultant four-hour differential). "And who," said one network exec, "wants to see 'Climax' at 4:30 in the afternoon?"

'Ranger' Ends 22-Year ABC Run

Network, Reversing TV Trend, Switching to Music & News Format at 7:30

"The Lone Ranger" ends a historic 22-year skein on radio at the end of the season when General Mills checks off the show and ABC Radio drops it in favor of a music-and-news policy in its 7:30-8 period. The Trendle-Campbell-Meurer creation (bought out last year by Jack Wrather) has been on radio uninterruptedly for 22 years out of WXYZ, Detroit, with General Mills footing the bills most of the way. Television, of course, remains under General Mills auspices and stays on ABC-TV.

ABC's decision to program music and news in "Ranger's" wake represents a topical switch from the current television trend, as exemplified by CBS-TV, in changing from a music-and-news format at 7:30-8 to a straight half-hour program basis. While tv more and more concentrates on the half-hour, hour and 90-minute "bulk" program, radio continues to chop its time segments into smaller packages. "Ranger" cancellation is but another and perhaps more pointed example of the AM disappearance of the old and standard half-hours, with "Ranger" in particular one of those perennials that nobody expected would ever end five years back.

Nielsen Top 10

(2d *March Report*)

Academy Awards (NBC)	57.5
Circus Highlights (NBC)	57.2
Lucy (P&G) (CBS)	54.2
Lucy (Philip Morris)	52.9
Entertainment '55 (NBC)	48.9
Toast of Town (CBS)	48.1
Jackie Gleason (CBS)	47.9
Disneyland (ABC)	47.0
Jack Benny (CBS)	44.9
Groucho Marx (NBC)	44.0

Wanted: Some 7:30 CBS-TV Sponsors

It's one down and four to go in the CBS-TV repatterning of its 7:30 to 8 p.m. cross-the-board schedule, with Quaker Oats the only bankroller to come forth thus far for sponsorship of the Tuesday "Sergeant Preston" segment of the vidkid strips. The "For Sale" tag is out on the Mon., Wed., Thurs. and Fri. properties being installed, but thus far there are no takers.

It cost CBS several million dollars to toss out the Perry Como-Jane Froman-Jo Stafford quarter-hour musical shows, not to mention the cross-the-board Doug Edwards news in the bid to keep pace with the new-found CBS thinking that you gotta slant 'em for the kids at that hour in order to get a rating. So the music & news goes out—but the new sponsors haven't exactly been knocking down the Columbia doors.

Sam Levenson Subs Herb Shriner on CBS-TV

Sam Levenson makes his return to television in a regular format July 9, when he subs for Herb Shriner on "Two for the Money" for 10 weeks while the Hoosier vacations. Shriner returns to the CBS-TV'er on Sept. 17.

Deal was set with Goodson-Todman, packagers of the show.

Cleve.'s 'We Wuz Robbed' in TV's Ballcast Cutback

Cleveland, May. 3.

Cleveland isn't Brooklyn by a longshot, but one would never know it from the wide-open rhubard that's exploded over a cutback in television coverage of the Indian's baseball games. In the it-could-happen-only-in-Brooklyn vein is a resolution before the City Council demanding (1) an investigation into the cutback; (2) requesting that the FCC, the Indians, the sponsor and the stations aid in providing for telecasting "at least the same number of ball games as were telecast during the 1954 season; and (3) to report on the "feasibility of granting a permit to a new television station for the Greater Cleveland area" to be devoted to fulltime sports coverage.

Resolution, already approved by the Council's welfare committee, was sponsored by Councilman Harry T. Marshall, who was perturbed by the fact that Cleveland's televised games are being cut from 79 last year to only 25 this season.

(Continued on page 38)

U. of Chi 'Round Table' Folds After 25 Years; In New 'Monitor' Form

Chicago, May 3.

Although the U. of Chicago "Round Table," the granddaddy of radio panelers, is biting the NBC dust kicked up by the "Monitor" round-the-clock weekend roundelay, the university will be repped on the new concept with a new format of its own tagged "New World."

"World," which has been assigned a 23-minute segment, will be produced by U. of C. radio director Edward Rosenheim and will draw on the university's resources in a discussion of all facets of modern civilization.

"Round Table" folds June 12 after more than a quarter of a century as an NBC fixture. Show bowed locally over WMAQ in 1931 and two years later was given network distribution.

CLIENTS, AGGYS, HOLLER 'MURDER'

By GEORGE ROSEN

A few weeks back a lot of tempers were flaring in network, agency, sponsor circles over the indiscriminate tossing around of accounts and shows in blueprinting next fall's tv schedules. But these become more or less obscure items in contrast with what's been happening over the past week or two, as witness:

Item 1. Chesterfield, already burning at CBS over the yanking of its three-times-a-week Perry Como show to make room for its new kid strip (as detailed earlier in the Part 1 saga), threw up its hands and walked out on its "Gunsmoke" commitment when it encountered a second rebuff on the 7:30 to 8 reslotting of programs. Chesterfield had long been identified with "Gunsmoke" on radio, and when the network announced it was converting it into a tv stanza the ciggie company grabbed an option on it. Purchase of the show was contingent on it going into the early evening vidkid segments, but CBS has changed its plans and is now letting it ride in the Thursday at 8 period to compete with Groucho Marx (NBC) and Bishop Sheen (ABC). Chesterfield served notice in no uncertain terms that it wanted no part of it. CBS is looking for a new sponsor.

Swift Hurt to the Quick

Item 2: Decision of NBC to slot the new Perry Como Saturday night hour show from 7:30 to 8:30, thus giving it a half-hour jump on the Jackie Gleason "Honeymooners" at 8 on CBS (see separate story) has created some bad feeling over the web serving notice that it was yanking the Swift-sponsored Horace Heidt show, which holds down the 7:30 berth. In a situation reminiscent of last year's l'affaire Firestone (which was tossed out of Monday evening to pave way for Sid Caesar) and the recent edict to Old Gold to get its "Truth or Consequences" out of Tuesday night at 10 to permit Pontiac to move in with an hour dramatic show, it's NBC's feeling today (much to the chagrin of agencies and clients) that it's the network's prerogative to decide which shows should go where. J. Walter Thompson, agency on the Swift account, is reportedly plenty miffed over the planned Heidt tossout.

Item 3: Perhaps the topper of them all is the situation of the "Topper" show, which finds CBS in the middle of a Friday night dilemma. Program is sponsored jointly by Procter & Gamble and R. J. Reynolds. Reynolds wants to kick off the show and replace it with the new Mickey Spillane series (which has been subject to a lot of preview criticism because of its violence features). P&G wants no part of Spillane and has decreed to the network that if Spillane comes in, P&G goes out, billings and all. In view of the "controversial" aspects of the Spillane series, CBS realizes that it may not be so easy grabbing off an alternate-week sponsor if Reynolds decides it can't afford the every-week rap. The network is still wrestling with this one.

NBC-P&G Impasse

Item 4: The same P&G, whose relations with NBC haven't been of the best ever since the soap dynasty went on record opposed to the "revolutionary" patterns established by prexy Pat Weaver, (in contrast to P&G's continued cham-

(Continued on page 34)

GOLDEN JUBILEE YEAR
VARIETY
- 1905 - 1955

Joe McConnell Exits as Colgate Prexy; Settles Five-Year Contract

Joe McConnell, president of Colgate-Palmolive Co., has exited the company. Initial indication that "something was wrong in Jersey City" (hqs. for the company) came last week when the former NBC prexy-turned-soap-salesman failed to put in an appearance at the annual Colgate stockholder meeting. It's reported a "$500,000 plus" settlement was involved, with McConnell holding a five-year contract.

Just what precipitated the McConnell decision to quit after a two-year reign as board chairman E. H. Little's No. 1 operator (he was reported earning $200,000 a year plus stock benefits) is pretty much in the realm of conjecture. Some close to the scene say that Little, although moving up as board chairman when McConnell decided to break with David Sarnoff & Co. in favor of the Colgate prexy spot, continued to "run the show," particularly in the sales and advertising end, making it an untenable situation for McConnell. Disastrous season in tv, with the high-budgeted "Colgate Comedy Hour" running a poor second to the competing "Toast of the Town" on CBS, with the subsequent switch in agencies from Bates to Esty, are said to be other factors in provoking the Little-McConnell schism. It's understood that the "conflict in personalities" had been widening over the past few months.

It's recalled that when McConnell quit as NBC prexy, he did so against the advice of both Sarnoff and RCA prexy Frank Folsom. Along with those two he was regarded as firmly entrenched as one of the "big three" within the RCA hierachy and headed for more important things.

McConnell is reported to have opened his own offices in N. Y. He has a considerable rep as a lawyer and as a tax man.

Gleason Pacts Scripters

Leonard Stern, Syd Zelinka and Herb Finn have been signed by Jackie Gleason to script the comic's filmed "The Honeymooners," which takes over the Saturday night Gleason spot in the fall in a half-hour version for Buick. All three scripters, who have worked for Gleason in the past, were repped by Sy Fisher of the Frank Cooper office.

Trio takes a four week vacation at the end of this week and return June 1 to commence work on the series.

Gleason, Como TV Sat. Nite Slottings All Squared Away

NBC-TV pulled a fast one in its sudden decision to "sneak in" Perry Como at 7:30 Saturday nights next season, a half-hour ahead of Jackie Gleason, in the hope that it can take the audience play away from the comic. The move came almost concurrently with CBS' decision to slot Gleason and his half-hour "Honeymooners" show for Buick at 8 o'clock, instead of the previously planned 8:30. (As result, the Gleason-packaged Tommy-Jimmy Dorsey variety show, originally plotted to precede "Honeymooners," will go in at 8:30).

CBS voted on Gleason at 8 in the belief that Como's hour show would hold down the 8 to 9 stretch, thus permitting both to go to the post together. However, both programs are in for some formidable competition from ABC in view of the decision of the latter web to program 8 to 9 with a major dramatic entry in which its two ace directors, Alex Segal and Herb Brodkin will alternate.

B'way 'Shoestring Revue' Doubling as TV 1-Shot In Hour WABD Show

For the first time video is grabbing up a N. Y. stage show while it's still running. WABD, Gotham video outlet, is planning an hour version of "Shoestring Revue," on May 12.

That the station, newly bossed by Ted Cott, will air a good part of the two-hour show while it is still at the President Theatre is chiefly a technicality, since its producer Ben Begley closes his doors two days after the tv edition, on May 14. However, it is believed the first time that a local station has picked up such a big portion of any present day theatrical staging.

"Revue" will be telexposed from 7:30 to 8:30 p.m. on the 14th. David Lowe, whom Cott just brought in as WABD program chief, will team with Begley in producing the tv show, which should be slightly better than half of the original length.

2 Balto Originations Up for ABC-TV Axing

Two of ABC-TV's out-of-town originations are slated for the axe in May and June, with both of them, by coincidence, Baltimore originations. One is "Tomorrow," which the network picked up from DuMont, where it had a long run as the "Johns Hopkins Science Review." Show will be dropped from its Saturday at 7 perch come June 18, after a run of only 13 weeks on ABC.

Other segment is "Key to the Ages," which has been occupying the Sunday at 8 slot and which gets the bounce May 22. Both were WAAM-TV originations.

NBC's 'Monitor's' 450G Advance

If advance money is the criterion, NBC's upcoming weekend "Monitor" radiothon should be a shoo-in. Web is claiming a total of $450,000 in orders from nine sponsors, Gruen, American Motors, Western Union, Carter Products, RCA, Mid-Continental Petroleum, Coppertone, Bronze Tan and Seaforth. A good deal of the bundle if not all of it is being lured via healthy "discounts" not unlike the setup prevailing for "Today"-"Home"-"Tonight" on the tv side. Any combination of participations adding up to 20 minutes used between the June 12 (Sunday) kickoff and Oct. 1 earns a cuffo commercial for each two minutes—in other words, 10 minutes of free time for 20 minutes paid. It's tagged "IDP"—Introductory Dividend Plan.

"Monitor" will actually be five programs blocked out in eight-hour units, but station-wise it's a 14-hour spread of optional pickups consisting of the 10 a.m. to noon, 3 to 6 and 7:30 to 10:30 on Saturdays and 3 to 6 and 7 to 10 p.m. on Sunday.

Riding herd is a three-way machine composed of Everard Meade, project officer; Jim Fleming, executive producer, and Al Stern, director of operations, with John Doscher the superintendent of sales for the unit. Also three-way will be the editorial content, via tapes, remotes and studio.

Toni Axes 'H'wood'

Hollywood, May 3.

Another situation comedy series has been axed, as Toni failed to renew "So This Is Hollywood," although it will sponsor repeats during the summer hiatus.

Show was produced by Edmund Beloin and is seen on NBC-TV Saturday nights. Mitzi Green and Virginia Gibson star.

Weaver Bares NBC Plan to Spend Millions in Developing New Talent; R & H Deal for Original TV Opera

Chicago, May 3.

Like practically every other major American firm, NBC-TV is setting up its ow "research laboratories." Basic project assignment: The discovery and development of all facets of performing and creative talent and the incubation of new program ideas.

The multi-pronged blueprint, worldwide in scope, was unwrapped here last week by NBC prexy Sylvester (Pat) Weaver in his Executive Club speech. When queried on the budgetary details, the chief executive chose not to go into the specifics of the comprehensive project still in its formative stages but he did underscore that it's to be a multi-million dollar investment in the network's determination to keep television sparked with new faces and fresh ideas.

First item on the "research" agenda is the expansion of the comedy development plan into a nationwide hunt for new funnymen, who can be molded into tv headliners of tomorrow. In the dramatics area, the network is working out a scholarship program to further the development of outstanding creative talent and will work with legit producers in casting Broadway plays with an eye to uncovering thespers who can double into tv.

Negotiations are already under way with Rodgers & Hammerstein for an original tv opera, Weaver reported. And NBC-TV Opera producer Samuel Chotzinoff is presently in England conferring with Sir William Walton and Benjamin Britten for originals to be used on the web's longhair specials.

The full resources of the NBC-TV family are to be tapped in the ambitious search for new performing, writing, directing and producing talent across the country. Web plans to use the co-ax when idled during station time periods as an "audition cable" for funneling into New York for homeoffice scrutiny show ideas and personalities developed by the affiliates and the o&o's.

An expansion of this showcasing from the grassroots concept may lead to the scheduling of regular network shows, perhaps on a monthly basis, built around local programs picked up from various points around the country. The radio network, too, will be used to test future video performers and formats, Weaver promised.

"We are convinced that only through development of fresh ideas and formats, of new talents and new shows, can television sustain and broaden the sense of excitement and public interest that has been apparent in its first eight years," prexy asserted.

Kup Takes on Pat

Chicago, May 3.

NBC prexy Sylvester (Pat) Weaver popped up on WBBM-TV, the CBS o&o, last week as a guest on Sun-Times columnist Irv Kupcinet's show.

Weaver's aplomb as the network's top salesman was only slightly jarred when Kupcinet asked him why so many top shows are slotted against one another. Kup pointed out that his wife, like "a lot of other tv fans," frequently peeked back and forth between channels when the commercials were being run off.

Betty Clooney 'Puzzled' Over Jack Paar Axing In 'Little Godfrey Incident'

Boston, May 3.

Betty Clooney, who closed at Blinstrub's nitery here Sunday (1), says she and Pupi Campo are completely in the dark on why they were axed from CBS-TV's "Morning Show."

Miss Clooney revealed that she was fired without warning and that Campo was reportedly told by Jack Paar that he would no longer be a permanent member of the cast after May 11.

The chirp sister of Rosemary Clooney pointed out that even though she and Campo are orange blossom items, she does not feel that is the axing reason. "I can't actually say our romance was the reason, because if we had been out of line as far as the show was concerned, I'm sure we would have been told," she asserted.

"When I was let go I was given no reason except that I was no longer needed. I still don't know the why of it all."

Thrush steps into the Robert Q. Lewis Show shortly to replace Jaye P. Morgan.

Howls Likely Over H-T Restriction of Radio Listings in Supplement

There are going to be some howls of anguish from a few leading New York independent radio stations when the New York Herald Tribune's pocket-sized Sunday television supplement makes its bow on May 15. While preponderantly a tv magazine, the supplement will devote some attention editorially to radio and will also list programs for the week of seven radio stations.

Howls will occur over the choice of radio outlets to be listed. Tapped are the four network flagships, WRCA, WCBS, WABC and WOR, plus three indies carrying baseball, WMCA, WINS and WMGM. Left out are such top indies as WNEW (long acknowledged Gotham's leading independent), the New York Times' WQXR (only fulltime classical music outlet) and the municipally-owned WNYC. It's anticipated that WNEW, the most aggressive of the indies, will start all kinds of fireworks once it's ascertained that it will be left out in the cold.

Coincidentally, the Tribune will raise the price of the Sunday edition to 25c., using the kickoff of the supplement as a peg for the hike. This would put the Sunday edition on a par with the Times, which raised its tab to a quarter a few months back.

'Ding Dong' Exits Chi; Originations Keep Dwindling

Chicago, May 3.

There is more than a little irony in the day and date disclosures that Dr. Frances Horwich is moving her NBC-TV "Ding Dong School" to New York next month and the web's new project to explore the grassroots for new talent, as outlined by prexy Sylvester (Pat) Weaver in his Executive Club speech.

Pending departure of "Ding Dong" to Gotham has triggered a long anticipated "streamlining" at the Chi NBC-TV plant. Pink slips went out this week to some 55 staffers in the wake of further decline in network production. Personnel lopoffs involves engineering, production and clerical staffers whose primary assignments heretofore have been on web shows.

Actually, Dr. Horwich's switch to Manhattan with "Ding Dong" one of the proudest processions of the WNBQ family where it first was dreamed up, is tied in with her new post on the NBC children's program review board. New assignment has been taking up more and more of the educator's time and posed a tough commuting problem. However, the loss of another network origination out of the Windy City shop has served to accentuate the "where do we go from here" wonderments around the network side of the Merchandise Mart headquarters. Decision some weeks back to relinquish the lease on the Studebaker Theatre, most recently used solely for network shows, touched off the downbeat overtones.

Speculation has flared anew that

(Continued on page 36)

Stating the Case for Network TV

Chicago, May 3.

NBC president Slyvester (Pat) Weaver stated the case for network television here last week. It was much more than a just a report of what "we're doing at NBC-TV." It was, in its most important overtones, a non-partisan exposition of the network concept per se. And it came at a time when that very concept is being widely challenged, whether by the "monopoly" beefs emanating from Washington, the subscription tv exponents or dissident ad agencies and packagers.

It was an important speech, delivered before an important forum —the Executives Club comprised of Chi's top financial and business leaders. There was no mistaking that it reflected the thinking of the top RCA-NBC command as the beginning of the counter-attack against the network critics and those with tollvision ambitions.

None of these forces were cited by name, but Weaver left no doubt as to his implied references as he reiterated time and again his conviction that only with the "great network principle" can television fulfill its destiny as first a communications medium and secondly an advertising medium.

Weaver cited the "Peter Pan" telecast as a case in point. He recalled the Mary Martin-starrer attracted an audience of 67,000,000, the largest "gathering" in the history of show biz. "That was a costly show by any entertainment standard. No single station, no group of stations, would have the resources to undertake it. Only the strong national network could have attempted it, only one with great resources would have gambled so much on a single show to build the industry as well as itself."

Weaver listed other NBC activities designed to keep alive that video excitement and to make it also a more effective mover of goods. He mentioned the spectaculars; the magazine concept with its space for the little bankroller; the new multi-faceted talent and program research project and the upcoming telementaries such as "Nightmare in Red," a report of Russia; "India," and "Tomorrow," a looksee into the future.

"In the course of accomplising these objectives, we have made decisions and taken action again and again that would be in conflict with the safe, quickie profitable action. We have built projects that required large gambles and that pay off when successful only by almost getting back the money we put into them. It is true that in the great network enterprise, the payoff is in more than intangibles. But still the projects would be hard to sell except in the frame of reference of the great network service."

"A program or a syndication company would find it hard to sell such programs as 'Today' and 'Home' or even consider things like the spectaculars or the telementaries. And, of course, no program service can underwrite the news service, the real world coverage, the sports world coverage like a network operation." In this connection, Weaver made special reference to network tv's coverage of political events, such as the national conventions and elections.

Looking ahead, Weaver pointed out that it's possible that by 1957 there will be 100,000,000 tv sets with a 90% saturation. Color, luminescent screens and smaller portables sets all will contribute to tv's future set circulation. "More than ever it is going to be vital to have strong network organizations so that television remains an influence for good—that it lives up to its potential—that it not be depressed into a living room toy," he stated. And he warned there still is "a real danger" that television may become nothing more than that toy.

TV's Chant of the Jungle

WCBS-TV's 'Capt. Safari' Hour Gives Medium That 'Africa Speaks' Look

WCBS-TV has entered the "Darkest Africa" fray with a kidazzler of its own. The CBS-N. Y. flagship has acquired through Explorer Pictures Corp. about 2,000,000 feet of stock film shot by Martin and Osa Johnson during their many years of African trekking. As result, station joins the tropical tourney along with such major kindred adventures as "Jungle Jim" (Screen Gems), "Ramar of the Jungle" (TV Programs of America) and "Sheena, Queen of the Jungle" (ABC Syndication).

The Johnsons' reelage will provide the basis for a new kiddeo tagged "Capt. Safari and the Jungle Patrol," to be launched May 21 as a full hour Saturday show in the 10 a.m. slot. "Safari" will be cut up to suit prospective tenants —in one-minute participations with 10 of these available, or in quarter-

(Continued on page 38)

Paul Whiteman In ABC Exit as V.P.

Paul Whiteman has resigned as veepee of ABC, the network having released him last week from his longterm pact in which he oversaw the musical activities of the network. Decision to part company was a mutual one on both sides, with Whiteman's outside activities, particularly in regard to conducting slots on rival networks, on the upbeat.

Immediate cause of the split is Whiteman's increasingly close ties to Jackie Gleason Enterprises, with the vet conductor slated to helm the orchestra on the upcoming "Mardi Gras" package, which Gleason is expected to sell to CBS-TV. There's also the probability that Whiteman will conduct on Gleason's summer replacement. All in all, he's being groomed as a major musical-variety personality after the Dorsey Bros.-"Stage Show" fashion, another Gleason project. With all this activity, Whiteman felt his exec position at ABC wasn't justified, and the network agreed, letting him out of his contract.

30G FOR 'HAMLET' ON CANADIAN TV BLASTED

Ottawa, May 3.

Donald Fleming, Toronto member of parliament w.k. nationally for his blasts against the Canadian Broadcasting Corp., took another swipe at CBC during a session of a government radio-television probe by questioning an expenditure of $30,000 on a tv production of "Hamlet" (24) over the CBC video web. The "Hamlet" stanza lasted two hours.

"We're in television," replied CBC's g.m., A. D. Dunton, "and in tv costs," pointing out $30,000 would give only a "very ordinary network show" in the United States. In Canada it figured to about one-and-a-half cents per viewer. Telling the committee that Ed Sullivan's sponsor paid $4,000 for the Sun. p. m. hour on Canadian television network plus the other costs of the show, Dunton said high production and distribution costs in Canada made it impossible for Canadian programs to exist on commercial revenues. That, he said, was the main reason for a national television service here.

26 More 'TV Digest'

Studebaker-Packard is on the verge of renewing "TV Reader's Digest" on ABC-TV for another 26 weeks through next January. George Wolf, radio-tv veep of Ruthrauff & Ryan, agency handling the account, planes to the Coast tomorrow (Thurs.) to huddle with producer Chester Erskine and Leonard Loewinthan, the latter the key financial figure in the group that took over Prockter Television Enterprises (part-owner and distributor of the show) last week.

Show, which has slowly been building audience against Sid Caesar on NBC and "Burns & Allen" on CBS, is set to remain in its Monday at 8 spot

Heat Off Freezers, So Barry Gray Gets A TV Sponsor Via WATV

Sudden weekend decision brought commentator Barry Gray back to N. Y. video. The ex-WABDer started Monday (2) night on WATV, Newark, in a 7 to 7:15 p.m. strip with National Food Clubs as his bankroller.

Gray was slated to return to video last month in the same kind of a show, only the sponsor then was supposed to be Gimbel's Food Plan. Sponsor backed out before the show took to the air rather than risk public disapproval. Gimbel's was advised that since a legal and newspaper war was being waged against food freezer television advertising, a poor opinion might be made of the sponsor by the viewing public—this, despite the fact that Gimbel's felt at the time that it would be waging a purely legal advertising campaign.

Feeling is National Food Clubs picked up the Gray show at this time is that the campaign against food freezer plans is waning. Public opinion and newspaper copy on the subject has dropped off from the hot few weeks a while back when the D.A.'s office indicted one food freezer outfit for "bait" and "switch" tactics.

Buzzell's 'Can't Take It'

Screen Gems has signed Eddie Buzzell to make his telefilm directing debut on "You Can't Take It With You," the upcoming series based on the George S. Kaufman-Moss Hart play produced on Broadway in 1935 and filmed by Columbia, Screen Gems' parent company, a couple of years later.

MORE EXEC CHANGES ON CBS RADIO FRONT

CBS Radio continues to make changes on the executive front as Arthur Hull Hayes moved in to head the web in the retirement of Adrian Murphy. Spot sales division named Fred Heywood as new manager of sales promotion. Heywood, drafted from KMOX, the o&o in St. Louis, where he was sales promotion and merchandising chief, replaced Sherril Taylor, who becomes co-director (with Lou Dorfsman) of sales promotion and advertising for the web.

Richard Jolliffe joins the network's sales sector on the Coast as an account exec working the Los Angeles area. He had been assistant sales manager of KNX and the Columbia Pacific Network since last fall.

LEVITT'S 'MIRACLE CITY'

WFIL-TV Telepix Series Gets 13-Week Paid Saturation Campaign

Philadelphia, May 3.

In a significant move, Levitt & Sons is showcasing its "Miracle City" quarter-hour film on WFIL-TV. It marks the first time that a major U.S. home-builder is employing tv on a regular program basis to sell homes. Telepix series is pegged around Levittown, Pa. (counterpart of the original Long Island development of that name), which when completed will be the 10th largest city in the state.

"Miracle" preemed on Friday (29) in the 11:15 p.m. slot, was repeated Saturday and Sunday mornings and will be spotted at various times in 12 succeeding weeks. The sound and color film was produced by Al Paul Lefton ad agency and scripted by staffer Sanford H. Margalith, a Levittown resident. Network announcer Bill Shipley is the narrator.

ABC-TV'S $34,600,000 FORAY

NBC-CBS to ABC: 'Bully for You'

It's one of the strange paradoxes of a tv industry—where the dog-eat-dog credo is ever paramount—that at this particular time both NBC and CBS are in the rooting camp in the onward-and-upward surge of ABC into a key competitive position.

It's not simply a case of NBC and CBS paying lip service to the "competition is healthy" concept, but the projection of ABC into a strategic position as one of the three major networks (as witness the unprecedented amount of business it rolled up in the last six weeks) could not have come at a more opportune time.

It's no secret that, with the Congressional boys, spurred on by the Plotkin Report, breathing down their collective necks, these are trying days for NBC and CBS, both of which have been accused of monopolizing the tv channels. But as ABC inches ahead into a strong position in the competitive tv sweepstakes, both NBC and CBS regard it as something of a blessing in diminishing the importance of the Plotkin "monopolistic" avowals that it's tough going unless you're doing business with NBC and CBS.

On the basis of what's been happening at ABC and the fall outlook for that network, it's become pretty well established already that from here on in it's a three-way battle for supremacy, with the NBC-CBS "monopoly" claims tossed out the window.

TV's Actors-Turned-Scripters

Wendell Mayes' Success Story Highlights Thesp-to-Typewriter Trends

It's claimed that declining radio, a virtually roadless road, shrinking legit, and upbeat in Coast players coming eastward for video one-shotters is now crowding live-tv to the point where the average actor is lucky to land one job a month on the homescreen medium. As result, a large quota of mask-and-wiggers are writing plays between calls (if any). This is nothing new in legit, where directors, actors, et al., have turned playwright over the years, but it's a fairly new conversion breed for the come-into-your-parlor thesps.

It just so happens that tv is currently wide open for drama writers, what with a load of new showcasers on next season's agenda (some being launched this summer, matter of fact, to ride into the next semester). Thus, such actors sans the high marquee attention as Eugene Francis, Steven Gethers, Joe Julian, Nelson Olmstead, Ian Martin and Wendell Mayes have been making considerable hay by making with the words between regular-irregular stances before the footlights.

During the last six weeks or so, Eugene Francis, for instance, has done three teleplays, all of them sold to Talent Associates. A brace of these will be on "Appointment With Adventure" (May 8 on CBS-TV) and "Justice" (May 12 on NBC-TV) within four days of each other. Francis, as an actor, has been heard regluarly on "True Story," "Whispering Streets" and "Ave Maria" and featured recently on "Robert Montgomery Presents." His "Justice" piece is titled "Hard to Get" and stars Gisele MacKenzie, who'll sing tune of same name written by Jack and Madelaine Segal (song-

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July 4 Big Day In John Daly's Climb

John Daly, virtually sponsorless for the past year (except for a short lineup a couple of days weekly for Tide Water Oil), now finds himself with an SRO on his 7:15 ABC-TV news show. Miles Laboratories has bought the Monday, Wednesday and Friday segments of the strip, starting July 4. And Tide Water has expanded its station lineup on the show, bringing it to full strength on the Tuesday and Thursday periods as well effective same date.

Miles deal, on behalf of Alka-Seltzer, was set a couple of weeks ago when the prexies of the major networks went on their annual pilgrimage to Elkhart, Ind., the Miles homeoffice, to lay out presentations for the drug house. Daly buy represents the first ABC success in the Miles sweepstakes in some years. Daly's last full-network sponsor on a three-day basis, incidentally, was also a drug firm, American Home Products, a year back.

Marks, Jurist to CBS

Lawrence Marks and Ed Jurist have joined CBS-TV's programming department in creative capacities. Marks, vet scripter, will act as writer, program creator and producer. Jurist, a writer and director, will work in those realms along with creation of new properties. Marks, incidentally, has been assigned to head up Larry Storch's new program setup.

Both Marks and Jurist were repped in the deals by Frank Cooper Associates.

'News in Depth' Cronkite Telepix For Syndication

"News in depth" is taking a telepix twist, with CBS Television Film Sales planing to put a weekly commentary show featuring Walter Cronkite on the syndicated market before summer. Show, pilot of which was completed last week, is titled "Eye on the World," and CBS Film Sales will peddle it exclusive of its CBS Newsfilm package, selling it to any and all comers.

Web's news department is producing, and has added special crews to handle the show. It will take up the four top news events of the week in its half-hour spread, detailing the events leading up to the newsbreak, the story itself and predictions as to the future. Series marks Cronkite's bow into the syndicated field, but not into telepix (he's on the network "You Are There," which converted to film recently).

Show is one of six which CBS Film Sales v.p.-general manager Leslie T. Harris will unveil for his sales force on May 17, when the syndication outfit holds its first sales convention as a leadin to the NARTB gettogether the following week. Other shows include "Navy Log," the Errol Flynn "March or Die" series and three new properties which are being kept under wraps until the confab. Either CBS board chairman William S. Paley or prexy Frank Stanton will address the four-day meeting.

Ted Steele Doubles As WOR Musical Director

Since live music returned to WOR and WOR-TV last Monday (2) after a long dispute with Local 802, Ted Steele was named musical director for the N. Y. stations. He'll oversee all tooting talent bookings.

Emcee Steele's own afternoon tv'er was not the only show to benefit by the return to work of musicians. The juve "Merry Mailman" had a couple of tooters added as well.

12 WEEKS' BIZ TOPS ALL '54

ABC-TV will take the weekend and daytime plunge in the fall, moving its big guns into the Saturday and Sunday night strongholds into which it has previously feared to tread. The network, backed by an unprecedented billings spurt which saw prexy Bob Kintner on coast-to-coast junketing forays wrap up more coin in new business and renewals in the past 12 weeks than the web grossed all of last year, is now in the black and feels the time is ripe for still further incursions against the supremacy of NBC and CBS.

As a consequence, the network's readying a couple of blockbusters against the Saturday night Jackie Gleason-Perry Como combine and against the Sunday eve Ed Sullivan-spectaculars-Colgate pyrotechnics. The Sunday move will involve still another major Hollywood studio (just which one is still under wraps) which will turn out a weekly 90-minute show covering the 7:30 to 9 period, in direct competition with Sullivan on CBS and the Paramount-Martin & Lewis series for Colgate on NBC (also the one-a-month specs). On Saturday nights, pitted against the comedy-musical stanzas on CBS and NBC in the 8-9 period, ABC is going offbeat with hourlong dramatics under the Alex Segal and Herb Brodkin banners. Daytime, the network will program 3-6 across-the-board, preceding "Mickey Mouse Club" with two hour-long shows.

Wherewithal for the incursions into the weekends stems from the fact that since Feb. 5, a 12-week period, the network has written a total of $34,600,000 in new business and renewals. This 12-week span, the busiest saleswise in the net's history, compares with a total billings figure for 1954 of $33,000,000, a sure sign that the web will approach the $60,000,000 mark for '55. It's operating in the black, and will probably end the year in the black, for the first time.

Billings picture can be broken down in part, with Walt Disney's upcoming "Mickey Mouse Club" accounting for more than $11,000,000 so far, the sold-out "Warner Bros. Presents" chalking up another $8,000,000 and Dodge's two renewals-plus a new show (see separate story) counting for another $6,000,000. That's $25,000,000 alone, and a long list of renewals and other new accounts covers the remainder.

New Biz

On the new business side there's Miles Labs (John Daly newscasts); Dodge (Lawrence Welk show); Pabst and Mennen (Wednesday night fights); Pharmaceuticals Inc. (half of "Masquerade Party"); Monsanto, General Electric and Liggett & Myers ("WB Presents"); Raleigh (half of "Penny to a Million"); Admiral (Bishop Sheen, radio and tv); and the long list of

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GRANIK'S 'YOUTH' SNARES A SPONSOR

"Youth Wants to Know," the Ted Granik package on NBC-TV, has nabbed its first sponsor in General Dynamics Corp. The giant holding company for Stromberg-Carlson, Convair, etc., and builder of the first atomic submarine, the Nautilus, will kick off on the Sunday forum show May 15 with an unusual pitch.

Only about 30 seconds of its two and a half minute allowance will be a plug, and even that will be of an institutional character, on film. Balance will be in the public service vein, such as urging youth "enlistments" in Government, scientific and industrial work. The political complexion of the show will be reduced somewhat in favor of special events, sports, etc. Opener will be pegged on dedication of the Air Academy in Denver with Air Secretary Harold Talbott appearing.

Morey, Humm & Johnstone is the agency.

TV Webs Take Heart With Ciggie Sales Charts Licking Cancer Scare

Indications that the cigaret cancer scare may be dwindling, if not entirely off, as reflected in the more encouraging sales reports (Liggett & Myers, for example, has noted a 3% first-quarter increase for '55), is giving new heart to the tv networks. Over the past year millions of dollars in program cancellations or cutbacks have been written into the tv ledgers as the ciggie companies retreated as a major force in video advertising.

Recent activity suggests that the ciggie boys may soon be back in full force as one of the tv's top spenders. This is evidenced by decision of Camel to buy the expensive Phil Silvers comedy show on CBS-TV and the Chesterfield entry into the "Warner Bros. Presents" sponsorship picture on ABC-TV (with still some likelihood that the outfit will be in there carrying the Perry Como client banner when the singer starts his full hour NBC-TV show in the fall).

Perhaps a major tipoff on the ciggie companies' tv intent may come out of the Friday night 8:30 situation on CBS-TV, with R. J. Reynolds now pitching the Mickey Spillane series as replacement for "Topper." Procter & Gamble, co-sponsor of "Topper," wants to stay put, but will pull out if Spillane goes in. If Reynolds decides to go for the full solo-sponsor nut it'll mean the cigaret boys are in again for the big swim.

Gig Young's WB Hosting

Warner Bros. has signed Gig Young as emcee-host of its upcoming "Warner Bros. Presents" on ABC-TV. Young will intro the telepix in the series and will act as host in the closing six-minute "Behind the Cameras at Warner Bros. Studios" trailer segment of each show.

Young's currently on the road with the touring company of "Oh Men, Oh Women," but returns to the Coast soon to start the series. Show bows Sept. 13.

Admiral Looks Set For AM-TV Ride In Bishop's Web Shift

Admiral looks to be a sure bet to resume its association with Bishop Fulton J. Sheen and "Life Is Worth Living" in the fall when the show switches to ABC-TV from Dumont. In fact, the three-year-old sponsor-personality relationship is apt to be far closer, since Admiral has indicated it intends to bankroll Bishop Sheen both on tv and radio, something it was unable to do while the show was at DuMont, which had no radio setup.

Deal comes as a result of the Bishop's switch to ABC, announced last week after he completed his last broadcast of the season on DuMont before going on a summer tour on behalf of the Society for the Propagation of the Faith, of which he's the director and to which all the receipts from his broadcasting activities go. It's estimated that Admiral paid the Society some $400,000 last year, and next season the figure will be considerably higher, since Admiral will pay for radio as well as tv, since it will be buying the show from ABC, which controls the rights under its new longterm deal, and since the number of tv shows will be upped from 26 to 39.

Admiral, via Erwin, Wasey, is figuring on a 52-week deal on tv and 39 weeks on radio. Tele deal will comprise 26 weeks live, 13 kinescoped repeats and a 13-week summer replacement show. Radio would be a straight 39-week deal, possibly a simulcast.

Show is to be moved from the Tuesday-at-8 post it occupied on DuMont to a probable Thursday-at-8 position on ABC-TV, thus ending the longterm Bishop Sheen-Milton Berle rivalry and starting a new one, Groucho Marx vs. the Bishop. ABC's Thursday lineup will offer a study in contrasts, with "Life Is Worth Living" preceded by "The Lone Ranger" and followed by "Treasury Men in Action." Entire programming question elicited a few quips from the Bishop at the ABC press conference last week announcing his acquisition by the net, with such

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'Peepers' Summer, Fall Replacements on Tap

Chicago, May 3.

With "Peepers" going off June 20, Reynolds Metals has about decided on a 10-week summer entry to kick off the following week featuring David Willock and Cliff Arquette in a show tailored along how-to-do-it lines.

Reynolds, which is dropping "Peepers," is considering Worthington Miner's "Frontier" filmer out of the Ted Ashley-Ira Steiner packaging shop as the fall replacement in the Sunday night NBC-TV 7:30 slot. Decision is due shortly from the Buchanan agency with Reynolds execs reportedly high on the new Western series.

Dodge's $6,000,000 ABC-TV Splurge

Dodge dealers last week wrapped up a $6,000,000 time-and-talent spread on ABC-TV, renewing its two shows on the network and adding a Saturday night hourlong musical segment featuring Lawrence Welk as a third. Deal is significant in that it represents an increase in Dodge's teleexpenditures, yet is confined to ABC-TV, with the network monopolising all the auto manufacturers network tv billings.

Welk show is presently a local segment on KTLA, Los Angeles, sponsored there by the local Dodge dealers group. It starts on ABC-TV July 2, probably in the 9-10 p.m. Saturday night slot, and though booked only as a summer show, it may run into the fall if Dodge is satisfied with the results.

Renewals are on the Danny Thomas "Make Room for Daddy" alternate weeks (American Tobacco has the other half) and on its every-week bankrolling of "Break the Bank." Grant Advertising handled the details.

Aaron, Zousmer's Got A Kid Spec Gleam In Their CBS-TV Eye

John Aaron and Jesse Zousmer, producers of the Ed Murrow-ringmastered "Person to Person" on CBS-TV, are looking wistfully at a "spectacular for kids." They have the germ of a format up their sleeve (where, it seems, all formats originate) but won't say anything beyond the fact that (1) it will be a full hour show and (2) to be showcased once monthly.

Kiddeo gargantuas have been in upbeat (on paper, that is) since the spectacular success of ABC's "Disneyland," furthered by NBC's "Peter Pan," the high marker to date for "kids of all ages." The Aaron-Zousmer gee-whizzer is not the first time that the "P to P" office has geared its thinking in terms of the vidkid trade. Last year Murrow was toying around with a junior-sized edition of his Friday nighter under working label of "Youngsters," but this has since been pigeonholed. Meantime, CBS public affairs has come through with the Sunday afternoon "Let's Take a Trip."

Cox-Knight-Trammell Miami TV Decision Poses a Toughie for FCC

Washington, May 3.

The FCC was faced with a tough decision yesterday (Mon.) as it listened to three hours of oral argument on an examiner's recommendation favoring the application of the Trammell-Cox-Knight Biscayne Television Corp. on a four-way contest for channel 7 in Miami.

Question before the agency is whether it can grant the Biscayne bid and be consistent with its decision turning down the McClatchy Broadcasting Co. application for channel 10 in Sacramento because of its newspaper operations. Cox (Miami Daily News) and Knight (Miami Herald) newspapers hold 85% of stock of Biscayne. Former NBC prexy Niles Trammell has a 15% interest.

Attorney Ashbrook Bryant of the FCC's Broadcast Bureau, as well as counsel for the applicants competing with Biscayne, took turns at blasting examiner James Cunningham's report favoring Biscayne. Bryant said that Cunningham "all but disregarded established policies" of the Commission on diversification of media of mass communications in favoring Biscayne.

Arthur Scharfield, counsel for East Coast TV Corp., Bernard Koteen, counsel for Sunbeam TV Corp., and William J. Durka, counsel for South Florida TV Corp., all brought up the McClatchy decision in opposing the examiner's report. Koteen contended the McClatchy case makes a decision favoring Biscayne clearly "reversible" (in the courts).

Trammell's participation in Biscayne and his contract as a consultant for NBC were alluded to during the argument. Bryant said his $25,000 per year fee is "an interim arrangement," pending retirement.

Koteen argued that the examiner gave too much weight to Trammell's participation in Biscayne. Trammell, he said, "never operated a tv station."

"You're rather rough on Mr. Trammell," FCC Chairman George C. McConnaughey remarked.

Duke Patrick, counsel for Biscayne, said Trammell's compensation from NBC is in "the nature of severance pay" after long service in the RCA family.

The Storer Story

Washington, May 3.

George Storer threw the Miami tv situation into a cocked hat today (Tues.) by reapplying to the FCC for Channel 10 there on the basis of his successful court challenge of the multiple ownership rule. In a "both ends against the middle" move, Storer also let his deintermixture proposal for Miami stand, so that if the FCC were to grant him Channel 10, he'd drop the deintermixture proposal, and if the Commission turned down his application, he'd press for deintermixture in light of his present WGBS-TV UHF operation in Miami.

Application also throws the FCC into a turmoil on the matter of hearings for the Miami grant. Hearings have already been held, and the examiner's report favoring the WKAT application is due to become final May 23, unless challenged by one of the parties to the hearings. Storer was not such a party, having been dealt out under the five-station rule. But the court decision made it mandatory for the FCC to reopen the hearings to judge Storer's application, and the Commission will have to do so.

ABC-TV Keeping Kidstrips After All

Though ABC-TV lost the U. S. Steel billings to CBS-TV in the latter's "raiding party," it has successfully withstood Columbia attempts to grab off "The Lone Ranger" and "Rin Tin Tin." CBS wanted both for its new 7:30-8 kidstrip operation, both from the programming viewpoint, from the billings angle and as a means to limit ABC's effectiveness in the slot.

Raid didn't work, though, with Nabisco signing a renewal with ABC on "Rin Tin Tin" which will take it well into the late spring of 1956 and General Mills okaying the next "Lone Ranger" cycle on the web. Nabisco's present pact with ABC runs till September; the renewal covers all of next season. In the case of General Mills, their present cycle expires shortly, but Dancer-Fitzgerald-Sample hasn't sent in notice of cancellation, which automatically extends the "Ranger" ride to Sept. 1.

'Masquerade Party' Gets New TV Client

Pharmaceuticals Inc. (Serutan, etc.) administered a dose of comfort to ABC-TV last week by promptly taking over the alternate week opening left by Remington on "Masquerade Party." Remington had checked out to bundle up its budget on the NBC-TV "Sid Caesar Show."

Ed Kletter agency handled the deal, which brings the drug house into ABC for the first time. Knomark Mfg. (Esquire Boot Polish) still retains the other week.

BBC-TV's 'Mr. Pastry' (Richard Hearne) Set For Vidpix Series for U. S.

Richard Hearne, the "Mr. Pastry" of BBC Radio, who's received extensive American exposure via his "Toast of the Town" guest shots, has signed to film "the Adventures of Mr. Pastry" in England for distrbuition in the U. S. via Official Films. Series will be produced by Hannah Weinstein, via her Sapphire Films Ltd., which is also turning out "Robin Hood," with Richard Greene starred, for Official.

Sapphire is slated to turn out still two more series, one an adventure property titled "Tangiers," which will be shot both in North Africa and in Nettleford Studios outside London, where "Robin Hood" is shooting and "Mr. Pastry" will be filmed. Other series will be an anthology series based on high points in the lives of outstanding figures in history.

Gina as 'Newsmaker'

CBS Radio's news sector launches a new series tonight (Wed.) under the tag of "Newsmakers," latching on to headliners for a biographical ride from 10:05 to 10:15. Preemer is built around Italian film star Gina Lollobrigida, with Bill Downs, web's Rome correspondent, on the narration.

"Newsmakers" is reined by Bob Skedgell, CBS exec producer in the news department.

$3,000,000 4-Wk. Gross on Rogers, Autry Syndication

In the four weeks since the Gene Autry-Roy Rogers feature pix were handed over to MCA-TV for video syndication, the distributor has chalked up a $3,000,000 track record. Largest single chunk of coin came to MCA via a four-station deal by General Teleradio, though the exact amount was not disclosed.

Felt to be one of the big motivators to the sales gross was the fact that the Republic pix got several weeks of advance notice in the trades because of legal action by Autry and Rogers trying (unsuccessfully) to keep them out of the video mill. MCAites figure that whetted station appetites. The vidfilmery didn't even start their ad campaign on the 123 properties until Monday (2).

Incidentally, MCA boasts a different kind of track record for the N. Y. tv market. Syndicator ranks among the top in number of sales in the seven-station area. Out of the 24 shows in the catalog, 20 have been taken in the metropolis.

NBC Film Div. Shuffle

Reshuffle of top figures in the NBC Film Division sees program-production manager Stanton Osgood moving into a new post as chief of special projects, with Coast producer Bill Lawrence moving into Osgood's program's-production post. Switchover came last week, with Lawrence moving into New York from the Coast to take up residence and his new post.

For the past two years, Lawrence has been producer-director with Bob Hope. Previously, he'd been with the late Lord & Thomas agency, the Esty agency and Biow on the broadcasting front, and with Paramount, Columbia and Republic as a director in motion pictures.

50% More Stars into Telefilms For '55-'56 Season—Dick Powell

Hollywood, May 3.

There will be 50% more stars available for the 1955-56 television film season than there have been in the past, Dick Powell predicts. Powell's Four Star Productions is presently lining up its production schedule for the fall months.

"The utilization of top writers has overcome the reluctance of a large segment of leading performers who previously have resisted the television tide," according to the tv producer who sandwiches this new activity in between his various motion picture ventures.

"Once we were able to get 'name' movie and magazine writers to turn out scripts for the tv medium, the next step of attracting stars was almost academic."

Powell states that there has been much theorizing and speculating during the past year about the value of established stars, but the proven bigtime players still provide the top ratings and the audience insurance that a quality program needs in order to succeed.

"During this past season," he points out, "in addition to my partners in Four Star, David Niven and Charles Boyer, we were able to attract to our productions a long lineup of star names. These included Ida Lupino, Joan Fontaine, Edmond O'Brien, Frank Lovejoy, Jan Sterling, Charles Coburn, Thomas Mitchell, Teresa Wright, Keefe Brasselle, Brian Aherne, Peter Lorre, Angela Lansbury, Dan Duryea, Stephen McNally and Howard Duff.

"For our next season's product, we expect to garner an even more impressive list of stellar personalities because the barriers are down and we are no longer hearing the complaint that 'we don't want to do television.' There are few stars who today are not combining television with their motion picture activities."

Powell declares further that the employment of star names necessitated a constant juggling of production schedules, for the availability problem is still an important one.

"Stars are still squeezing their tv appearances between motion picture assignments, which necessitates constant revision of schedules on the part of Don Sharpe and Warren Lewis, our producers,'" he remarks. "Yet our story department manages to keep us constantly supplied with a backlog of top scripts which alleviates the problem to some extent."

Powell himself is a good example of how stars are spreading out in the newer medium. Right now he's juggling preparations on Columbia's "It Happened One Night," which he'll produce and direct starting in July, with winding the current series of Four Star with his own producing-starring effort in "Spray of Bullets," rolling May 14. Powell also is readying "Ride a Tiger," another producer-director endeavor for Columbia.

Vidpix Need Critics: Chertok

Hollywood, May 3.

Metropolitan and trade press wield a potent influence in the improvement of telepix quality, according to Jack Chertok, prexy of Chertok Productions, which turns out Ann Sothern's "Private Secretary" series.

"Television reviews and critical comment regarding programs are providing the impetus for better fare, much the same as the constructive boost given feature motion pictures and stage productions by the nation's reviewers," he reports.

"This does not mean we will tailor our product to the critics' exact dimensions. Far from it. But the constant surveillance of the press over the public acceptability of television pictures is certain to be a challenging factor in bettering the overall attributes of production.

"Television critics now enjoy the readership allegiance whereby they can actually guide a large number of viewers toward or away from their tv sets. While all metropolitan video editors don't review television shows, most of them provide at least capsule comment regarding quality."

Chertok, a veteran in the field who also produces "Steve Donovan, Western Marshal" for NBC, adds that in some cases the critics have provided definite clues to tv producers' shortcomings. At other times, too, they have boosted their optimism for a project "when we thought too little of our product."

TPA's 'Black Beauty,' 'Monte Cristo,' 'Tugboat Annie,' Others Set to Roll

Television Programs of America, relatively inactive in the field of new production since completing its "Captain Gallant of the Foreign Legion" a couple of months back, has started or is about to start the cameras rolling on four new properties within the next couple of weeks. All four, three of which will be put up for national sale, will be placed on sale during the spring for a September start.

Topping the list is "The Adventures of Black Beauty," which TPA board chairman Ed Small is supervising personally and the first print of which should hit the agencies in N. Y. next week. Pilot has also been completed on "The Count of Monte Cristo," another national offering, with Faith Domergue and George Dolanz starred. "Count," also guided by Small, was shot on the RKO lot using the sets and costumes of Small's original "Count" feature. Third national offering i the long-pending "Tugboat Annie" series, which will roll next week. Casting has been a difficulty, but TPA expects to have the leads resolved by production time. A fourth series, for syndication, is being readied too, but aside from the fact that it's an adventure segment, TPA is keeping the format details under wraps for the time being.

Milton Gordon, TPA prexy, returned last week from the Coast after setting details on the four segments. While there he also discussed preliminary production details on three more series slated for fall production, "Leather Stocking Tales," "New York Confidential" and a series based on Vicki Baum's "Grand Hotel," with a different title, however. "Leather Stocking," of course, will be based on the James Fenimore Cooper novels. "N. Y. Confidential," based on the book by the late Jack Lait and Lee Mortimer, is the subject of a feature which Small produced for Warner Bros. for release this spring and which he'll do as a telepix series in the fall.

'I'll Kill That Disney!'

Seattle, May 3.

The song "Davy Crockett" may be high up on the hit parade, but it's no favorite of Dave Crockett, program director of KOMO-TV (NBC) here.

He's plagued with telephone calls—usually about 3 a. m.—and after an announcement by some convivial soul is assaulted by a rendition of "Davy Crockett," usually loud but seldom on key.

"The first time it happened," Crockett said, "it was funny, but now it's a pain in the neck."

Hazel Bishop & Coty's 'Battle of Lipsticks' Gets Another Coating

Hazel Bishop and its board chairman, Ray Spector, who have a propensity for getting into hassles, have gone and done it again, via their "what's all the shouting about?" statement a few weeks back in the Coty suit against Revlon, Wm. Weintraub and CBS-TV over alleged misappropriation by the defendants of the phrase, "Wake up beautiful." Bishop at the time said that it had originated the phrase as far back as 1950—but what it failed to state, it's developed, is the fact that it's never used it in any campaign.

Fact that Bishop has never used the phrase came to light in an interchange of correspondence between Spector and Coty prez Philip Cortney, in which Spector notified Coty that he had seen the copyright legend on a Coty ad and was informing them that "although we do not believe you have a valid copyright, we did wish to establish our prior claim." Claim, he said, stemmed from the fact that he had created a campaign including copy, layouts and artwork three years ago using the same basic copy and idea, but had decided to hold up the campaign "until some future date."

Cortney then replied that "it would appear that you are not now using, and have never used" the advertising material and that Coty, having originated the material, "had an unquestionable right to register it under the copyright laws." Spector in return wrote back that "your very caption and basic copy was written by me on April 7, 1950, and on March 18, 1952, and that it was the subject of memos written by me to one of our copywriters, who subsequently was employed by your advertising agency."

Cortney once again took up the cudgels, stating he was "mystified" by Spector's letters because "I don't understand its purpose unless you plan to use our advertising theme, in which case I wish to warn you in advance that we shall do everything we can to protect our interests. Second, you claim that the copy we are using was your idea, which you certainly kept a secret because according to your own statement you decided to hold it up until some future date."

WQXR's Longhair Sets a Sales Peak

N. Y. radio indie WQXR is putting up one of those little signs soon: "Longhair pays off—some more." N. Y. Times owned station has been in the black for some years now, but the "good music" formula has paid off in the first quarter of '55 with an alltime sales high. Outlet is 15% ahead of the same period in '54, when it broke an 18-year sales record.

The classical music format employed by the station has drawn upbeat ad expenditures on the part of banking and investment houses, in travel agencies and transportation companies, and in hi-fi manufacturers and retailers. There is no indication from Norman S. McGee, station sales chief, just how much of the revenue increase is due to the rate card jack-up on spots that was made in anticipation of the 50 kw transmitter, which is expected to be finished sometime this summer.

'NAMES WILL NEVER HARM US'

'Kill the Ump'—But Only Via Video

Jefferson City, May 3.

The Missouri House is sick and tired of spectators throwing beer bottles at Major League players and umpires. In fact, the Missouri House is just tired of beer, period!

The House adopted an amendment to prevent spectators from getting beered up while watching their favorite sport. It would bar sale of beer at either Kansas City or St. Louis.

Anheuser-Busch owns the St. Louis Cardinals of the National League and also broadcasts and televises the Cardinal games. Another beer company, Schlitz of Milwaukee, broadcasts Kansas City Athletics games.

The beer amendment was adopted 32-31. But the legislators howled down another amendment which would have forbidden them to get free tickets. Rep. Gordon S. Summers withdrew his proposed amendment to require at least 10% of the ballpark seats to be 36-inches wide. Summers said he introduced the amendment because his mother-in-law had trouble getting comfortable in "those puny 18-inch seats."

British Com'l TV Seen Doomed If Labor Party Wins Election

By HAROLD MYERS

London, May 3.

Commercial television will be out if Labor is returned to power at the polls on May 26. This becomes clear from the party's manifesto published in London last Fri. (29), which states briefly and concisely: "An alternative public television service free from advertising will be established."

This announcement indicates that the Labor Party intends to stand by the pledges made during the passage of the Television Bill through Parliament last year. Implementation of the pledge could involve the four main program contractors with losses running into millions and jeopardize the employment of hundreds of executives, many of whom have transferred from other fields into the commercial tv arena.

Political insiders still refuse to believe that the Labor Party would automatically cancel all arrangements made during the past few months and support for this view is given in the guarded reply by Morgan Phillips, the party secretary, to a pressman's query whether the party statement would mean the collapse of the Independent Television Authority arrangements. He said the matter would be determined when Labor took office.

One intriguing feature of the situation is the personal position of Sidney L. Bernstein, program contractor for the Manchester station and a prominent and loyal member of the Labor Party. He

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WABC Sets Major Program Revamp

Most thorough program-talent revamp of WABC, N. Y. flagship of ABC Radio, has been completed by g.m. Mike Renault and goes into effect May 30. Station's "new look" is a modernization stressing music-and-news in a block-programming pattern, and involves a thorough overhaul of the outlet's present schedule. Among talent getting the axe in the shuffle are Maggi McNellis, longtimer on the station, deejay Mort Lindsey, early a.m. deejay Jack Gregson (who retains his network exposure) and two network co-op features, Ted Malone and Paul Harvey.

Main stress of the new schedule involves blocking out the programming patterns, particularly in the morning, where Ernie Kovacs, with a live and disk format, moves into the 6-9 position replacing half a dozen separate shows. Renault insists this was a vital move, because where "there was one weak link in the morning, all the other shows suffered." Kovacs will get a full sound effects complement, a studio audience and a seven-piece orch. Charles McCarthy will move into the three-hour stretch with news capsules on the hour and half-hour.

Following Kovacs, the station

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Coke Goes A-Tourin'

Coca-Cola, too, is in a "get out of town" mood. Eddie Fisher's NBC-TV show originates from Chicago tonight (Wed.) and Friday, with entire production staff making the junket from New York. Fisher's guestars are Dorothy Collins and Morton Downey, the latter a "Coke pioneer" (as per his radio shows of yore).

If the "have bottle, will travel" clicks, sponsor may hop-skip the show around the country next season.

Hal Hackett Sets 'March,' 'Hero' For British Com'l TV

First sales of American telepix series to Britain's new commercial operations were effected last week by Official Films prexy Hal Hackett, who returned from London with contracts in his pocket for "My Hero" and "Colonel March of Scotland Yard," both shows sold to Associated Broadcasting Co., which will operate stations in London and Manchester. "Colonel March" is due for a start in London in September, with the Manchester airings slated for next January.

Hackett, however, is not overly bullish on the British sales picture, predicting that the talent unions will slap a quota on the station time devoted to American-made films. While pointing out that there's no quota set down in the laws, he feels that the unions will force a quota of only 20% of station time for the use of American-made films. This will result in a total of 20 half-hour film shows per week as the maximum American distribs can expect to sell to the commercial operations. (There's a question, however, as to whether "Colonel March" would fall under such a quota, since it's British-made, though Official has sales rights in Britain.)

He's bullish, though, on world prospects in general, pointing out that within a year, England will have six commercial channels, Australia three, New Zealand two, and with Canada's setup expanding, U. S. vidpix distribs will have a faster return on negative costs than before. Another development that Hackett predicts on the basis of his London talks is that the commercial contractors in Britain will themselves enter film production shortly, supplying themselves with than 80% of programming outside the quota sphere and at the same time finding world market outlets to ammortize their costs.

CBS RADIO'S WAY: STARS & STRIPS

If radio ever closes its doors as a network entity, chances are it will be with a load of names still riding the CBS waves. For at Columbia there's a continuing dependency on star-laden stanzas with a few w.k. strips manning the guns. If, as rumored, Arthur Hull Hayes, newly-elevated prexy of the web, has a "radio pattern" up his sleeve developed locally as bossman of the San Francisco owned & operated—and which may have been the final persuader in the parent corporation's delegating him to the topdog position in the exit of Adrian Murphy—it is felt that, gimmicks or no, the big talent array will stay put as the centrepiece of the entire operation. What Hayes has in mind will be strictly velvet if it pays off.

It may or may not be a coincidence that CBS is having talks with Edgar Bergen aimed at returning him to the web in a five-a-week pitch; it might be Monday-through-Friday or even Wednesday-through-Sunday to catch the weekend dialers. Bergen failed to make a dent as a Sunday nighter under Kraft auspices, with Rudy Vallee succeeding to the full hour "Music Hall." But Bergen is known to be readying a new format for daily exposure. He would thus join such multiples as the back-to-back Bing Crosby and Amos 'n' Andy, plus Tennessee Ernie for the early evening stretches; Rosemary Clooney's two-a-week and possibly another singer of star value to replace the all-NBC Perry Como segments. The news and commentary lineup would be status quo, of course, with Lowell Thomas, Ed Murrow, Douglas Edwards, Eric Sevareid, Allan Jackson, et al.

Sat. as 'Drama Night'

Prime attention will be given to the Saturday-Sunday spaces under the current thinking of program vicepresident Lester Gottlieb. Saturday, for instance, would be plugged as "drama night" encompassing an array of "21st Precinct," "Gunsmoke" and one other meller still to be worked out, possibly "Suspense." Sunday, in addition to Amos 'n' Andy, Rudy Vallee (if he sticks it out past the summer) and the hoped-for Bergen, would be complemented by Eve Arden's "Our Miss Brooks" and undoubtedly Jack Benny should the latter entice a sponsor into the big hole made by American Tobacco's cancellation.

The way Gottlieb puts it, the network must continue to live with its nationally identifiable shows and personalities. Not only are virtually all such segments flexible enough to permit shortterm sponsorship but "our salesmen don't have to worry too much about fancy brochures when it comes to the stars," Gottlieb says. "To be sure, we can't point to SRO all the way through, but I figure we'd be worse off without the big names. We can't be concerned at this stage about budding 'intellectual' programs; our field men want something they can sell immediately."

That's the state of network radio today, in Gottlieb's view, regardless of whatever "lofty" thinking is done when the brass sit back and examine the situation coldly. Therefore, the "conversation pieces" and other egghead and "dedicated" stuff can't be included in CBS' overall plans for commercial clicks. The network has plenty of cultural shows, but they don't translate into bread and butter in "the tv era."

Roach's 'Point of Crisis'

Hollywood, May 3.

"Point of Crisis" is the newest series to be turned out by vidfilm producer Hal Roach Jr. Production begins in about two weeks on the dramatic series based on psychiatry and mental problems, with the American Psychiatry Assn. cooperating.

Henry F. Greenberg, William P. Rosseau and Herbert F. Margolis are producers-writers on the series.

DuMont Gets It From All Sides At Heated Stockholder Meeting

DuMont Labs was blasted from all sides this week at its annual stockholders meeting in Clifton, N. J. The losses by the broadcast division were sharply criticized, and the tug of war for control of the company between Paramount Pictures and the DuMont management headed by Dr. Allen B. DuMont got a vociferous public airing.

Carl Loeb Rhoades, investment house which claims control of 350,000 shares of DuMont Class A common stock (about 20% of all Class A common), declared at the meeting that the "impasse" on the board of directors was hurting the corporation. Spokesman for the investment house threatened to wage a proxy battle in the near future to break up the alleged go-no place attitude of the corporation.

Par, which owns the whole line of DuMont B stock plus 43,200 shares of the A line, refused to participate officially in the election of board and officers of DuMont at the Monday (2) session. Paul Raibourn, v. p. at Par and a member of the DuMont board, declared that his outfit did not agree with the "inefficient" way that the DuMont faction was running the manufacturing and broadcasting corporation, and "did not wish to be identified" with any decisions made at the stock meet.

Threaten Fight for Control

The Rhoades plan to call for proxy votes in a battle to end the present board setup grew out of a longtime disagreement between Par and DuMont which hinged particularly on operation of the DuMont video network and the o&o stations. Lawyer Ross Reid (of the Thomas Dewey firm) said in behalf of Rhoades that unless DuMont's current bosses took adequate steps on their own, a fight for control would ensue. Reid nominated Armand G. Erpf, of Rhoades, as a member of the DuMont board. He said he realized

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'Love That Dinah!'

Philadelphia, May 3.

As a reward for her plugging of radio, a Dinah Shore medley was played last week (27) on every WPEN program, during the 24-hour span, with taglines on why this was "Dinah Shore Day" on the station.

For the snapper, WPEN sent the NBC-TV singer a bouquet of 87 roses—one for each of the words pitched by the chirp on her Chevrolet show in praise of the aural medium.

Flock of Network Telepix Shows On Syndication Mart

A number of network shows, some cancelled, some still on the boards, have made their appearance on the syndicated rerun marts this week. Among those being pitched for distribution deals among syndicators are "Burns & Allen," "My Little Margie," the Stu Erwin show, "Willy," "I Married Joan," "Public Defender, "Ozzie & Harriet," "The Ray Bolger Show" and the "Miskey Rooney Show."

"Burns & Allen," which the stars' McCadden Corp. is offering for reruns, is the most expensive (and successful) of the group, and so far there are no takers among the syndicators because of price. There's no question of the show's network status, but the offering merely points up McCadden's desire to start cashing in on residual values.

Pitched as a pairing by Hal Roach Jr. and Roland Reed via the William Morris agency are "My Little Margie," cancelled by Scott Paper in favor of "Father Knows Best," and "The Erwins," dropped by Liggett & Myers for "Mr. Citizen." Official Films is reported negotiating for both series with the Morris boys, though no deal is set. "Erwins" reruns were formerly handled by National Telefilm Associates, which recently turned them back to the producers, who have added the new 13 pix to the package, bringing it up to 117. "Willy," the June Havoc starrer out of the Desilu camp, is still on a network status, but reportedly a shaky one, with General Mills having more than once considered dropping the show. "Public Defender," also out of the Roach stable, is also on the network boards for Philip Morris but may scram soon. "Joan" is a dead issue so far as network is concerned, since General Electric has dropped the show and Joan Davis is out of tv for the time being.

LAMBERT EXITING AS 'OZZIE' SPONSOR

Lambert Pharmacal Co. (Listerine, etc.) is checking off its alternate week sponsorship on "Ozzie & Harriet" after the summer, leaving Hotpoint as the remaining bankroller of the ABC-TV telefilm series. Both have been longterm sponsors of the vidpixers, and Hotpoint's definitely staying on, having already renewed for next year. ABC doesn't anticipate much difficulty in finding a replacement for Lambert, since the segment is one of the highest rated on the network.

Both Lambert and Hotpoint last fall cancelled on the radio version of "Ozzie" as part of a wholesale series of axings that saw the network's last few half-hour sponsored programs go down the drain. At the time, however, there was no indication that Lambert was unsatisfied with the televersion.

Mass Turnover Of DuM Men to Cott

In addition to David Lowe becoming the first program chieftain of WABD, DuMont's N. Y. o&o, the network is turning virtually its entire program staff over to the station. Somewhere between 40 and 50 staffers are leaving the network fold to join WABD under Lowe.

The switch of program personnel from under Jim Caddigan's network aegis leaves the web program department within the vicinity of half a dozen men. Included in the list of staffers who'll work under Caddigan on potential "electronicam" network programming are Werner Michel, who's the web exec producer; Jimmy Dolan, sports chief, and Don Trevor, the technical guy handling the "electronicam" functioning. A few others are reported being left under Caddigan too.

Lowe will handle stanza personality recommendations being made

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O'FALLON TO UNLOAD KFEL-TV; ASKS 750G

Denver, May 3.

Eugene O'Fallon, 30-year veteran of radio here, owner of the first tv station on the air here, has placed a for sale sign on KFEL-TV, pricing it at $750,000, which includes the transmitters and studios.

O'Fallon started with his KFEL radio station 30 years ago, and was the first in the U. S. to obtain a television station permit following the freeze, and went on the air in July, 1952. O'Fallon sold radio station KFEL in 1953, to KIMN, Inc., for $275,000 and "other considerations."

Toll TV Had Better Be More Entertaining Than CBS Debate

If viewers tuning in on CBS-TV's special panel discussion on subscription-tv Sunday (1) were confused about the subject before, chances are excellent that they came away with an even more muddled impression of what the whole thing was about. Considering the sparks that might have been drawn from this potentially exciting and challenging controversy, the 45-minuter certainly managed to be dull and argumentative and somehow extremely uninspiring.

CBS deserves credit for putting on the discussion as a public service. Toll-tv and the complex range of issues it produces deserve an airing. But why be so cumbersome and tradybout it? It was billed as "A Public Hearing on Subscription-TV," but it was more like a private hearing before the FCC. The hapless viewer, who maybe heard about this whole new idea for the first time, must have been left in a state of extreme confusion.

What's more, his own point-of-view, his own questions on just how such a new method of telecasting might affect him in his home and his pocketbook, went unanswered, mostly because there just wasn't anyone on the panel to whom a true addiction to the "public interest" might be ascribed. Certainly, the spokesmen who did go on represented narrow and prejudiced points-of-view and were more concerned with tearing down one another's arguments than with exploring a new horizon of broadcasting.

It would have been better by far to limit the entire discussion to two or three people besides the moderator and to let it proceed in an air of informality. By everyone trying to get into the act—one supposes CBS wanted to be "fair" to all concerned—very little was accomplished.

Pierson vs. Sholis

Dwight Cooke served as the moderator and, apart from making some introductory remarks, he was reduced primarily to the role of a timekeeper. The two main opposing spokesmen were W. Theodore Pierson for Zenith (Phonevision) and Victor Sholis, v.p. and director of WHAS in Louisville. On the "pro" panel sat Ralph Bellamy, Actors Equity Assn. prez; Elfred Beck who owns KCEB, Tulsa; and James Landis, general counsel for Skiatron (Subscriber-Vision). Expressing the "anti" sentiments were Trueman Rembusch, co-chairman of the Committee Against Pay-as-you-see TV and an exhibitor leader; Leon P. Gorman Jr., general manager and part owner of WABI and WABI-TV, Bangor, Me., and Sherwood Dodge, v.p. and general manager of Foote, Cone & Belding, N. Y.

Since the program deliberately failed to give viewers a specific and graphic idea of how toll-tv works (they could have shown a diagram, at least), and since the procedure was confusing, the result was tedium and a good deal of repetition. Nevertheless, two main lines of reasoning did emerge. They seemed to run something like this:

Pro: Subscription-tv isn't a threat to established programs; it won't take away any free shows but will allow many events to go on that are not now seen; it'll provide employment to actors and free tv from its dependence on advertisers; it'll allow more stations to go on the air.

"All we are asking for is the opportunity to go to the public. If the public doesn't like us we will go broke. Now they want to even prevent us from giving the public a chance to determine whether they will or will not like subscription television," argued Landis with somewhat old fashioned rethoric.

'TV Doesn't Need a B.O.'

Against: TV is doing just fine; it doesn't need a boxoffice and, if it got one, it would outbid everyone else for the good shows; it isn't right or fair to hand over the "free air" to a special group which would be milking the public for shows that, normally, would be going on for gratis.

"You want to challenge and in the long run I think probably undermine an established system whereby people do see the ball games for nothing. They are watching the Giants this afternoon without charge. They are going to see the Derby. They are going to see football games," Sholis, an impressive and eloquent speaker, maintained.

This argument of "Don't upset the applecart" was one taken up by a number of the "anti" speakers. Ignored by them was the contention of sports promoters that, in the long run, they wouldn't be in a position to keep going since free tv hurt their attendance. The "pro" forces, on the other hand, repeatedly charged the theatres with doing essentially the same as toll-tv proposed to do, i.e. take shows and put them on for a charge.

"The question is," said Pierson, "whether they (the public) will pay a higher price to the theatre than they will in their home box office." Sholis, in rebuttal, held that "the theatres merely have kidnapped an occasional event." He added that, unlike the pay-as-you-see advocates, who want to use current channels, the theatres were using land lines.

Landis, at one point, established that there were six channels allocated in Louisville, Sholis' hometown, and that only two were operating. "The economics, the advertising economics of Louisville, will support two stations and I doubt if it is going to support very much more," replied Sholis. To which Landis replied—copycatting Boston attorney Joseph Welsh of Army-McCarthy fame in his mannerism—that tv could do better, and Louisville could have more stations, if it weren't for the medium being "a parasitical industry on advertising." Sholis shot back that the advertisers were in it without compulsion.

Bellamy got into the act with a lengthy pitch on what toll-tv would do for unemployed actors, a somewhat most point in the light of the considerable employment offered to actors by "free" tv shows at this moment. Again Sholis pointed to subscription-tv as the undesirable "foot in the door that threatens to undermine the system that has been built up in nine or 10 years."

Pierson, defending toll-tv against a charge that it might black out free shows for viewers in single-station markets, thought a multiplexing system for tv may be developed. Gorman, with unnecessary vehemence, queried Pierson on why subscription-tv didn't take its case to the public via closed circuit tv.

If the CBS discussion proved anything, it was the complexity—legally and otherwise—of the whole subject. If the public is to be informed on the topics, as it should be, the channeling of this information will have to be more persuasive. There is no sense talking about UHF and networks affiliation without telling a viewer what it's all about. At the moment, legal and technical details count less with the audience than more immediate interests of how it is done and what could it do. *Hift.*

TASTE TIME
With Kathy Maguire
30 Mins.; Mon.-thru-Fri., 2 p.m.
Participating
WRGB-TV, Schenectady

Slight, dark haired, attractive Kathy Maguire is the new conductor of long-established food preparation program. She is one of the youngest appearing women to handle the show, and one of the most photogenic. This probably holds true, on both counts, for the field of men telecasting. Whether the youthful face and figure are a handicap, from the viewpoint of authoritative impact on femmes, is for the at-homes to say. As it is for them to indicate whether the half-hour drags.

A number of viewings revealed Miss Maguire to be not only competent but also skillful in preparing a variety of taste-tingling dishes and delicacies. Recorded music backgrounds the longer "mixing" segments. Advertising, live and film, takes the form of spots. *Jaco.*

ADL DEMOCRATIC LEGACY AWARDS
With William O. Douglas, J. L. Van Volkenburg, J. M. McKibbin, Philip M. Klutznick, others
Producer-Director: Byron Paul
60 Mins., Sun (1), 2:30 p.m.
CBS-TV, from New York

The Anti-Defamation League of B'nai B'rith held its annual Democratic Legacy Awards luncheon in N.Y. Sunday (1), and part of the ceremonies from the Waldorf-Astoria were televised along with a 45-minute kinescope replay of the recent Reginald Rose "Studio One" adaptation of Justice William O. Douglas' book, "Almanac of Liberty." In the 15-minute intro to the Rose allegorical drama, awards were presented to CBS and Westinghouse for the play, and three of the major foundations, Carnegie, Rockefeller and Ford, were plaqued also, for expanding "the frontiers of human knowledge."

Stanza opener had ADL Chairman Henry Schultz make a smart and brief showing in giving the foundation awards. The Ford, Carnegie and Rockefeller toppers made brittle little thankyou speeches for their respective honors. The whole of the first quarter-hour, from the Starlight Roof, was handled by CBS' Byron Paul like clockwork so that the powerful Rose story could get exposure. First segment was wound up by Douglas in a five-minute background piece on his "Almanac" tome. It made a palatable trailer for the histrionics to follow.

As Rose portrayed it, "Almanac" was a doozy of a drama. It wasn't a plot-heavy affair, in the first place, but took the form of a debate between men with radically different views on personal liberty, a dissertation on the Bill of Rights. The characters were abstractions, most of them being prototypes of various degrees and forms of bigotry. The dramatic punch grew stronger as the argument continued, with the slim storyline hinged on a stranger whom the other characters had earlier pummeled, solely for speaking his mind. Until the offenders embrace the Bill of Rights precepts afresh, time stops for them. The latter was an urgent note injected frequently throughout to heighten tension.

The hour-long drama being cut to 45 minutes on kine didn't seem to hurt its impact one iota. Whoever did the cutting on the Paul Nickell-directed yarn (Felix Jackson produced the original) tightened without continuity loss. Incidentally, this Sunday showcase probably marked the first occasion that any of the full-hour video dramatics ever got a kine replay on a web hookup. *Art.*

TODAY'S NURSE
With Howard Hammond; Drs. Thomas O. Gamble and John S. McClintock, Miss Crounse, others
Producer: Angela McDermott
30 Mins.; Wed., 10:30 a.m.
Sustaining
WRGB-TV, Schenectady

Program, sponsored by Albany Medical Center School of Nursing, in conjunction with Albany Medical College and Albany Hospital, tells the story of "Today's Nurse," in training and in operation. Evidencing considerable preparation, it has moved with reasonable smoothness since a slightly rough premiere. One drawback possibly inherent in the setup, is that the originations seem to stress the role of physicians, graduates and residents, and to make the contributions of nurses supplemental.

The half-hour devoted to "Natural Childbirth," for instance, was largely handled—and masterfully, it might be added—by Dr. Thomas O. Gamble, chief of obstetrics at the College and hospital. Another, highlighting the work of Albany Cerebral Palsy Center and tied into the annual campaign for funds, was pathetically moving, but the nursing end was of minor importance. First pickup, covering admissions to hospital, probably placed the spotlight clearest on the girls in white. Unfortunately, in attempting to cover too much detail, with many participants, the tempo became too fast, and the art side of both nursing and medicine suffered. Last program viewed, "From Ambulance to Ambulation," dealt with emergency room treatments. Dr. John S. McClintock did an articulate commentary.

Program projects some of the clinical atmosphere into the living room, but to nothing like the extent that has caused criticism of several top web features. Its aim of educating is achieved, although a more calming, reassuring note might be added. Occasionally, a scene is touching—as when the father (perhaps a doctor) first sees the baby after birth. Clearly indicated is the thorough training of nurses and doctors. *Jaco.*

Tele Follow-Up Comment

Liberace smiled so nicely, and played the piano so prettily that one would have to be a churl to say any harsh things about so nice a boy. How can anybody who is so kind to his mother and loves his brother (and money) so much do a bad show! Why—it's virtually impossible.

Liberace did virtually a solo performance on the NBC-TV Colgate Comedy Hour Sunday (1). He played the piano, looked up from the keyboard and showed his dimples and it's presumed that every old lady in the country tuned into the program, had their fill of joy on the occasion.

The candelabra kid is undoubtedly a superior showman. He can do very elementary things and get away with them whereas one not so versed in projecting to an audience would have to include some new items in order to maintain a degree of standing. In his silver lame tux, and thence in a sequined jacket, he looked ever so handsome and he played pretty things like a Chopin medley and sang "September Song" (dedicated to his mother who was right there in the audience where he went over and they embraced). He also remarked that she was George's mother too, and his brother agreed. He even danced although he's getting too heavy for such violent activity.

The show emanated from the new Riviera Hotel, Las Vegas, and it seems to be quite a spot. The stage in the nitery room revolves and there's some extra fancy production numbers. In fact one of the numbers extolled the cuisine and the star of the show agreed that it was superb. The next thing you know a lot of elderly ladies will be stopping there and perhaps lose their social security money on the greenfelts.

Liberace took the audience into his confidence to tell them that he was the Smi Lee who did the Columbia recording of "Over the Waves." As a matter of fact his confidential manner in his filmed tele series makes him an honorary member of a lot of families. With the survivors of the Gibson Girl era that is. *Jose.*

Faced with the competition of Liberace on "Colgate Comedy Hour" Sunday (1), Ed Sullivan buckled down to the business of entertainment on "Toast of the Town" and presented one of the better-paced and better balanced shows of the season. Nothing pretentious in the way of budget (although there was a revolving stage as an offbeat effect), but solid turns all the way through. The one distracting and unnecessary factor was a film clip of a bunch of Hollywood stars waving at Sullivan and telling him how glad they'll be to see him this week when he hits the Coast for the "Daddy Longlegs" preem.

But otherwise this was a standout session. Surprise act on the bill of top names was a sleeper, a Danish dog act known as Victor & His Pets, which broke the studio audience (and the home viewers) up via some expert costuming and wonderful routining. Dogs, mainly poodles, danced in costume, but their timing and hokum miscues were the real laugh-getters; and more in the routine dog-act category but nonetheless impressive were the closing acro bits by the dogs. Also in the new faces category was a young ventriloquist, Eddie Garson, who came up with some refreshing material and a telephone gimmick that served as a better laugh-getter than his business with the dummy. A promising act all-round, though.

Of the more familiar names, there were plenty, and all good. Eartha Kitt served as the opener, mainly because she had to make her Copacabana show. Miss Kitt dished up a quickie opening number in "Mexican Fiesta," then went into her "C'est Si Bon" and rushed off. Though there was the matter of meeting a curtain, she'd be better off without this kind of quickie exposure, which performance-wise, looks like a sluff, even though it isn't. Phil Foster followed, with some surefire stuff about marriage and children and then his much overworked Dodger fan routine. Although he's changed some of the material in the Brooklyn bit, it's still getting too much of a workout and ought to be filed for awhile.

Lionel Hampton and a small combo, mounted on the revolving platform, achieved good sight and sound effects first with a jump tune, then with "Shalom, Shalom," an Israeli folk tune which the Hamp picked up while touring Israel. Sullivan, by the way, emphasized the point that Hampton donated all his earnings there to the State of Israel and even got a street named after him. Georgia Gibbs rounded out name act department with versions of her "Tweedle Dee" and "Dance With Me Henry," the former a rather loose arrangement but the latter a solidly delivered entry right up the rock 'n' roll alley. Combined glee clubs of New York U. and Skidmore College served as the closer with a "Hallelujah" passage and a vocalization of a "Nutcracker Suite" segment.

A word about that film clip: Sullivan hasn't been doing right by his audience by trailerizing appearances of big film stars on his show and then giving viewers a peek at them taking a bow from their seat in the studio. But the advance ballyhoo for the film clip was far worse—the CBS handout went so far as to bill the Hollywood people appearing in the film clip above the people that actually performed in the show. When the clip was finally aired—it was about three minutes in length—Irene Dunne, Dan Dailey, Arlene Dahl and Fernando Lamas and Robert Wagner did no more than wave and prate about how glad they were that Sullivan was helping out on a benefit preem. Modesty alone should have kept the film off the show. But once on, that type of advance bally on so-and-so "appearing" on "Toast" was most certainly misleading and out of order. *Chan.*

Jack Benny's CBShow from New York (1) marked one of his lesser efforts. It was almost purely of one-joke dimension, revolving around the headman and Rochester being cushily settled in the poshy penthouse of the St. Regis Hotel but impersonating housepainters to save the $36-a-day tab. This required them to get into working clothes and make with the props pronto every time the doorbell rang. It was fairly funny the first time, petering out after that.

Jackie Gleason played the guestar route (Benny having made an unannounced appearance on "Mr. Honeymooner's" slot the previous night) and figured in the one inventive bit of the half-hour by having his June Taylor Dancers (8) salvo him onto the set in two instances, opening and closing. The exchanges between the comics lacked easy-does-it for the most part, pegged on the thin theme of their getting together on the contract details of a television partnership. The atmosphere seemed charged with strain, for some unaccountable reason, and the timing was off considering the Benny mastery in this respect. And a line or two was blown. *Trau.*

"Frontiers of Faith," NBC-TV's Sunday afternoon half-hour religious series, came up with an interesting program the past Sabbath (1) which showed how a "Bible detective" aided Israel's economy by finding King Solomon's mines. The Marc Siegel script, tagged "Bible Detective of the Holy Land," was the initial installment in a four-week drama cycle to be beamed over "Frontiers" under auspices of the Jewish Theological Seminary of America.

Basic premise of the story could be found in a comment of Dr. Nelson Glueck the "Bible detective"-archaeologist, that "knowledge of the Bible can help lead us to natural and spiritual resources." His painstaking search of both the scriptures and desert land happily culminated in discovery of a copper deposit, forgotten since Biblical times. Finding of the lode, it was pointed out, was in keeping with Israel's determination to regain "the lost productivity of its land."

Cast, headed by Richard Derr as "detective" Glueck for the most part effectively portrayed the situations with exception of a desert scene in which Derr fainted from exhaustion and his fellow archaeologists permitted their camels to wander off. As seen by the camera, Derr hardly looked on the verge of collapse and it's scarcely in the realm of probability that prospectors would be foolhardy enough to lose their sole transportation in the midst of an arid waste. *Gilb.*

STAN SMITH TO OF

Stan Smith has joined Official Films as a New York account exec covering the major agencies. Smith resigned from Ziv Television Programs to take the post.

Before moving to Ziv, Smith was eastern sales manager at ABC-TV.

A DAY WITH THE GIANTS

With Laraine Day; Bud Palmer, announcer; others
Producer: Arthur Susskind
Director: Mike Meltzer
15 Mins. before Giant games
SUNKIST, CITRUS SERVICE
WPIX, N. Y.
(Foote, Cone & Belding, Ellington)

WPIX, the tele arm of the Daily News, has a complex fore and aft sked on its Giant-Yankee vidcast coverage. Red Barber does the "Clubhouse" before and after Yankee games, Frankie Frisch, the WPIX flash, cleans up after the Giants, and Laraine Day previews all Giant frays. Her funny-titled stanza, "A Day With the Giants," began its second season a few weeks ago. It appears she was the first of the femmes in the sports-field on a regular broadcast stint. (More recently she was followed by Gussie Moran on WMGM radio in a Dodger roundup.) Miss Day's stuff is earmarked for the baseball equivalent of the film fan mag reader.

When caught last Thursday (28) before the Giant-Card imbroglio, she first interviewed Davey Williams of the home club, and then, after a midway commercial, she chatted with Red Schoendienst of the visiting Cards. Generally the two discussions hovered about the players' backgrounds — home life, marriage, etc., with a measure of the notice reserved for ballfield strategy. The show wasn't at all wishy washy, as might have been thought. In both background and ballfield chatter, Miss Day, who is Giant manager Leo Durocher's spouse, was excellent: when it came to the personal info slant, she was casual and charming and when on-the-field intelligence was in for surveying she added authoritativeness. The rather womanlike living room setting was good for a smile, since it replaced the more customary video conception of what a rugged ballplayer should be interviewed in—a "man"type den, replete with balls, bats and sometimes walled rifles, but the milieu certainly didn't do the show any harm.

Bud Palmer's commercials for Cities Service and Sunkist were neatly done and in full-production regalia from the same special Polo Grounds studio that housed Miss Day. One thing the ballplayers should look out for though is being taken for a free testimonial on the commercials. WPIX, or the agency, or both, shrewdly had Palmer start the Sunkist lemonade spiel from the couch where sat the femme interviewer and player Williams (who assuredly is worth several hundred bucks to a ciggie, beer or auto bankroller for a favorable word in some ad medium). The player was handed a glass of Sunkist, along with Miss Day, and the three, including Palmer, drank up. The feeling came across that Williams was caught off guard and in no position to back down, if he wanted to. *Art.*

CONVERSATIONS ON ART

With Prof. H. Harvard Arnason
Producer: Sheldon Goldstein
Director: Norm Page
Writer: Arnason
30 Mins.: Tues. & Thurs., 10 a.m.
Sustaining
WTCN-TV, Minneapolis-St. Paul

Lacking an educational tv station, the U. of Minnesota general extension division, though its radio station, KUOM, has enlisted commercial station WTCN-TV's co-operation in its efforts to obtain some video employment in learning's cause. Along such lines is this just launched informal tv course on art appreciation which Sheldon Goldstein of KUOM has produced and which WTCN-TV is offering as a public service. It follows on the heels of a course in child psychology over the same station.

In Prof. H. Harvard Arnason, the twice-a-week 16 lessons art course boasts a teacher eminently qualified to handle the subject expertly and who, in addition, possesses the tv personality and gab gift calculated to enlist an audience for a program that obviously lacks the widespread appeal of and isn't likely to excite as much interest as child training. He's chairman of the university art department and director of one of this city's two great art galleries.

At the very outset, Prof. Arnason made clear that this is a highly experimental effort which has no tv precedent. Also, that inasmuch as teaching over video is different from classroom instruction new problems and techniques are involved.

As explained in the teeoff lecture, the course's main aim is to bring to the lay public a heightened participation in and enjoyment of painting, sculpture and architecture. Initial indications point to success in that direction.

Standing at a lecturn where he frequently referred to notes, the professor, emphasizing that each lecture would be a unit, said that the course proposed to reveal what an art work is, why an artist engages in artistry, how the profession's materials are utilized and how a spectator can learn to share the artist's experiences. However, great art works can only be translated into words in a limited way, he made clear.

Prof. Arnason supplemented his talk with a movie short, "Art of Seeing," filmed by two U. of Minnesota professor-artists who had focused their cameras on various objects in a way to provide new visions of them. He also had assembled what amounted to a small

(Continued on page 38)

SCOPE

(Hamlet)
With Lloyd Bochner, Katharine Blake, Esse Ljungh, Kate Reid, Robert Christie, Patrick MacNee, Douglas Rain, Frank Peddie, Earle Grey, Eric Christmas, and others
Producer: David Greene
Musical Director: Louis Applebaum
120 Mins., Sun., 10 p.m.
Sustaining
CBC-TV, from Toronto

On six-weeks' rehearsal time, plus a $30,000 production expenditure, likely only a State-operated tv setup in Canada could deliver a two-hour version of "Hamlet," this devoid of commercial break-ins. On kinescope recording, it's to be hoped that this splendid production will not be allowed to gather dust on file-away shelves. On individual acting values and physical production, this "Hamlet" is undoubtedly the first of the CBC-TV classics and should not be relegated to the archives. On cost, plus artistic worth, this "Hamlet" should be periodically revived for the benefit of Canadian taxpayers who have never seen a stage production of the tragedy and, according to the Cole Porter admonition, should "brush up on their Shakespeare."

David Greene's production of the tragedy has made utmost use of tv technique, as divorced from stage presentation. In the more intimate medium of living-room presentation in the usage of large studio sets, Greene has been able to overcome legitimate theatre stage limitations and has incorporated the skilled use of closeup facial expressions and hands, the mental turmoil of Hamlet in off-screen soliloquies (via voice recordings) whereby the tortured Prince conveys his inner feelings of remorse and revenge, these enhanced by intermittent full screen closeups.

For the two-hour production, broken into three acts with two three-minute intermissions—these with Louis Applebaum's musical interludes for the viewers' replenishing of drinks—David Greene has commendably, and from the standpoint of time necessity, cut down much of the dialog and telescoped scenes without any sacrifice of story value.

This production should establish Lloyd Bochner as a splendid Hamlet of contemporary tv, with the proviso that this performance has been gauged by Greene to the new video medium. Toronto-born ex-airman Bochner has appeared in several New York radio and tv series; gets a terrific break in the CBS presentation of "Hamlet," and comes across with a fine and understanding delineation. Tall and lean in physical attributes, this actor in his thirties looks like a young Joseph Schildkraut and has the baritone voice and masculinity that the role requires. Bochner continuously blossoms for a performance that merits the major target of the mike booms and tv cameras.

In supporting parts, Kate Reid was excellent as Ophelia. Esse Ljungh was majestic as the villainous King Claudius; with Katharine Blake a little too young-looking as Hamlet's mother but coming through in the Chamber Scene with her son. Robert Christie was somewhat coy as the garrulous Polonius, but that was his and the director's personal interpretation. Other men in the cast were outstanding, particularly Patrick MacNee as Horatio; Douglas Rain as Laertes; and Frank Peddie as the sepulchral-voiced Ghost for effective super-imposed fade-in-and-out effects devised by Greene.

Canadian tv viewers can chalk this off as the CBC's most ambitious and successful opus in its two-years' history, thanks to David Green's closely-knit adaptation of the Shakespeare work and Lloyd Bochner's interpretation of the Prince of Denmark. It was a smooth production. *McStay.*

BRUCE'S ROOST

With Ramon Bruce, The Charmers, Emerson Yearwood orch, Dorothy McIntyre, George Screene, The Sweetones, others; guests.
Producer: Bruce
Director: Irv Ross
60 Mins., Thurs., 9:30 p.m.
Participating
WATV, N. Y.

For every person who dislikes rhythm & blues there are several times as many who object to racial programming as the epitome of a people's own bigotry against itself. And whether these opponents are originally justified or not, they find added fuel for their arguments in that both r&b and/or race stanzas somehow—for no apparently logical reason—are so often in low taste. Perhaps it's because the jokers who start such shows have little respect for the taste of their own people.

Nearly three weeks ago, WATV, Newark, started a showcasing called "Bruce's Roost." It had the distinction of becoming the first regular r&b show on N. Y. video, and it was geared, according to the station, especially by the producer and emcee Ramon Bruce for a Negro viewership. Yet Bruce, himself a Negro, made no effort to meet even minimal entertainment standards where he personally was concerned, that is, as far as could be seen from last Thursday (28) night's performance. He was a fast-talking emcee and a hard-hitting, loud-winded huckster. His frequent and eventually meaningless use of "me hearties" failed nautically and succeeded abrasively. He managed to gum up every number of this variety-type program with his unbecomingly loud and intrusive shouting and stomping, thus taking the play away from the more talented performances. In this, his misguided aim was evidently to create the feverish atmosphere which is supposed to go with r&b. But worst, he spieled on and on for the benefit of his participating bankrollers, using the most cliche-worn advertising terminology, not once but several times in the course of one nearly-three-minute commercial.

The variety portions, for which Bruce was in time competition, fared better. "Roost" featured some capable r&b singers and tooters and was excellent when it came to a group of spiritual singers. There was also a nice novelty dance on the card. The Emerson Yearwood band had complete control in a hard-hitting r&b number with some pretty vigorous solo instrumentalizing. Dorothy McIntyre was richtoned and better than fair in her "I Wanna Live 'Til I Die." The r&b quintet, the Charmers, however, didn't match her singing quality. It was because they seemed more interested in guaranteeing a stamp r&b authenticity with frantic body antics than they were in song concentration. George Screene, a hoofer, was also a dandy entry in the first half-hour of the telestanza for N. Y. Negroes, but the entertainment peak was hit by The Sweetones, a group of spiritual warblers, later on in the show. *Art.*

ROUND TOWN

With Paul Baylis, guests
Producer: Pierre Normandin
30 Mins.; Fri., 7 p.m.
Sustaining
CBOT, Ottawa

The mobile unit of CBOT, Ottawa station of the Canadian Broadcasting Corp.'s television web, moves its cameras into a different part of this Capital every week and tells a half-hour story of some phase of the city's life. A Home Show, a humane society's setup and a puppet festival are typical. Night caught (22) CBOT aired the show from a Festival of Puppetry and announcer Paul Baylis trailed his travelling microphone through exhibits, demonstrations of puppet construction, operation and staging and closed on a play written for the wired dolls. An excerpt from a puppet film was inserted and Baylis gabbed briefly with officials and participants.

Show lagged badly, at times stopped "dead until" Baylis caught up with the cameras, leaving the lens too long alone on embarrassed subjects. But the chief weakness lay in ragged continuity which scarcely touched Festival highlights such as a collection of puppets from various centres (Java, for one example) and consistently used long shots where closeups were definitely indicated. The production jammed too much into the 30 minutes with the result that most sequences were lost. Concentration and more brilliance on only one or two angles of the Festival would have strengthened the stanza considerably.

"Round Town" has great possibilities. Currently it hits only CBOT but with brightening it could become a standout network feature. *Gorm.*

THE LATE NEWS

With Ron Cochran
Producer: CBS News
Directors: Vern Diamond, Ted Marvel, Av Westin
10 Mins.; Mon.-thru-Sat., 11 p.m.
PIEL BROS., FORD DEALERS
WCBS-TV, N. Y.
(Y&R, JWT)

With the ouster of four-year-old "Chronoscope" from the 11 p.m. slot on the CBS network, New York flagship WCBS-TV now enjoys a permanent franchise on the time and permits it to compete on more equal terms with the other stations. Thus, instead of being pushed back to 11:15 on the three even days of the Longines-Wittnauer public affairs session, the owned and operated is in a fixed position cross-the-board (plus Saturday). To signalize the slot's recapture, program topper Hal Hough has given the news-weather-sports quarter-hour an all-"Late" tag, segueing to the double feature "Late" films. The 10 minutes of news and five minutes of weather and sports are merged into a fluid entity, with the weathercast a new and quickie entry pitched by the comedy Carol Reed and Bill Hickey status quo in the sports spot.

Ron Cochran's news stanza has been fortified by a new and sharper stage set, rear projection to permit flashes of the events before they are shown on film, and Cochran has gone TelePrompter. Probably most important of all is that local happenings are emphasized in the night's recap.

The quarter-hour "package" is all spoken for, with Piel's Beer three-a-weeking on the news and going Tuesday and Thursday on the back-to-back capsule. Likewise, the N. Y. Ford Dealers take the odd days on the newscast and General Cigar (Robert Burns) the even days on the Reed-Hickey segment.

As caught Monday (2) on the preem, there was more life all around and the rivalry at 11 o'clock, particularly as it applies to NBC's WRCA-TV news, followed by the local quarter of Steve Allen before he goes into his webberied "Tonight," is the upbeat factor on the scene. Now that WCBS-TV's "Late Show" coincides with Allen's local 11:15 kickoff nightly, the jousting for rating position should be a humdinger although it has long since been established that each lures its own large audience under the mixed choice. *Trau.*

LATE WEATHER & SPORTS

With Carol Reed, Bill Hickey
Producer: WCBS-TV
Directors: Ned Cramer, Frank Moriarty
5 Mins.; Mon.-thru-Sat., 11:10 p.m.
GENERAL CIGARS, PIEL BROS.
WCBS-TV N. Y.
(Y&R)

OPERATION NARCOTICS

With Taylor Grant
Producer: Grant
Director: Jack Bidus
30 Mins. Wed. 3 p.m.
WPTZ, Philadelphia

On occasion Philly tv gets a shot in the arm, usually from a documentary, since on the local level the scramble for top talent comes too high. WPTZ has a good record in this department with its weekly "Telerama" series. To cover the largest narcotics raid in the city's history, station had a crew out 15 hours working under ace newscaster Taylor Grant, with all of the film shot between the hours of 3 and 7 a.m. as the cleanup was in progress. The film showed the police vans starting out, pulling up to the houses of suspects, the cops crashing into the bedrooms of half-dressed occupants, and the accompanying sound caught all the uproar of the raids and the sleepy evasive answers of those caught in the police net.

A barking dog provided a melodramatic sound effect as the police battered at the door of an alleged drugs kingpin known as "Biggie." (This yelping dog also furnished a stirring bit in the radio coverage, later picked up by the webs.)

There was a change of emotional pace in the arrest of a bewildered 20-year-old youth, whose mumbled "Out of curiosity, I guess" added still another dimension. Here there was no attempt at deception. The spoon and needle were on the bed alongside him. The detective's "Do you want to cooperate?" rang true and chilly.

Cameramen Leroy Bell, Ralph and Carl Lopatin had good closeups of addicts ordered to "roll up sleeves" as they gave far-fetched explanations for riddled arms. Taylor Grant worked all night with the police raiders and wrapped up topflight session at the studio interviewing detectives and the assistant district attorney on the preparation and potential effects of "Operations Narcotics." *Gagh.*

DARKNESS AT NOON

(Producers' Showcase)
With Lee J. Cobb, Ruth Roman, David Wayne, Oscar Homolka, Joseph Wiseman, Mikhail Rasumny, Nehemiah Persoff, Henry Silva, James Millhollin, Frederick Rolf, Alfred Hesse, Michael Gorrin, Frank Sutton, Robert Gibbons, Robert McQueeney, others.
Producer: Fred Coe
Director: Delbert Mann
Adaptation (Of Sidney Kingsley play): Robert Alan Aurthur
Settings: Otis Riggs
Musical Director-Composer: Harry Sosnik
90 Mins., Mon. (2), 8 p.m.
FORD, RCA
NBC-TV, from New York (Color)
(Kenyon & Eckhardt)

NBC-TV's "Producers" Showcase" registered another triumph Monday night (2) when Robert Alan Aurthur's tv adaptation of Sidney Kingsley's moving and provocative Broadway play of 1951, "Darkness At Noon," based on Arthur Koestler's anti-Communist novel, was given an outstanding production.

With Lee J. Cobb in the lead role of the brain-washed oldline Bolshevik, Rubashev, and with such sterling performers as David Wayne, Ruth Roman, Oscar Homolka and Joseph Wiseman in support, the 90-minute video version of "Darkness" under Fred Coe's expert production aegis and Delbert Mann's finely executed direction came off as one of the most arresting dramas of the season. As stimulating an evening as it was on the Broadway stage, it was equally engrossing as a tv play (whether witnessed in color or black-and-white).

Practically down to the last carefully-wrought detail, this version of Kingsley's play was encased within the home-viewing tv screen as one of the standout technical achievements of an electronics, show biz. With most of the action taking place deep in a cell block of a Commie prison (with periodic flashbacks) it had a fluidity more suggestive of the sweep and movement of a film than a live presentation, thanks to some flawless camera work.

The whole of "Darkness" was made up of some very fine parts— of extraordinary settings in which the cavernous stone corridors and cells were cold and dark and dank (at least that's what the sets achieved); the music, composed and directed by Harry Sosnik, was original and dramatic, adding to the play as an integral part of the moving story; the technical finesse with which the reminiscent flashbacks were presented on split screen came through smooth as silk; the gifted performance of Cobb in a role requiring unusual sensitivity and restraint, plus a supporting cast chosen with unusual insight and directed to their fullest capacities—these were the compelling components that made "Darkness" on tv a major dramatic achievement.

Kingsley's play is still a powerful document, an emotional and intellectual exposition of a man's political ideology. It is, of course, as much of the moment today as when Koestler wrote his novel, and possibly in the light of a decade's developments, may be viewed more objectively.

The selection of Cobb for the role of the "dethroned" and doomed Communist leader (played originally on the stage by Claude Rains) was a stroke of casting genius. The qualities of his voice, plus his intuitive ability to probe the depth of meaning and feeling behind each word and thought of the author, made for a vibrant, intense portrayal. Despite the demands of a role in which he was practically on camera throughout, and one which required a crescendo of dramatic suspense, Cobb's control and restraint were completely within his grasp, and yet the characterization progressed in its intensity.

David Wayne's portrayal of the sadistic Communist interrogator might come under the heading of "surprise" casting, if the end result weren't so fine. Similarly, Oscar Homolka as the old comrade now in charge of the prison; Ruth Roman as the ill-fated sweetheart whom Rubashev sacrificed for the cause; Joseph Wiseman as the adjoining cell occupant who keeps Rubashev informed by code tapping on the wall—all in their own way were a credit to the production. *Rose.*

CAMPANA STICKING

Campana Sales, reported recently as mulling radio cancellation of Rosemary Clooney and "My Little Margie" on CBS, is going along with both nighttimers for the time being.

Cosmetic house has a quarter-hour segment of "Margie."

VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time — day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv.), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.*

JOHNSTOWN, PA. — *Approx. Set Count*—825,000 — *Stations*—WJAC (6), WARD (56)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	FEBRUARY RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Ellery Queen (Myst)	WJAC	TPA	Fri. 9:30-10:00	62.7	97	64.8	Sefick's Place	WARD	0.4
2. Your Star Showcase (Dr)	WJAC	TPA	Thurs. 7:00-7:30	44.4	95	46.8	Kukla, Fran and Ollie	WARD	0.8
							You and Your Doctor	WARD	0.4
3. Wild Bill Hickok (W)	WJAC	Flamingo	Thurs. 5:00-5:30	41.1	100	41.3			
4. Spperman (Adv)	WJAC	Flamingo	Mon. 5:00-5:30	40.6	96	42.5			
5. Guy Lombardo (Mus)	WJAC	MCA	Mon. 10:30-11:00	37.0	82	45.4	Boxing	WARD	3.4
							Ringside Interviews	WARD	1.9
6. Mayor of the Town (Dr)	WJAC	MCA	Sat. 11:00-11:30	35.3	82	43.2	Wrestling	WARD	2.6
7. Mr. District Attorney (Myst)	WJAC	Ziv	Mon. 11:0-11:30	30.8	97	31.8	News and Sports	WARD	0.8
							Liberace	WARD	0.4
8. Badge 714 (Myst)	WARD	NBC	Mon. 8:30-9:00	3.4		63.6	Godfrey's Talent Scouts	WJAC	54.4
9. Liberace (Mus)	WARD	Guild	Tues. 8:30-9:00	1.9		57.0	Milton Berle	WJAC	49.6
10. Inspector Mark Saber (Myst)	WARD	D-F-S	Mon. 8:00-8:30	1.1		58.3	Burns and Allen	WJAC	49.1

BALTIMORE — *Approx. Set Count*—575,000 — *Stations*—WMAR (2), WBAL (11), WAAM (13)

1. Superman (Adv)	WBAL	Flamingo	Wed. 7:00-7:30	35.0	75	46.6	7 O'Clock Final	WMAR	9.3
							News—J. Daly	WAAM	6.4
2. Annie Oakley (W)	WBAL	CBS	Sat. 5:30-6:00	30.5	91	33.7	Film Funnies	WAAM	2.5
3. Wild Bill Hickok (W)	WBAL	Flamingo	Fri. 7:00-7:30	29.2	75	39.2	7 O'Clock Final	WMAR	8.4
							News—J. Daly	WAAM	6.1
4. Ramar of the Jungle (Adv)	WBAL	TPA	Mon. 7:00-7:30	28.6	75	38.2	7 O'Clock Final	WMAR	7.5
							Balti. Fire Dept.	WAAM	6.1
5. Cisco Kid (W)	WBAL	Ziv	Tues. 7:00-7:30	27.8	69	40.1	7 O'Clock Final	WMAR	8.7
							News—J. Daly	WMAR	6.4
6. Mr. District Attorney (Myst)	WBAL	Ziv	Sat. 10:30-11:00	24.5	51	47.9	Premium Playhouse	WMAR	14.4
7. Badge 714 (Myst)	WBAL	NBC	Tues. 10:30-11:00	23.1	44	52.4	Wrestling	WMAR	16.4
8. Death Valley Days (W)	WMAR	McCann-Erickson	Sat. 6:30-7:00	21.9	62	35.1	Willy	WBAL	10.0
9. I Led 3 Lives (Dr)	WBAL	Ziv	Wed. 10:30-11:00	20.0	34	58.6	Best of Broadway	WMAR	32.7
10. Hopalong Cassidy (W)	WBAL	NBC	Sat. 4:30-5:00	18.9	92	20.5	TV Varieties	WMAR	1.2
							Red Cross Reporter	WMAR	0.9

COLUMBUS — *Approx. Set Count*—310,000 — *Stations*—WLW-C (4), WTVN (6), WBNS (10)

1. Death Valley Days (W)	WBNS	McCann-Erickson	Sun. 9:30-10:00	35.9	53	68.2	Television Playhouse	WLW-C	24.5
2. Liberace (Mus)	WBNS	Guild	Wed. 7:00-7:30	31.9	68	46.8	It's a Great Life	WLW-C	11.1
3. Eddie Cantor (Com)	WLW-C	Ziv	Fri. 9:30-10:00	27.4	51	54.1	Secret File, USA	WBNS	18.4
4. Superman (Adv)	WBNS	Flamingo	Wed. 6:00-6:30	26.7	83	32.0	Early Home Theatre	WTVN	2.8
5. Amos 'n' Andy (Com)	WTVN	CBS	Mon. 7:30-8:00	26.0	48	54.5	CBS News—D. Edwards	WBNS	16.3
							Perry Como	WBNS	22.2
6. Hopalong Cassidy (W)	WTVN	NBC	Fri. 7:30-8:30	19.8	37	53.5	CBS News—D. Edwards	WBNS	16.3
							Perry Como	WBNS	20.9
							Mama	WBNS	27.3
7. Waterfront (Adv)	WBNS	MCA	Fri. 7:00-7:30	19.7	46	43.1	Ozzie and Harriet	WLW-C	20.8
8. Annie Oakley (W)	WTVN	CBS	Sun. 6:30-7:00	19.4	35	55.1	Roy Rogers	WLW-C	28.9
9. Wild Bill Hickok (W)	WBNS	Flamingo	Tues. 6:00-6:30	19.0	66	28.6	Dick Tracy	WLW-C	7.1
10. Mr. District Attorney (Myst)	WLW-C	Ziv	Wed. 10:30-11:00	18.7	39	47.9	Best of Broadway	WBNS	28.0

SAN ANTONIO — *Approx. Set Count*—225,000 — *Stations*—WOAI (4), KENS (5)

1. Badge 714 (Myst)	WOAI	NBC	Fri. 8:30-9:00	36.1	50	72.2	Our Miss Brooks	KENS	36.1
2. I Led 3 Lives (Dr)	WOAI	Ziv	Mon. 9:30-10:00	27.8	53	52.6	Studio One	KENS	24.8
3. Star and the Story (Dr)	WOAI	Official	Thurs. 7:00-7:30	26.6	57	46.3	Meet Mr. McNulty	KENS	19.8
4. Passport to Danger (Adv)	WOAI	ABC	Tues. 9:30-10:00	26.1	56	46.3	Favorite Story	KENS	20.2
5. Superman (Adv)	KENS	Flamingo	Thurs. 5:30-6:00	22.4	81	27.6	Straight Shooters Club	WOAI	5.2
Dangerous Assignment (Adv)	KENS	NBC	Fri. 10:00-10:30	22.4	64	35.0	10 O'Clock News	WOAI	18.7
							Norby	WOAI	6.5
7. City Detective (Myst)	KENS	MCA	Thurs. 9:30-10:00	22.2	44	50.5	Lux Video Theatre	WOAI	28.3
8. Favorite Story (Dr)	KENS	Ziv	Tues. 9:30-10:00	20.2	44	46.3	Passport to Danger	WOAI	26.1
9. Little Rascals (Ch)	KENS	Interstate	Fri. 5:15-5:45	19.4	63	30.9	Sagebrush Ranch	WOAI	13.0
							Gene Autry	WOAI	10.0
10. Ramar of the Jungle (Adv)	WOAI	TPA	Thurs. 5:00-5:30	17.6	61	28.9	Hollywood Playhouse	KENS	8.3
							Little Rascals	KENS	14.3

SPOKANE — *Approx. Set Count*—95,000 — *Stations*—KREM (2), KXLY (4), KHQ (6)

1. Waterfront (Dr)	KHQ	MCA	Thurs. 8:30-9:00	51.1	74	68.6	Climax	KXLY	16.6
2. Ramar of the Jungle (Adv)	KXLY	TPA	Thurs. 7:30-8:00	45.8	74	62.1	Dinah Shore	KHQ	15.3
							News Caravan	KHQ	14.0
3. I Led 3 Lives (Dr)	KHQ	Ziv	Wed. 9:00-9:30	43.8	70	62.8	The Millionaire	KXLY	10.9
4. Cisco Kid (W)	KHQ	Ziv	Thurs. 7:00-7:30	43.0	67	63.7	Search for Adventure	KXLY	14.5
5. Stories of the Century (W)	KHQ	HTS	Wed. 9:30-10:00	42.4	80	53.0	Film Short	KXLY	8.5
6. Badge 714 (Myst)	KXLY	NBC	Tues. 7:00-7:30	38.9	56	69.8	Life With Elizabeth	KHQ	29.4
7. Wild Bill Hickok (W)	KHQ	Flamingo	Fri. 6:00-6:30	35.3	76	46.6	Beulah	KXLY	6.4
							Beulah; Weather	KXLY	8.1
8. Liberace (Mus)	KHQ	Guild	Mon. 7:00-7:30	34.9	52	67.1	Studio One	KXLY	31.3
9. Annie Oakley (W)	KXLY	CBS	Sun. 5:30-6:00	34.3	75	45.8	Fashion Show	KHQ	6.8
10. Life of Riley (Com)	KHQ	NBC	Fri. 8:30-9:00	32.6	51	64.6	Topper	KXLY	27.7

MUNCIE — *Approx. Set Count*—65,000 — *Stations*—WLBC (49); WFBM (6) Indianapolis, WISH (8) Indianapolis

1. Heart of the City (Dr)	WFBM	MCA	Sat. 7:00-7:30	47.1	86	54.9	Mr. Wizard	WLBC	4.6
2. Superman (Adv)	WFBM	Flamingo	Tues. 6:30-7:00	42.3	86	49.3	Early Show	WISH	6.0
3. City Detective (Myst)	WFBM	MCA	Sat. 10:00-10:30	41.1	68	60.1	Professional Father	WLBC	14.0
4. Wild Bill Hickok (W)	WFBM	Flamingo	Sat. 6:30-7:00	37.0	64	57.7	The 49'ers	WLBC	15.8
5. Secret File, USA (Doc)	WFBM	Official	Mon. 9:30-10:00	36.8	61	60.3	Ethel Barrymore Theatre	WLBC	12.3
6. Favorite Story (Dr)	WFBM	Ziv	Sat. 9:00-9:30	36.3	51	69.3	Two for the Money	WLBC	25.6
7. Cisco Kid (W)	WLBC	Ziv	Thurs. 7:00-7:30	30.9	59	52.3	Weather; Music	WFBM	19.3
							Music; Sports	WFBM	16.5
8. Death Valley Days (W)	WFBM	McCann-Erickson	Thurs. 8:30-9:00	30.5	47	64.9	Break the Bank	WLBC	22.6
9. All Star Theatre (Dr)	WFBM	Screen Gems	Sat. 5:00-5:30	28.8	84	34.3	Hillbilly Shindig	WISH	3.7
10. Amos 'n' Andy (Com)	WLBC	CBS	Thurs. 8:00-8:30	28.6	45	63.9	You Bet Your Life	WFBM	27.2

From the Production Centres

IN NEW YORK CITY . . .

Jack Sterling moved family to new home in "WCBStamford," Conn. . . . Deejay **Bob Haymes'** proposed film, "Under and Above," skedded for shooting in the Virign Islands this month, postponed to late August . . **Walter Cheetham**, director of the **Martha Wright** show, recouping in Norwalk Hospital after surgery . . .**Dave Garroway** interviews **Mary Pickford**, composer **Vernon Duke** and conferencier-author **Alistair Cooke** on his NBC show. Friday (6) . . . **Arnold Benson** joins copy staff of CBS spot sales promotion and advertising . . . **Red Barber** to narrate Senior Bowl football promotion film . . . **Sen. Paul Douglas, Harry Belafonte** and **James Stewart** on **Bill Leonard's** WCBS "This Is N. Y." this frame . . . Hamm Brewing increased **Joe Foss'** sportscasts from 10 to 11 per week . . . **John Henry Faulk** to assume veepeeship of Texas B'casting Corp. on June 1, delaying his WCBS departure for a fortnight . . . But Joan Fleck of the sales service dept. is leaving right now—to become a mother . . . **Msgr. John Patrick Carroll-Abbing**, founder of Italy's Boys Towns, guesting on CBS "Make Up Your Mind" next Wednesday (11) . . . Newscaster **Allan Jackson** off on a four-week survey of carioca countries with **Ned Calmer** and **Robert Trout** the pinchhitters.

Victor E. Forker and **Henry W. Simmen** switch from separate station rep outfits to WNEW salesmen . . . **Brown Bolte** and **Edward E. Stowell** get v.p. stripes at Benton & Bowles . . . Batoner **Henry Weber** back at Mutual in the "Enchanted Hour" after tour abroad . . . Same web documented 10th anni of V-E Day yesterday (Tues.) with soldier brass; heard on show were **Gens. Anthony McAuliffe, Alfred M. Gruenther** and **Henry I. Hodes** . . . Contrary to a case of "mistaken call letters" in the last VARIETY issue, it was WLIB, not WINS, which moved its headquarters to Harlem . . . **Aaron Copland**, classical cleffer, did a WQXR gab stint last Sabbath (1) to commemorate opening of National Music Week . . . **Alma John**, femmecaster at WWRL, was lauded officially with the first "Keiler (toymaker) Annual Award for Public Service" for "her positive approach to teenagers' problems" on the air.

WOR topper **Gordon Gray** gets the nod as one of the six directors of the N. Y. branch of Better Business Bureau . . . **Rita Garner** is new WMGM promotion director in switch from Hearst's Puck, the Comic Weekly . . . Sportscaster **Harry Wismer** slated to guest speak before the National Industrial Advertiser's Assn. tomorrow (Thurs.) in Pittsburgh . . . **Alan Dale** one-shotting on **Jan Murray's** NBC'er this Friday (6).

Oscar Brand, WNYC performer, to do "Backroom Ballads" from his folksong collection Saturday (7) night at Hunter College Playhouse, benefitting Baldwin School for Children. Brand will be married three days later.

IN CHICAGO . . .

Before moving over to his new NBC-TV network sales post from the directorship of WMAQ-WNBQ sales, **Chuck Dresser** is off on a three-week biz-pleasure trek to the Coast . . . WGN farm service director and the Pure Milk Assn. co-producing a daily "Dairy Digest" insert in the station's noon hour farm show . . . Chi NBC recording supervisor **Ralph Davis** helming the web's delayed broadcast setup now that daylight savings time has arrived again . . . Chicago American radio-tv editor **Janet Kern** prowling the Manhattan beat for a couple of weeks . . . **Jim Conway** hosting a new WBBM quarter-hour strip with Slenderella Reducing Salons bankrolling Mondays, Tuesdays and Wednesdays . . . WJJD's **Sid Roberts** doubling into an industrial film for Sinclair Oil . . . Kent ciggies ordered a daily 10-minute segment of **Bill Evans's** morning show on WGN . . . Chi Daily News columnist **Tony Weitzel** now airing his WBBM interview show from the Conrad Hilton's Boulevard Room . . . **Gail McCosh**, Chi NBC continuity staffer, sunning in Phoenix . . . Chi NBC announcer-deejay **Charles Chan** departs Saturday (7) on a 15-day Caribbean air junket under the auspices of Pleasure Tours which sponsors a segment of his Saturday WMAQ "Rio Rhythms' 'airer.

IN BOSTON . . .

Establishment of 10 scholarships in tv at Boston U. have been set up by the new WGBH-TV Educational Foundation . . .WGBH-TV, new Hub educational station, began broadcasts on Channel 2 Sunday (1) . . . **Joe Smith**, WVDA deejay, came out with a crowd-getting gimmick while doing his stint from R. H. White's dept. store windows. He snapped gawkers with Polaroid camera and handed out the pix to garner huge crowds . . . **Fred Coe**, NBC, received citation for his tv achievements at Art Directors Club in Hub Tuesday night (3) . . . **Steve James**, WBMS announcer for past eight years, appointed news editor by **Norman B. Furman**, managing director for station . . . Passing out candy and cigars this week was **Proctor Jones**, assistant director of sales service and national sales of Yankee Network, at WNAV. . . . **Gretchen Jackson**, WBMS women's program commentator, has been named "Woman of the Year" by Zeta Phi Beta Sorority, international inter-racial org for "outstanding achievement in radio, journalism and community service." . . . "Rise 'n' Shine," featuring **Bill Hahn** in news, weather, time check and music, 6 to 9 a.m. debuted on WNAC Monday (2) . . . **Stan Richards**, WCOP deejay, has been chosen Beantown's favorite deejay, according to a survey just completed by Pulse.

IN PHILADELPHIA . . .

Rex Trailer, WPTZ cowboy star, in Woodbury, N. J. hospital with fractured jaw and back in cast, resulting from plane crash (24). Tv engagements cancelled for at least six weeks . . . **George Skinner**, WCBS-TV, made his first local appearance since leaving WPTZ, on the Nephrosis Foundation's "All Star Roundup," Convention Hall (30) . . . Local singer **Dick Lee**, featured on "Ted Mack's Matinee," pacted by RCA Victor . . . **Benedict Gimbel, Jr.**, president and g.m. of WIP, named vice-chairman of raido and tv for the 1955 campaign of the Mental Health Assn. of Southeastern Penna . . . **Rene Heckman**, scene designer for WPTZ, doing sets for the Ballet Guild's performance with the Philadelphia Orchestra, Convention Hall (13) . . . Robert Patterson exiting WFIL-TV's scenic dept. for WITV, Fort Lauderdale . . . **John Harrison**, WIP transmitter engineer, marked up 23 years with station (23) . . . **Charles O'Donnell**, program director at WHAT, fronting new musical outfit . . . **Robert Nelson**, formerly of WARD-TV, Johnstown, Pa., joined WDEL-TV as manager (1).

IN MINNEAPOLIS-ST. PAUL . . .

Group of prominent and wealthy Twin Cityians has organized Twin City Area Educational Television Corp. which is launching $395,000 educational tv station to be privately owned and operated here. With $338,000 of the necessary amount already raised, the FCC has been asked for a license and construction permit. Balance of $56,000 will be obtained through public subscription and it's hoped to have station in operation by next year. The station will "make tv's facilities available on a contractual basis to Minnesota educational and cultural institutions and to other individuals and organizations with recognized educational responsibilities" and plans to operate on a $100,000 a year budget. A proposed state educatonal tv stations network is being held back by state legislature's failure to appropriate funds for it . . .

(Continued on page 38)

HENNOCK TO CONGRESS: 'ACT NOW TO END MONOPOLY IN TV PROGRAMMING'

Washington, May 3.

Congress should conduct "an immediate, thorough and vigorous" investigation of networks with the view to protecting the public from monpolistic control of television, FCC Comr. Frieda Hennock informed Chairman Warren Magnuson (D-Wash.) of the Senate Interstate Commerce Committee. Programming problems in the tv industry, Miss Hennock said, are too "critical" to wait for the long-term study planned by the FCC for which funds have been voted by the House.

In a minority report blasting the Plotkin and Jones staff recommendations to the Committee, Comr. Hennock told Magnuson "the time has come for action" rather than "more study and more delay." Miss Hennock, therefore, urged a four-point program embracing:

1. A national campaign to be initiated by the Senate and the FCC to stop further purchase by the public of "incompatible" sets which cannot tune in UHF stations.

2. A Senate directive to the FCC to use its licensing power over broadcasters who are also manufacturers to provide all-channel sets.

3. A Senate directive to the FCC to institute immediate proceedings aimed at "correcting the monopolistic scarcity of network programming and an equitable availability of such programming to UHF as well as VHF stations."

'Monopolistic Grip'

4. An immediate inquiry by Congress "to get at the monopolistic grip which the networks are exercising over stations, advertisers, programming and talent in television."

Miss Hennock also took issue with the majority report filed in March by the Commission on UHF problems. The FCC report, she said, "completely fails to prescribe any effective remedies for the illnesses it diagnoses and prefers to let the passage of time take care of them."

In advocating "a sweeping investigation of the networks and their monopoly over the broadcasting industry," Miss Hennock suggested that the Senate give particular attention to (1) whether networks should be permitted to "dominate and control" tv; (2) why some advertisers are "unable to procure" tv time; (3) whether networks should be allowed to own tv stations; and (4) whether networks should be allowed to produce and syndicate motion pictures.

Penetration by networks into the motion picture industry, Comr. Hennock asserted, endangers development and expansion of video film as a competitor to network programs. "More and more," she said, "television is becoming a motion picture business in its end product, the programming."

Urges Toll TV Study

Miss Hennock suggested that Congress also inquire into toll-tv as a potential source of revenue for UHF stations and to "the extent of control of talent" by networks.

In her comprehensive report, comprising 72 pages, Miss Hennock was especially critical of the memorandum prepared by the Committee's former counsel, Harry Plotkin, whom she charged with a "disservice" to UHF by failure to deal

(Continued on page 34)

Groucho's Panel Stint

Groucho Marx does one of his infrequent television guest shots May 10, when he appears as a guest panelist on the John Daly-emceed "Who Said That?" on ABC-TV. Moreover, it's the first time he's appeared as a guest on a panel show. Other members of the panel are June Lockhart and Bob Considine.

Marx's guest shot is coincidental with the program's shift to a new time slot and a sustaining status, moving out of Wednesdays at 9:30 to Tuesdays at 8:30.

'3 Lives' Can't Lead 2 Lives, Ziv Avers As Restraint Is Granted

Los Angeles, May 3.

Claiming "unlawful appropriation" of title, Ziv Television and Herbert A. Philbrick have been granted a temporary restraining order prohibiting further exhibition of a feature film tagged "I Led Two Lives," on the grounds of its similarity to Ziv's "I Led Three Lives" vidseries.

Suit filed in Superior Court names as defendants Harry Farros, Roy Reid, George Weiss, George Weiss Productions and several John Does. Charge is made that Weiss and/or his company produced a film dealing with change of sex in a human, which up to five or six months ago was shown theatrically under tag of "Glen or Glenda" or "I Changed My Sex," but now has been changed to "I Led Two Lives" and exhibited under that title.

This similarity of titles, according to complaint, "misled and deceived the public into believing that plaintiffs are responsible for, or have some connection with" the feature, thereby damaging "substantially" the reputation of Ziv and Philbrick and impairing the value of the "Three Lives" title.

BOB & RAY FOR HARTFORD

Bob & Ray, the WINS, N. Y., gabbers who are already taped into Boston via WBZ, have made another New England pact, this time through General Teleradio for its Hartford, Conn., outlet. Radio station WGTH is taking the comedy team for an hour a day on tape.

Like their other shows, it'll mainly be deejaying.

Bid for New Term?

Washington, May 3.

FCC Comr. Frieda Hennock's sizzling report to the Senate Interstate Commerce Committee last week on the UHF situation is regarded in some quarters here as an all-out bid for support of small broadcasters for her renomination to a second seven-year term on the Commission. Miss Hennock's term expires June 30. Whoever is appointed to the spot must be a Democrat.

The Administration has given no intimation of who it will name but is said to be looking for a woman. Miss Hennock has indicated indifference to staying on but won't say that she would turn down the nomination. She recently told members of the House Interstate Commerce Committee she soon "may" find herself again in law practice.

Bermuda Telepix To Be Reactivated

Looks like Bermuda once more will be activated as a telepix production base. Island's House of Assembly has passed a resolution appropriating £23,500 (about $65,000) to convert the airplane hangar on Darrell's Island, where initial tv operations were set up, to a large studio. Money will be granted under stringent supervision by the Assembly.

Assembly passed the measure with the provision that the company operating the studios must first produce contracts for 78 films involving the expenditure of $2,000,000 before the money is spent. Company is headed up by John Gibbs and has backing to the extent of $100,000 from American investors and about the same from local backers. Debts of some $265,000 incurred by the last enterprise have presumably been cleared up.

Under the new setup, Gibbs will act as "entrepreneur" in the operation, subcontracting the facilities to producers. Hottest item on the Bermuda agenda is the Philip Wylie series, "Des and Crunch," which the NBC Film Division will distribute once it finds a lead

Inside Stuff—Radio-TV

Should the J. Arthur Rank organization, which last week released 26 of its pix to television via National Telefilm Associates, decide to put some of its top grossers like "Caesar & Cleopatra," "Great Expectations" and "Stairway to Heaven" on the tele marts, it won't be able to do so until early in 1957. Info comes from Moe Kerman's Allied Films Inc., which has theatrical distribution rights in the U. S. on the above-mentioned pix plus "Brief Encounter" and "I Know Where I'm Going." Kerman's deal specifies a tele clearance period of five years from the first release date under the Rank-Allied pact, which means that none of the pix can go into tele until the five-year period expires in the spring of 1957.

BBD&O prez Ben Duffy, spotlighted in the May issue of Catholic Digest, is characterized by author John McCarthy as the antithesis of the fictional adman so successfully portrayed by novelists and playwrights. Among other incidents, the piece recalls the time Duffy got the American Tobacco account in one call by including in his presentation to then American president Vincent Riggio the answers to 10 questions Riggio had intended to pop at him. Also, the time in 1919 when board chairman and then BBD&O prexy Bruce Barton found Duffy, an office boy, reading an advertising textbook after hours in Barton's office. Piece quotes Duffy as explaining that he was "just trying out the president's chair for size."

CBS newscaster Douglas Edwards wasn't minding his own business when he announced that the 107-year-old town clock in Shepherdstown, W. Va., was sans hands. Townspeople had long tried to replace the hands, but had been unable to find anyone who manufactured them.

Day after Edwards' revelation, the American Clockmakers Assn. called Senator Harley M. Kilgore (D., W. Va.) and offered to provide new hands for the vintage clock.

Ziv's personal appearance steamroller gets under way again this week, with "Meet Corliss Archer" stars Ann Baker and Bobby Ellis slated for an appearance in Chicago, while "Favorite Story" host Adolph Menjou hits Columbus and Chi. Miss Baker and Ellis are being flown from the Coast by the "Corliss" sponsor in Chicago, Oscar Meyer Meat Products, to appear at the Junior Achievement Award Banquet tomorrow (Thurs.). Menjou planes to Columbus for a p.a. for his sponsor, August Wagner Breweries, and then goes on to Chi for a string of newspaper interviews, etc.

The first sentence of the Gourielli's Men's Shop advertisement in last week's VARIETY was incorrect. It should have read, "Now the Gourielli Men's Shop announces a revolutionary new hypo for he-hair," instead of "type" for he-hair.

'See It Now's' Day & Date Pulitzer Prize Showcase

"See It Now," the Ed Murrow-Fred Friendly show on CBS-TV, came in for a windfall last night (Tues.) in its scheduling of "The Power of the Press." It showed the role of a smalltown newspaper, the Cuero (Tex.) Record, in exposing the state's $100,000,000 Veterans Land Program scandal through the sleuthing of managing editor Roland Kenneth Towery.

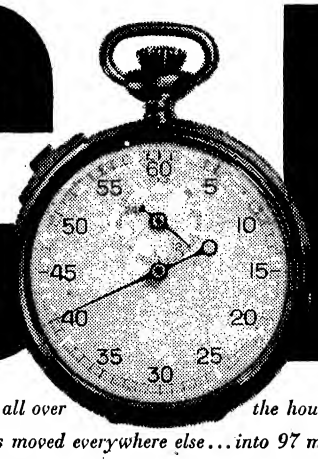
Towery, disabled vet, nominated for a Pulitzer Prize, drew the award Monday for gunning the maladministration after being employed by the Record only a month before receiving the first tip on a story which had Texas in a political tizzy.

EVERY

but some grow faster than others. And it seems that's not enough. People are now month—a gain of 40% over radio sales it's a unique endorsement: the U.S. finds day a new radio set is bought every

medium grows some each year,
while the average radio family has 2.2 sets,
buying nearly a million new radios a
last year. From our viewpoint at CBS Radio,
radio so entertaining that every shopping

SECOND



With people buying so many new sets, radio today is all over the house—and as big as all outdoors. While television has moved into the parlor, radio has moved everywhere else... into 97 million places where it does not compete with television. Less than a fourth of all radios are now in living rooms. Some 18 per cent are in dining rooms and kitchens, 26 per cent are in bedrooms and "other rooms," 24 per cent are on the go in the family car, 9 per cent are in public places.... And wherever people are, whatever they are doing, they listen most to the CBS RADIO NETWORK.

Television Chatter

New York

Paul Killiam, who did a recent guestint on "The Morning Show," coming back for four more starting this week, when he'll appear on Tuesdays and Thursdays for two weeks with **Betty Furness,** the latter pinchhitting for vacationing **Jack Paar** . . . **Harry Saltzman,** "Captain Gallant" producer, planed to London for another film deal . . . **Marge Bandman** of the NBC Film Division program department engaged to **Richard Kahn** of Columbia Pictures . . . **Henry Morley,** prez of Dynamic Films, off to Houston for a visit to the firm's field offices there . . . Sketches and photos of scenic designer **Henry May's** "Omnibus" work tapped by the State Dept. to represent the U. S. television industry at the Cannes Film Festival. Among the selections was the early-season set for the **Leonard Bernstein** segment . . . **Barbara Brooks,** former timebuyer for Whitebrook agency and for Bermingham, Castleman & Pierce, joined WABC-TV as an account exec . . . **John W. Loveton** in N. Y. to discuss selling plans for the new "Scattergood Baines" series with his Advertisers' Television Program Service veep-general sales manager, **Maurie Gresham** . . . **Kim Hunter** stars in "The Blues Kill Me," on tomorrow's (Thurs.) edition of "Justice" . . . **Mann Rubin,** whose latest script, "Picture in the Papers," is set for next Monday's (9) "Studio One," got a recognition award as the most promising young American playwright from the Theatre Club yesterday (Tues.) . . . **Muriel Durand,** former ABC-TV continuity supervisor, is winding a public relations stint for the New York Catholic Charities Fund and will now concentrate on the packaging business . . . **Frank Parker,** celebrated his 52nd birthday Friday (29). He kidded about it on the air with **Peter Lind Hayes,** who substituted for **Arthur Godfrey** on the morning originations last week.

Revised credit sheet of CBS-TV on its "Let's Take a Trip" kidoodle shows **Ted Sack** missing from the producer list, with **Stephen Fleischman** and **Bill Weinstein** alternating as reiners, **Roger Englander** directing, **Bob Allison** and **Selig Alkon** rotating on the scripts and **Verne Cheeseman** and **Sandy Bell** the technical directors . . . **Virginia Vincent,** who gravitates between Broadway and tv, heads up the "Kraft TV Theatre" cast tonight in "Flowers for 2-B" on NBC . . . **Norman W. Glenn,** v.p., named radio-tv director of Doherty, Clifford, Steers & Shenfield, with **Russ Armbruster** elevated to senior radio-tv producer and **Frank Dennis** continuing as v.p. in charge of "air" commercial copy . . . **Gisele MacKenzie** in another lucky strike, this time as lead and singer in upcoming "Hard to Get," with song of that name cut by her Monday (2) on new X label. "Hard to Get" slotted for NBC-TV's "Justice" May 12.

Robert Hemm into Blair-TV as salesman . . . **Morgan Cox** returning to the Coast temporarily for the wedding of his son. Will be on call to return to the Writers Guild N. Y. negotiations (which still go on after several weeks). Other Coast WGA'er **Lee Berg** returned home last week . . . **E. Arthur Hungerford Jr.** is now exec director of the Metropolitan Educational Television Assn. He's full-time manager of tv at General Precision Labs . . . **Noel Rubaloff,** MCA-TV factotum, went back to the Coast, after helping pose a "mystery" publicity campaign about the syndicator's plans for NARTB this month.

Doreen Lang to play **James Dunn's** wife in "A Picture in the Paper" on "Studio One" next week (9), with **John Becher,** now in Theatre de Lys' "Teach Me How to Cry," also in the cast . . . **Ronald Dawson,** in "Witness for Prosecution" legiter, doubled into Sunday's "Frontiers of Faith" and on Friday (6) joins cast of "First Love" soaper on NBC-TV . . . **Lisa Howard** planed in from the Coast after filling the femme lead in a Schlitz "Playhouse of Stars" and "T-Men in Action" . . . When **Mr. and Mrs. Charles Collingwood (Louise Allbritton)** appear on "Person to Person" Friday (6), the CBS newscaster will be fortified by fact that his ma, **Mrs. G. H. Collingwood,** has been named "Mother of the Year" in Washington, D. C. . . . **Calder Willingham's** next script for "TV Playhouse" will be "Eat a Peach" . . . **Goodman Ace** is readying TVersion of "Easy Aces" but without him and wife **Jane** . . . **Carl King** replaces **Dennis James** as Old Gold commercial spieler on the **Herb Shriner** "Two For The Money" program on CBS.

Bob Sammon and **John Horn** to the Coast for **Ethel Barrymore** phase of Friday's "Person to Person."

Family of the WABC-TV sales chief **J. Trevor Adams,** who died suddenly Sunday (1), foregoing the usual flowers and instead creating the "Timothy Educational Fund" for Adams' son. Castro Convertibles prez Bernard Castro already contributed $1,000. ABC-TV veep John H. Mitchell is handling the details.

Chicago

Jack Drees calling the shots on Palk Bros.' new Sunday night bowling which WBKB is remoting direct from clients new south side store . . . **Pat Buttram** this week doing the live intros on WBBM-TV's **Gene Autry** reruns. . . Electric Assn.'s latest tally shows 23,823 tv sets installed during March, bringing the Chi-area total to 1,911,807. . . **Wayne Langston** departed his writer-director berth at Sarra to join George Ryan Films in Minneapolis as veep and general manager. . . National Tea picking up a 13-week tab on "Play Marko" via WGN-TV. . . **Redd Gardner,** WBBM-TV's assistant exec producer, off on a European vacation. . . **Ron Terry's** WGN-TV latenighter gets a Saturday night exposure May 14.

DuM Shifts

Continued from page 27

by Cott in changing the WABD sked. (Cott intends to curb the recent WABD-WTTG trend toward film-only scheduling).

Incidentally, Lowe maintains his position as producer-director of "What's the Story?" and "Life Begins at 80." He's to stay with the brace of web live shows for as long as they stick to the hookup, it's reported.

Since the start of the network some years ago, WABD has always used an integrated program staff, with all matters under the web program topper's law. This integrated setup was felt to be one of the main factors in assuring the WABD black-ink status.

Tele's Mad-On

Continued from page 23

pioning of the half-hour show), has reportedly had another serious to-do with the web, although details on the latest encounter are being kept under wraps.

Some believe it may have to do with P&G's failure to grab off full sponsorship of the Wednesday night at 10 "This Is Your Life" which it is now sharing alternately with Hazel Bishop. Only recently NBC bought out control of the show from Ralph Edwards and it had been assumed in some quarters that the network would dispossess Raymond Spector (Hazel Bishop) and throw in its lot 100% with the well-heeled P&G client (if only in retaliation for Spector's repudiation of the Sunday night spec series, which it is vamping). However, Hazel Bishop, to the surprise of many, maneuvered a repacting of "Life" for next season.

Item 5: In its proposed reshuffling of Thursday night, CBS is contemplating an hour variety show, with 9:30 to 10:30 as the earmarked time period. That would mean the ousting of the Singer-Bristol-Myers-sponsored "Four Star Playhouse," now in the 9:30 period. (The 10 o'clock "Public Defender" offers no obstacles since co-sponsors Philip Morris and Revlon have the cancellation notice posted on this one.) But any attempt to oust "Four Star" would probably inspire a whole new chain reaction of resentment since Singer has already committed itself to a $1,500,000 investment on the filmed series for next season.

And so the tv "mad-on" goes on and on.

Hennock

Continued from page 31

effectively with "the crucial problem of mounting UHF set incompatibility."

Plotkin, she asserts, "does not deem it worthy of mention that with every passing day the public invests an additional $5,000,000 in 20,000 tv sets of which only 3,500 can tune in UHF stations. The 30,000,000 VHF-only sets already in the hands of the public which cannot tune in ultra high—85% of the tv spectrum—represent a crucial disadvantage to U.H.F. But the alarming increment of over a half-million additional VHF-only sets every month could alone seal UHF's fate, if it is not promptly remedied."

Plotkin's proposal for an excise tax exemption for manufacturers producing only all-channel sets, Miss Hennock finds, doesn't go far enough. If the public should acquire 50,000,000 VHF-only sets in the next six to eight years, she warns, "then we have nothing to look forward to except the sure destruction of any realistic hope for a nationwide competitive tv system, and can expect the imminent demolishment of 85% of all tv. The stakes are high. Every effort must be made by this Committee, the Commission, the industry and all concerned to ensure that the next 50,000,000 sets the public buys will be able to tune in all tv. . . . "Come to grips with this problem and the solution is at hand. Neglect it and no other solution will save UHF. Mr. Plotkin has chosen the latter course. For in his memorandum, the crucial problem of set incompatibility is neither traced to its real causes nor approached in terms of the critical urgency for prompt, decisive and effective remedial action."

Miss Hennock lashed out at the Commission for being responsible for the present state of UHF. She analyzed 14 decisions affecting UHF since the lifting of the tv freeze and found only two "constructive" measures and these of "very recent origin."

DuMont Meeting

Continued from page 27

that Erpf would not win a seat, but that the nomination might "serve as a warning." The DuMont four boardmen were reelected. So was a fifth man, an outsider. The three Par men were not voted upon, but there reelection is assured.

The B stock belonging to Par is entitled to the three board votes according to DuMont bylaws. Siding in most issues with Par on major issues was Percy M. Stewart, outsider from Kuhn-Loeb Wallstreeters. In opposition, lined behind Dr. DuMont who has a board seat of his own, are three management officials.

Because of this even division on the eight-man board there was in the recent past a hassle over proposed sale of the DuMont network to ABC-TV. Dr. DuMont claimed at the meet that the Par officials declined his recommendation to sell. He said that he felt he could have made a deal, and priced the network value of a few months ago at from between $2,000,000 and $3,000,000.

Raibourn predicted from the floor that "something grave shall occur to DuMont if an age of prosperity does not continue." He said that his office had received many complaints that DuMont Labs was "ruled by management and not by the stockholders."

The corporation had a net loss of $27,000 for the first quarter of '54. The manufacturing setup ran at a profit, although diminished from '53, but broadcasting losses destroyed all corporate profit. It was disclosed by Dr. DuMont that total losses of broadcasting since its start as a division were $5,500,000 after taxes. However, the corp. boss predicted that largely due to the new "electronicam" (live-film camera with single lense) a "substantial profit" in 1956 instead of further losses.

Dr. DuMont admitted that there were negotiations for sale of the two o&o stations in the recent past. He priced the total broadcasting operation at over $10,000,000. At mention of this, there was a surge from the floor that he sell out, following the example $6,750,000 profit garnered from the recent sale of WDTV, Pittsburgh.

Reid said the "impasse" on the board led to indecision that hurt the overall corporate structure.

RCA Thesaurus' 20th Anni Release of New Non-Musical Features

RCA Thesaurus launches into its 20th anniversary pitch this year with the addition of eight new features along with a "new direction." In the past the Recorded Program Services has concentrated largely on music transcriptions that a station could air with a Thesaurus-supplied script. The new stanzas make possible a setup of programming exclusively from disks without scripts, and the added features are not confined to the musical idiom.

Listed among the 1955 formats in the library are the "Frank Luther Fun Show," full recorded; "Do-It-Yourself" quarter-hour; "The Grantland Rice Story" (from the late sports writer's autobiog, "The Tumult and the Shouting"), narrated by Jimmy Powers and featuring athletic stars; "Great Days We Honor," inspiration series of 39 shows for airing on Catholic, Protestant, Jewish and patriotic holidays and fronting such names as Henry Hull and Ray Middleton; "Weekend Shoppers Special," aimed at participating sponsorship; "Presenting the Statesman Quartet," gospel singing group; and "Concert in the Park," built around music from longhair to pops musicomedy. In addition, both the Sammy Kaye and Freddy Martin shows are being hiked from three to five broadcasts per week.

Frank O'Donnell, ad and promotion manager (Camden Records), is ballying the outfit's 20th anni.

'CIRCUS BOY,' 'BENGAL LANCERS' FOR LEONARD

Herbert B. Leonard, whose "Rin Tin Tin" is currently the hottest entry in Screen Gems' telefilm lineup, is set to produce two more properties for the Columbia Pictures subsidiary. He'll do "Tales of the Bengal Lancers" as an adult adventure series, and as a follow-up kidpixer, Leonard will produce "Circus Boy" in collaboration with Norman Blackburn, a former Screen Gems exec. Both shows will be released in the fall, with a summer production start.

Casting hasn't been set on either series yet, with two leads slated for "Lancers" and a juvenile lead topping the "circus" lineup. Latter deals with the adventures of a small boy who's joined a troupe at the turn of the century. Addition of the two Leonard properties to the Screen Gems slate brings the total number of series in production at the Columbia lot to 10, with five series already on the networks and "Jungle Jim," "Celebrity Playhouse" and "You Can't Take It With You" in the works.

Milwaukee — Jerry Dunphy has been named news director of WXIX, CBS-TV's UHF station here. Prior to joining WXIX, Dumphy had been news chief at KEDD-TV, Witchita.

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Sources: Telepulse, American Research Bureau, TV Hooperatings, March 1955; P.I.B.

Radio Reviews

DISK DERBY
With Fred Robbins, Norman Paris Trio, guests
Producer-director: Lou Melamed
Writer: Johanna Johnston
30 Mins., Tues. thru Sat., 8:30 p.m.
CBS, from New York

The music biz has mixed emotions about this new platter airer and it's a doubful entry for the dialers, too. On the pro side for the tradesters is the hefty plug values especially if their tune ends up winner after the week's test. (CBS affiliates guarantee 1,500 plays throughout the following week for the winning platter). Against it is the danger of putting a new disk effort up for applause (winners are judged by an applause meter) in a studio audience that may be loaded for or swayed to a rival artist. It'll be hard to judge whether the disk or the personality of the disker makes 'em topdog for the day.

For the dialers, the show offers little that's new. Most of the disks which were "previewed" during the series' first week had been given exposure on local deejay turntables. The interviews with the guest diskers are fan mag vintage and offer slight insight to the stars or the workings of the disk biz. During the interview sesh, some of the guesters get a chance to sing "live," with the Norman Paris Trio backing, but it doesn't always work out to their advantage. On Friday's stanza, for example, Norman Brooks almost single-handedly destroyed Rodgers & Hart's "My Funny Valentine."

Three disks are showcased each day, Tuesday through Friday and the four winners are pitted against each other on Saturday for the big payoff. Sides contesting after the first week's run were Lena Horne's "Love Me Or Leave Me" (RCA Victor), Terri Stevens' "Don't Keep It A Secret" (Double A), Alan Dale's "I'm Sincere" (Coral), and Mary McCoy's "Kiss Me, Kiss Me, Kiss Me" (Green). The winnah was "Don't Keep It A Secret" so the trade will be watching to see if the 1,500 plugs will push it to the top. The dialers, on the other hand will probably be looking elsewhere.

Series is helmed by longtime deejay Fred Robbins. He knows his stuff but he gets little chance to show it. Most of his patter is relegated to inane interview palaver. Robbins is a glib spokesman and knows a lot of inside stuff about disks, diskers and the music biz in general. He should be given a chance to sound off. *Gros.*

SCHOOL FOR DISK JOCKEYS
With Bob Krauss
60 Mins., Thurs. (28), 7:30 p.m.
KHON, Honolulu

After writing columns lampooning disk jocks, columnist Bob Krauss found the tables turned. He presided over a how-not-to-do-it show, with jocks from four stations kibitzing.

Craig Kelly signed on the show with this comment: "You may have wondered the rhyme or reason for this program." Same crack would have been valid at the signoff.

Krauss voiced parodies of several jocks and their pitches. Gabbers giggled merrily, but it's doubtful if many listeners did.

Knox Manning, veteran Hollywood network commentator, was on hand to agree with Krauss' premise that jocks should stick within their own orbit and not set themselves up as pundits.

Larry Grant of KGMB got in some sharp words, probably the only serious words of the evening. "We didn't come down to this—pardon the expression—show to be entertained, nor to listen to you talk more than any d.j.," he told Krauss. Columnist seemed disappointed more jocks weren't on hand. "People who play the music ought to be able to face it," he opined.

Top laugh of the show came from Ed Sheehan, KGMB, who voiced a one-minute plug for his own show, recited names of sponsors and even did a pitch for one of 'em. "I write all my ad libs," Sheehan cracked. (Sheehan secretly had bought the midway minute spot from KHON just so he could work in the plug.)

Krauss writes the town's best read column and makes a sharp appearance on tv, but he should leave radio to the jocks. And radio's got enough worries as it is without kidding over open mikes. *Walt.*

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WABC's Reshuffle

Continued from page 27

goes network until 11:30 a.m., when Pegeen Fitzgerald (husband Ed will be an occasional guestar) takes over that half-hour. She's to be followed by McCarthy with a quarter-hour newscast at noon, then by Frank Farrell airing out of the Sheraton-Astor (a switch from the Park Sheraton) till one. From 1-2 it's Arthur Van Horne (moving up from 11:30) with human interest stories and music. Entire 11:30-2 block will stress the feature angle, with interviews, human interest, news, etc., with music included.

From 2 to 2:30, the station will groom a deejay personality out of its staff announcer stable, and at 2:30, Martin Block comes on the network till 4. Block then goes local-only till 6:45, when the network comes back and stays on till 10:30. Then it's George Hamilton Combs with a quarter-hour newscast, a 15-minute musical filler, and then Les Griffith with a half-hour news show at 11. "11:30 Clubhouse," the sports segment, fills it out till midnight, and then the all-night operation begins, with two disk shows planned until 6 a.m. One would be a two-hour affair out of a restaurant (not set yet), with the other a four-hour leadin to Kovacs out of the studio. News would be interspersed throughout the day and night on a 24-hour schedule.

RCA's Billion

Continued from page 1

ucts and services, and since the actual take was $940,950,000, he was only about $60,000,000 short of his "dream" estimate. At the current quarterly gait of $256,305,000, representing a hike of 13% over the corresponding '53 period, the giant electronics outfit threatens to enter the billion circle with a few millions to spare, although much depends on summertime turnover and, possibly, the color receiver situation. (Plus whatever the NBC radio network is able to lure into its coffers stemming from the upcoming weekend "Monitor" longie.)

Profits before Federal taxes amounted to $25,085,000, making a net profit of $12,568,000 after providing an almost equal amount for such taxes. This is an up of 25% for the cycle. After preferred dividends, common stock earned 84c, compared with 66c.

About 20% of the gross was accountable from the Government, whose contribution to the pot was $52,000,000. Unfilled Federal orders amounted to $300,000,000 as of March 31, and thus deliveries to the Government for the year are expected to approach the '54 figure of $221,000,000.

Sarnoff was cautious, saying that "we know from experience that it is not possible to use results of the first quarter period as the yardstick for remainder of the year." Nevertheless there was optimism re the billion dollar pull for the first time in RCA's history, he said.

Television manufacturing, broadcasting and servicing accounts for 52% of RCA business, Sarnoff stated, and production of 21-inch color receivers will begin this week at company's plant in Bloomington, Ind., with a consolette pegged at $795 and full console at $895, each equipped with 26 tubes and "greatly simplified" circuitry "as well as other improvements." Board topper predicted that tint tv will "break through" and be "well under way before Christmas." He also recapped the first quarter's picture on portable, pocketsize and regular radio sets, hi-fi and three-speed phones, and RCA Victor disks, latter with more pressings than in any previous three-month cluster.

Sarnoff, responding to a question from the floor, said he'd "have to be shown" where any competitor could produce a $500 colorset as quoted in the Wall Street Journal, indicating his disbelief at such a price pegging. As to the so-called "television on the wall" encased in a picture frame as announced by RCA some months ago, the board chairman said it was 30 to 40% "along the way." It was figured by other sources within the company that "wall tv" plus other electronic developments would be part of the celebration covering Gen. Sarnoff's 50th anniversary with the company (and its predecessors) next year.

Sarnoff accented the remarkable fact that television receivers, servicing and broadcasting drew about 52% of the company's revenue in 1954, for a business (tv) that was "practically nonexistent seven years ago."

Houston—Kenneth Bagwell has been appointed commercial manager of KXYZ here. He is replacing Arthur Stone, who remains in a consulting postion in marketeering.

Brit. Com'l TV

Continued from page 27

was "in conference" when VARIETY asked for his views on the Labor Party's manifesto.

The initiative in opposing the Conservative tv plans was taken by Herbert Morrison, deputy leader of the Labor Party, when the bill was being debated in the Commons last year. He repeatedly warned that Labor would unscramble the Tory legislation if returned to power. This is a quote from one of his speeches in the House of Commons:

"We shall certainly not scrap the safeguards but must reserve the right to modify or abandon the entire scheme and this may well include the complete elimination of the proposals for advertising. In any circumstances, the Government's plans provide a most insecure and unpromising field for investments on the part of program contractors.

"In view of what I have said they will find, in due course, they are to be out of business."

The election forecasts provide the most consoling feature for the program contractors. Currently, the odds are that the Tories will be returned to power with a majority of 40 to 50 seats in the new Parliament.

TV's Actor-Scripters

Continued from page 25

smiths of "Scarlet Ribbons") backed by a 19-piece orch. (Miss MacKenzie also waxes the number on the X (RCA) label timed for peddling after the airing. Author Francis says the theme was sparked by stories in VARIETY covering the finance-your-own-record racket.

Wendell Mayes' stock as a playwright rose a couple of weeks ago with his "No Riders" on ABC-TV's "Pond's Theatre" and his second one for the show occurred last week. On the basis of "No Riders" he was signed by Leland Hayward to do the screen treatment of Charles A. Lindberg's "Spirit of St. Louis" which Hayward is producing.

Another of the "non-writing" fraternity, William Markham Alfman, assistant producer of "Studio One," will have his "Operation Home" presented on the show May 30. There's been a pre-tv sale to Metro for $50,000.

'Ding-Dong'

Continued from page 24

the web's Chi program manager Ben Park is shifting to the N. Y. homeoffice shortly, perhaps to Davidson Taylor's public affairs department. Then, too, there are persistent but unconfirmable reports of a general "tightening" of the central division operation. Plant some time back dispensed with one technical video crew, bringing the crew setup, for both local and network shows, down to four. The pending exit of "Ding Dong" which involves a daily half-hour of programming, points to a possible further cutback. That decision hinges on the future status of "Hawkins Falls," the other crossboarder bearing a Chi dateline.

Columbia, S.C.—Heading for a six-week European holiday, G. Richard Shafto, WIS-TV president and general manager of Broadcasting Co. of the South (WIS and WIST), and Mrs. Shafto, left New York on the Queen Mary April 27. To return in mid-June on the Queen Elizabeth, the Shaftos have planned visits in Paris, Rome, Venice, Switzerland, London and Edinburgh.

PUBLISHERS TOUR NBC COLOR STUDIOS

About three dozen newspaper ownerships were represented last week at a tour of NBC's color tv studio in Brooklyn as the American Newspaper Publishers Assn. closed its New York convention. Many of the publishers and other execs looked over the huge $3,500,000 facilities (and watched a rehearsal of "Darkness at Noon") with more than casual attention since they also operate tv stations.

Included in this realm were reps from the Evening Telegram, Eau Claire, Wis. (WEAV-TV); Greenville (S.C.) News (WFBC-TV); Houston Post (KPRC-TV); Spokane Chronicle (WHQ-TV); Huntington (W. Va.) Advertiser-Herald Dispatch (WSAZ-TV); Piedpont Publishing, Winston-Salem, N. C. (WSUS); Time, Inc., N. Y. (several stations).

Exec v.p. Robert Sarnoff was NBC's greeter-in-chief.

Bud Austin's Producer Status Via Stu Reynolds

Harold (Bud) Austin, for several years a top-level vidpix salesman, has turned producer via a partnership agreement with vet producer Stuart Reynolds and a couple of other participants. New partnership, the Skip Taylor company, is capitalized at $40,000 for the purpose of turning out a pilot film, presumably titled "Skip Taylor" and having an aviation slant.

Austin for more than three years was national sales manager of Official Films, which he left to join Charles Wick's Telefilm Enterprises. His last post before setting up the production venture was national sales chief at National Telefilm Associates. Austin put up $10,000 for the pilot, Malcolm K. Fleschner $15,000 and Louis Hubshman Jr. another $15,000. Reynolds apparently is providing the production facilities, and Austin is currently on the Coast conferring with him.

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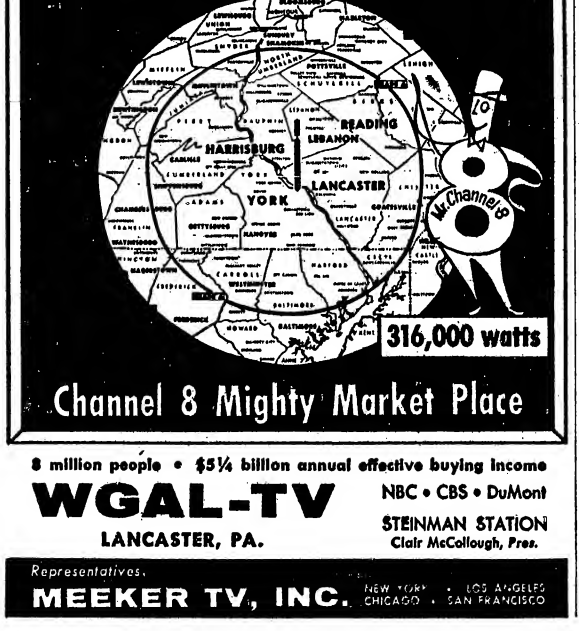

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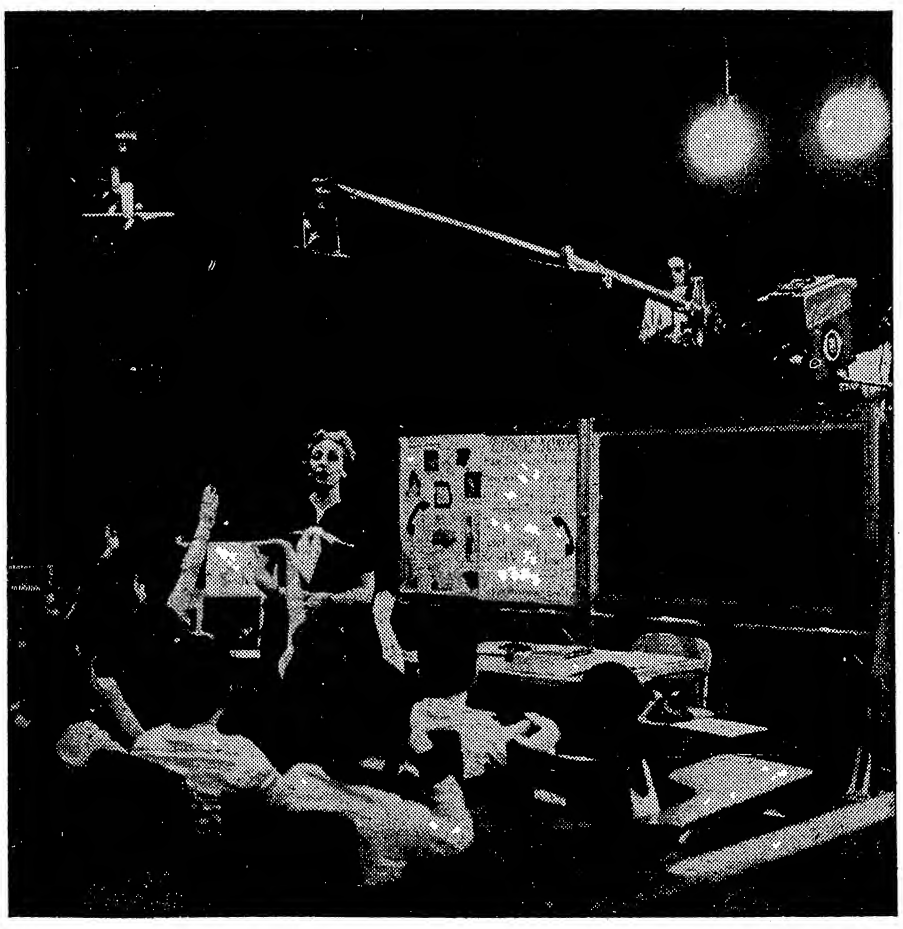

Principal assignment

One of the first responsibilities of a major television station is to lend a hand in community affairs *wherever* help is needed. Like this...

The New York City Board of Education had 720 teachers who were seeking a small number of appointments as public-school principals. Normally, it would have taken about 40 class visits and some $12,000 to select those best qualified. But this time WCBS-TV lent a hand.

Two grade-school classrooms were transported lock, stock and blackboard to a WCBS-TV studio. Teachers and pupils went through their paces as usual, except that this time television cameras were looking in. Blocks away, all 720 candidates observed the closed circuit broadcast... wrote their reports. And the Board of Education was able to accomplish in a few hours what used to take months.

This extra-curricular assignment is a good example of the sort of activity which has brought these new honors to WCBS-TV in recent weeks:

OHIO STATE AWARDS. *First award for* Camera Three; *Special award for* On the Carousel.

ALFRED I. DUPONT AWARD. *Special award for public service programming.*

VARIETY SHOWMANAGEMENT AWARD. *Plaque award for Education with Showmanship.*

WCBS-TV's leadership in public service only matches its leadership in other schools. Fifteen million viewers consistently vote WCBS-TV the "most popular" among all New York television stations. Which is why the smartest advertisers rate us "most likely to succeed" at selling their products.

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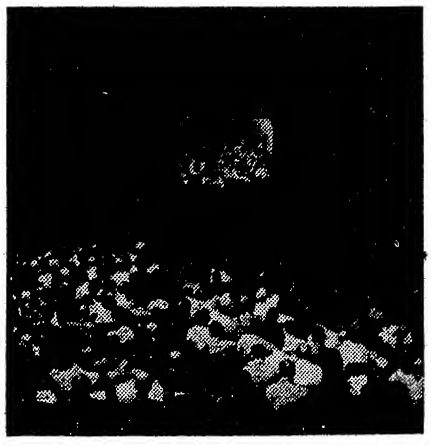

ABC-TV's $34,600,000 Foray

Continued from page 25

"Mickey Mouse" clients—General Mills, Campbell Soups, Bristol-Myers, Welch, Carnation, Armour, Mars Candy and American Dairy Assn. In terms of renewals, there's Firestone ("Voice of Firestone" simulcasts); American Tobacco ("Make Room for Daddy"); Dodge ("Daddy" and "Break the Bank"), Knomark Mfg. ("Masquerade Party"); Brillo ("Star Tonight"); Pond's ("Pond's Theatre," resuming after a summer hiatus); Sheaffer Pen ("Penny to a Million" as a sub for "Who Said That?"); Hotpoint ("Ozzie & Harriet"); Mogen David Wine ("Dollar a Second"); Sterling Drug ("The Vise"); Ralston-Purina ("Names the Same"); Nabisco ("Rin Tin Tin"); and Chevrolet ("Treasury Men in Action").

There are still some holes on the programming front, Monday at 9, for example, where the fights have been cancelled and an hour-long program is slated for the fall, probably dramatics. The Tuesday at 9:30 situation is still up in the air, with Elgin probably slated to ankle its alternate week dramatics. Web will continue drama in the time, but not with ex-"Steel" producer Segal and "Elgin" producer Brodkin, who are being moved to Saturdays. Friday at 8:30, currently occupied by Ray Bolger, is open. But otherwise, the web seems in its strongest position to date, and the weekend and daytime pitch is the tipoff. Day-by-day, the schedule shapes up this way:

Breakdown

Sunday: Pro football (co-op), followed at 5 by "Super Circus." "You Asked For It" at 7, followed in the fall by a 90-minute show to be produced by a major studio (Pepsi-Cola drops its filmed "Playhouse" after the summer at 7:30). At 9, "Stork Club" will be displaced by a major variety show. "Break the Bank" follows at 10.

Monday: "Name's the Same" at 7:30, "TV Reader's Digest" at 8, "Voice of Firestone" at 8:30, a major hour show, probably dramatics, at 9.

Tuesday: "Warner Bros. Presents" at 7:30, "Wyatt Earp" (still unsold but hot) at 8:30, "Make Room for Daddy" stays put at 9, dramatics at 9:30-10:30, "Stop the Music" (mebbe) at 10:30.

Wednesday: "Disneyland," followed by "Mr. Citizen" at 8:30. "Masquerade Party" at 9, "Penny to a Million," 9:30, Pabst-Mennen fights at 10.

Thursday: "Lone Ranger," 7:30; "Life Is Worth Living" at 8; "Treasury Men in Action" at 8:30; "Star Tonight" at 9; "Pond's Theatre" at 9:30 to 10:30.

Friday: "Rin Tin Tin" at 7:30 "Ozzie & Harriet" at 8; 8:30-9 is still open; "Dollar a Second" at 9, followed by "The Vise;" 10 is still open.

Saturday: "Ozark Jubilee" runs 7:30-9 for the summer; in the fall it will be a kidshow at 7:30, followed by the Segal-Brodkin dramatics at 8. For the summer, the new Lawrence Welk show runs 9-10; if Dodge keeps it for the fall it stays put. If not, "Ozark Jubilee" probably returns to 9-10, spot it currently occupies.

Eileen BARTON
MAY 8th
ED SULLIVAN SHOW
CBS-TV
CORAL Records
Dir.: WILLIAM MORRIS AGENCY

TV's Chant of Jungle

Continued from page 24

hour, half-hour or wholehog segments.

Each of the series, which stars Carl King in title role and with Zippy the Chimp featured as "Sylvester," will use three or four segments—about 20 minutes—of the Johnson celluloid, supplemented by three Walter Lantz cartoons (station has 179 of the latter under contract).

The 10 o'clock berthing gives WCBS-TV a potent Saturday kid lineup (network and station) from 8:30 to 2, starting with "Junior Sports Session" and continuing with "On the Carousel," "Safari," "Winky Dink & You," "Capt. Midnight" (latter being replaced June 4 by "Wild Bill Hickok"), "Big Top," "Lone Ranger" and "Uucle Johnny Coons." Station's Louis Freedman will direct "Safari."

Cleve. Ballcasts

Continued from page 23

Informed by the city's stations that their schedules had forced the cutback, Marshall is quoted as saying, "What could be more important in the afternoons for the tv stations to broadcast?"

Controversy has aroused a flood of newspaper coverage, with the Cleveland Plain Dealer editorializing that the telecasts are "none of the city's business" and that "perhaps the tv stations know more about running their own business than Councilman Marshall." Among the bigscale newspaper coverage has been frequent reference to toll-tv as a possible answer, reference obviously stirred up by Zenith's Ted Leitzel, who came in to testify at hearings on the matter.

City's tv execs were summoned before the hearings last week to explain the cutback. WXEL, which carried all 79 games last year and can only handle 25 this year, explained that since getting its new network affiliation (CBS) it has acquired "programs of such proven popularity" that it can't preempt them. WEWS said it had made firm commitments that it intends to honor and consequently can't pick up the other games. And WNBK stated simply that the station has never sought to carry baseball.

Because of the poor turnout at the hearings, Marshall said he wouldn't press for immediate passage of the resolution by the Council. Opening the hearings, he said he was stunned by the small turnout, and said it was probably due to the fact that "Davy Crockett" was on tv at the time.

Yehudi's Pilot

Violinist Yehudi Menuhin, who got a taste of television last week when he guested on Ed Murrow's "Person to Person," goes before the cameras this week to film the pilot of a new series on musical education for children commisisoned by the Ford Foundation. Menuhin and the N. Y. Woodwind Quartet are featured in the pilot, which rolls this week at Dynamic Studios in N. Y.

Nina Collier is producing and Marcella Cisney directing the pilot, which will stress informal concerts and audience participation by moppets. Series, if produced, would star top musical ensembles and solo performers in what's termed a fresh approach to school-age concerts.

Official Resolves Distrib Pattern on 'Intrigue'

Official Films has cleared up the difficulties surrounding acquisition of the first series of 39 Jerome Thor-starring "Foreign Intrigue" films and has put them into distribution along with the other 39 Thor starrers which it acquired from Sheldon Reynolds in its deal for distribution rights to "Intrigue" several weeks ago. It's now marketing all 78 Thor starrers under the title "Dateline Europe," while selling the 39 pix starring James Daly as a separate series titled "Overseas Adventure."

Final group of 39, this year's batch, with Gerald Mohr starred under a new format in which he's a Viennese innkeeper, are still being held by the William Morris agency. Morris office is trying to make a national deal for them, but has a deadline of July 1, after which these 39 too will be turned over to Official.

Admiral-Sheen

Continued from page 25

items as, "The reason I changed networks was so I could finally watch Milton Berle," and "Now viewers will have a choice between watching Groucho Marx and learning about Karl Marx."

ABC's deal for the cleric came as no particular surprise, although the timing did. Network has been after him for the past couple of years, but couldn't move until the expiration of his DuMont pact. It then simply outbid DuMont, with the Society's attorney, Sol A. Rosenblatt, stating that his new deal represents "a very substantial increase" in income to the Society. His ABC show will start early in October—exact date not certain yet—on an anticipated television lineup of 117 stations.

WABD's Tint Sprint

Apart from personnel manipulations and general business tactics, the first promotional sign of the "Ted Cott era" at WABD, N. Y., is the setup he's readying for tint programming. New station boss is taking the Sunday night hour of multichrome off the air shortly for a three-week hiatus, and when it returns he'll offer it gratis to all advertisers to audition color film commercials.

Cott's got another tint gimmick too: he's working on a series of color slides of famous paintings that will be slotted regularly during station breaks throughout the program day.

Ottawa — Georges Huard, manager of CBAF, Moncton, N.B., radio outlet of the Canadian Broadcasting Corp., appointed supervisor of CBC television in Ottawa. He will assist Charles Whight, CBO and CBOT manager, and will be responsible for operations of CBOT and, when it preems in mid-summer, the local French-language video airer, CBOFT.

From The Production Centres

Continued from page 31

Here in connection with "Cinerama's" first anniversary celebration, **Lowell Thomas**, during his CBS radio network broadcast from local WCCO, said that Minneapolis boasts a personage even more famous than the explorer Marquette who was one of the first arrivals here, "Cedric Foster." He meant **Cedric Adams**, ace WCCO personality. Later, Adams, when broadcasting, gave Thomas tit for tat by saying he was grateful for the compliment paid him on the network earlier in the evening by broadcaster "Lowell Kaltenborn" . . . Minneapolis Advertising club held luncheon in connection with AFTRA local tv and radio awards . . . **Bob DeHaven**, one of WCCO's top personalities, back at the mike after an extended vacation in the south . . . **Rollie Johnson**, longtime WCCO-TV sports director, has been appointed news, special events and sports director, in last named assignment succeeding **Chick McCuen**, who remains on the newscasting staff.

IN DETROIT . . .

WJR awarded distinguished service citation by Native Born Detroiters Club for contributions to civil defense . . . "Girl Talk" is a new WJBK-TV cross-the-board five-minute morning show featuring household tips from **Pat Rousseau** . . . **George F. Pierrot**, Detroit world adventurer, is hosting "Holiday Horizons," a new hour-long once-weekly travel films show on WXYZ-TV . . . Woodward Broadcasting Co. has asked the FCC to put all commercial tv in Detroit on VHF and Toledo tv on UHF to end intermixture of channels. Woodward holds permits for UHF station a WTOH-TV, Toledo, and WBID-TV, Detroit . . . **Jim Howard**, WEXL salesman, was high man in Detroit Radio and Television Bowling League this season with **Joe Augello**, of WJLB, bowling the highest single game.

IN PITTSBURGH . . .

Pat O'Connell, parttime announcer on KDKA-TV, engaged to **Ed Kiely**, publicity director for Pittsburgh Steelers football team. They will be married May 11 . . . **Jerry Lynch**, ex-WPGH announcer and more recently program director of WEIR in Weirton, W. Va., has joined the news staff of WIMA-TV in Lima, O. . . . **Art Pallan**, WWSW deejay, and his wife celebrated their 12th wedding anni . . . Newscaster **Beckley Smith** and his wife head for Newport, R. I., this weekend to see their son, Beckley Smith, Jr., get his ensign's commission in the navy . . . The **Jeep Handley-Frankie Gustine** daily sports radio show on KDKA has faded after 14 months . . . **Abbie Neal** and her **Ranch Girls** won Arthur Godfrey's "Talent Scouts" program last week . . . **Don Kennedy**, who was at WBVP in Beaver Falls before going into the service, has been discharged and he's taken an announcer's berth at WSB-TV in Atlanta, Ga. . . . **Les Rawlins**, after living in apartments since coming here as general manager of KDKA in 1952, has bought a ranch-style home in Fox Chapel district . . . **Ken Campbell**, who graduated from Carnegie Tech Drama School in 1951 and has been with CBS-TV in New York for last two years, has been named production assistant on the "Winky Dink and You" show.

IN SEATTLE-TACOMA . . .

Dic Gardner starting new kid's program on KOMO-TV, Gardner's Garage" 5-6 p.m., Monday through Friday . . . **William Veneman** has been named by **J. Elroy McCaw** as executive assistant for McCaw's television interests in Washington state (Seattle, Tacoma and Yakima). Veneman comes from KTTV, Los Angeles; before that was national sales manager of KABC-TV, San Francisco . . . KTVW's Camera 2 behind home plate for the Seattle Rainier's home baseball games is "manned" by the blonde Patty Eiffe, said to be only camera-woman west of Chicago and the only one doing baseball or other remote sports . . . **August G. Herbert**, Anchorage, Alaska, president of Northern Television, Inc., said in Seattle that Alaskans think television was invented especially for them "because the winter nights are so long and cold." Northern Television operates stations in Anchorage and Fairbanks . . . **Peg Carpenter**, Puyallup housewife and former model, is new hostess on KTNT's afternoon "Home Show."

Television Reviews

Continued from page 29

art gallery for the tv program and he occasionally interrupted his talk to take his audience to objects in order to establish specific points through their examination.

The lecture made especially clear that all artists desire the lay public to understand and appreciate their works. Actually, Prof. Arnason pointed out, the average individual sees only a small part of what's around him and there's usually not visible to him those things that an artist may discover. The one time no problem exists is when, for example, a painting is a plain representation of a person or landscape with which he can associate himself. In another kind of picture, where the meaning isn't clear, it behooves the spectator to explore it.

Attendance at art galleries and enrollment in art courses indicate that there's a sufficiently potential audience for this show. If the first program is a criterion, Prof. Arnason, using simple and easily understandable terms and languages and examining and explaining specific art works, will have interesting video fare for many towners.

At least, this program varies the usual daytime tv offerings and may be welcome for that reason if no other. And, of course, WTCN-TV deserves a back pat for lending its facilities thusly. *Rees.*

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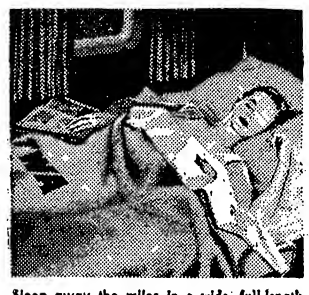

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Jocks, Jukes and Disks

By HERM SCHOENFELD

McGuire Sisters: "Rhythm 'n' Blues"-"Something's Gotta Give" (Coral). The McGuire Sisters, who have entered the bigtime via the rhythm & blues cycle, now come up with a kidding r&b tune that has clever lyrics and a swinging beat. It's to rock 'n' roll what "Papa Loves Mambo" was to mambo. On the flip, the sister team has a neat version of the Johnny Mercer number from the 20th pic, "Daddy Long Legs."

Voices of Walter Schumann: "Old Betsy"-"Shoeless Joe From Hannibal, Mo." (RCA Victor). Now that "The Ballad of Davy Crockett" has shown that the grade school kids can rocket a tune into the No. 1 pop position, it's entirely possible that "Old Betsy" can do a repeat. It's also from the same Disney video show and has the same kind of folksy lyric which the kids will probably go for. The Walter Schumann choir does a bright job on it. Flip is a material piece from the legit musical, "Damn Yankees," and it's pop possibilities sound dubious.

Modernaires-Bob Crosby: "Wine Women and Gold"-"Slue Foot" (Coral). "Wine, Women and Gold," the eden ahbez number which was kicked off by an indie label, could be a big one via this version. It's a driving workover with an offbeat quality that gives it considerable commercial impact. The combo of Bob Crosby and The Modernaires also comes up with an excellent slice of "Slue Foot" which has several other versions in the last couple of weeks.

Guy Mitchell: "Otto's Gotta Go"-"Man Overboard" (Columbia). "Otto's Gotta Go" is a takeoff on the current "Crazy Otto" kick with Guy Mitchell giving out with a thick kraut accent. It's cute and will get a fair share of spins. Reverse is a light rhythm ballad with a slightly contrived lyric.

Bruno Schlickerman: "Oh, You Beautiful Doll"-"Crazy Lullaby" (Benida). This is still another entry in the "Crazy Otto" cycle by an organist under some phony German monicker. Everything else is the same from the corny beat to the incidental laughter on "Doll." "Crazy Lullaby" is a hokey slice which falls short of being a parody or of being musical.

The Barry Sisters: "Let Me Be Your Honey, Honey"-"I Hate To Lose You" (Cadence). The Barry Sisters fit right in the current pop pattern with their stylized vocalistics and definite beat. "Let Me Be Your Honey" is a swinging entry with good chances. Flip is an okay ballad which the sister team belts with a rhythmic flair.

Sonny Graham: "I Don't See Me In Your Eyes Anymore"-"A Stairway To The Moon" (Victor). Miss Graham copped top prize in a jukebox talent contest recently and won a Victor disk release. She registers as a savvy vocalist on these sides, even though the material is not the kind to bowl the customers over at the first listen. "I Don't See Me" is a solid ballad in a slow tempo which Miss Graham handles with a sure grasp. "Stairway To The Moon," a tune which is being launched directly under jukebox auspices via their own publishing operation, is a ballad with a pretty melody and a rather pretentious lyric.

Lula Reed: "Without Love"-"Caught Me When My Love Was Down" (King). Lula Reed is one of the authentic stylists in the rhythm & blues school and her delivery is a continuation of the old blues tradition. Her delivery, in fact, is more interesting than her material. "Without Love" is in the traditional blues vein while "Caught Me" is in the more modern groove.

The Penguins: "Don't Do It"-"Be Mine Or Be A Fool" (Mercury). The Penguins made their mark in the r&b cycle. It's one of those groups which harmonizes in typical close style with the clarity of the lyrics strictly secondary. "Don't Do It" is a driving number which is par for the format. Flip is also typical, but in the slow ballad genre.

Lee Lindsey: "Wolf - Wagon Drive"-Gee, What A Man—Bo" (Cardill). Lee Lindsey bows on this indie label with a pairing of an r&b number with a mambo entry, which just about covers the field. "Wolf-Wagon Drive" is a synthetic rhythm item which Lindsey belts energetically, although his pipes aren't particularly suited to this kind of number. Flip is in the Latin vein, not very original, but it keeps moving.

Jackie Allen: "Don't Go"-"Cool-A-Roo" (Accent). Jackie Allen is a Coast songstress who shows a fine style on "Don't Go," a slow ballad which she delivers with sensitivity. The production background is lush. On the flip, a vocal combo, The Accents, is featured on a trite r&b entry.

Best Bets

McGUIRE SISTERS ..... **RHYTHM 'N' BLUES**
(*Coral*) ..... *Something's Gotta Give*

VOICES OF WALTER SCHUMANN ..... **OLD BETSY**
(*RCA Victor*) ..... *Shoeless Joe From Hannibal, Mo.*

MODERNAIRES-BOB CROSBY ..... **WINE, WOMEN AND GOLD**
(*Coral*) ..... *Slue Foot*

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LAZY GONDOLIER

Merc Going Further Into O&O Distributors With New Boston Setup

Mercury Records is getting deeper into company-owned distributorships. Earlier this year Merc formed an o&o distrib setup for the New York area and now it's moving into the Boston territory with a similar plan. The Boston branch will replace ABC Distributing Co., which had been handling the Merc line for the past couple of years.

ABC had been headed up by Sam Clark, who decided to dissolve the affiliation with Merc so that he could concentrate on his other Boston distributing company and his duties as national sales manager for Cadence Records. Merc's distributor field representative Arnold Silverman will keep the new branch rolling until a Boston manager is named.

BEN BARTON ANGLES BRITISH PUB TIEUP

Ben Barton, who's affiliated in a publishing operation with Frank Sinatra, is planning to set up his own firm in England in partnership with the British company that comes up with the best offer. Thus far, he's received bids from Reg Connelly, of Campbell-Connelly, and Chappell Ltd. No deal has been set yet.

Barton currently is riding high with "Learnin' The Blues," which Sinatra waxed for Capitol Records. Upcoming plug tune is "Not As A Stranger," title theme from the United Artists pic penned by Jimmy Van Heusen and Buddy Kaye.

Album Reviews

Victor Borge: "Caught In The Act" (Columbia). Victor Borge, who has been having a phenomenal one-man show run on Broadway, gets another Columbia 12-inch LP framed around his routine. This set is part two of the Borge album, "Comedy In Music," which was also recorded in an actual performance. That gives the disk some of its spontaneity, although the sight gags and some of the comments from audience, as in the "request" number, are lost, even if the audience laughter isn't. Borge's gag routine, of course, is still prime comedy and his pianistic mayhem, interspersed with some very skillful keyboard work, adds up to an entertaining package. This set includes his classic "Tea For Two," "Malaguena," "Nola," "Stardust," "Third Man Theme," etc., plus his takeoffs on Mozart operas, his "family background" rundown and his sound effects on "phonetic punctuations" for a sock laugh payoff.

Dizzy Gillespie & Strings (Norgran). The combination of Dizzy Gillespie on trumpet with a big orch results in some swinging sounds on one side of this album and some pretty ideas on the other. One face of this platter features Gillespie on a brace of original jazz instrumentals arranged by Buster Harding in big band style. Other side is the basis for the album title with Gillespie showcased against a lush fiddle background in arrangements by Johnny Richards. These sides are an arresting combination of modern trumpet and violin patterns. In a similar groove, Norgran has packaged saxist Ben Webster with strings in a beautiful set of standards.

Turk Murphy's Jazz Band: "Dancing Jazz" (Columbia). Turk Murphy's Coast combo plays a traditional set of jazz standards with a happy dixieland beat. The musical patterns are standard for small Dixie units and the repertoire includes such oldies as "Charleston," "Red Hot Mama," "See See Rider," "Oriental Strut," "Sadie Green, The Vamp of New Orleans," "Coney Island Washboard," "South," "Hard-Hearted Hannah," "Doctor Jazz" and others. As the album title indicates, the dance beat is always in the forefront of this music.

Osie Johnson: "Johnson's Whacks" (Period). Osie Johnson, the brilliant drummer who has come to the jazz forefront recently, is here showcased in a 10-inch LP package accompanied by a standout group of sidemen. This set is another one in the series which Leonard Feather has produced for Period and again the modern note is dominant, but the music is swinging all the way.

Indie Coast Label Cuts Prices to Fete 3d Anni

Pacific Jazz, indie Coast label, is shaving its prices to celebrate its third anni. During the months of May and June, label will slice the tab on its 10-inch LP line from $3.85 to $2.99. Diskery will return to the $3.85 price July 1. PJ's 12-inch LP line, which is priced at $4.85, will not be effected by the birthday bonus.

Label is headed up by Richard Bock and features such jazz names as Bud Shank, Bob Brookmeyer, Lee Konitz, Clifford Brown and Russ Freeman.

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. * *Legit musical.* † *Film.*

Survey Week of April 22-28, 1955

Ballad Of Davy Crockett	Wonderland
Blue Mirage	Wood
Breeze and I	Marks
Cherry Pink, Apple Blossom White—†"Underwater"	Chappell
Danger! Heartbreak Ahead	Robbins
Darling, Je Vous Aime Beaucoup	Chappell
Don't Be Angry	Republic
Dreamboat	Leeds
Heart—*"Damn Yankees"	Frank
Hey Mr. Banjo	Mills
How Important Can It Be	Aspen
Keep Me in Mind	Famous
Ko Ko Mo	Meridian
Love Me Or Leave Me	BVC
Melody Of Love	Shapiro-B
Open Up Your Heart	Hamblen
Play Me Hearts And Flowers	Advanced
Pledging My Love	Lion
Sincerely	Arc-R
Something's Gotta Give	Robbins
Stowaway	Melrose
Strange Lady In Town—†"Strange Lady In Town"	Witmark
Take My Love—†"The Glass Slipper"	Feist
Tweedle Dee	Progressive
Two Hearts, Two Kisses	St. Louis
Unchained Melody—†"Unchained"	Frank
Whatever Lola Wants—*"Damn Yankees"	Frank
When You Wish Upon a Star	Bourne
World Is Mine	Paramount
Young And Foolish—*"Plain And Fancy"	Chappell

Top 30 Songs on TV

(More In Case of Ties)

All Of You—*"Silk Stockings"	Chappell
Ballad Of Davy Crockett	Wonderland
Berry Tree—†"Many Rivers to Cross"	Miller
Cherry Pink, Apple Blossom White—†"Underwater"	Chappell
Dance With Me, Henry	Modern
Dancing At the Stork	Coronado
Danger! Heartbreak Ahead	Robbins
Darling, Je Vous Aime Beaucoup	Chappell
Dixie Danny	Southern
Do Do Do (What Your Heart Says)	Raphael
Door of Dreams	Roncom
How Important Can It Be	Aspen
I'm in Favor of Friendship	Garland
If I Love	Beechwood
Just One More Time	Paxton
Ko Ko Mo	Meridian
Learnin' the Blues	Barton
Melody Of Love	Shapiro-B
Open Up Your Heart	Hamblen
Play Me Hearts and Flowers	Advanced
Silver Moon	Harms
Sincerely	Arc-R
Something's Gotta Give	Robbins
Take My Love—†"The Glass Slipper"	Feist
Tweedle Dee	Progressive
Unchained Melody—†"Unchained"	Frank
Wedding Bells	Mellin
Whatever Lola Wants—*"Damn Yankees"	Frank
Where Will the Dimple Be	Rogers
Young And Foolish—*"Plain and Fancy"	Chappell

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music Co.)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano Co.)	Chicago—(Carl Fischer)	Indianapolis—(Pearson's Music)	Detroit—(Grinnell Brothers)	Minneapolis—(Schmitt Music Co.)	Kansas City—(Jenkins Music Co.)	St. Louis—(St. L. Music Supply)	Cleveland—(Grossman Music Co.)	Los Angeles—(Freeman Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	†Davy Crockett (Wonderland)	1	1	1	1	1	1	4	1	1	1	1	1	1	127
2	2	*Melody of Love (Shapiro-B)	4	3	4	3	2	2	..	3	4	2	2	2	2	99
3	4	*Cherry Pink (Chappell)	3	4	3	2	3	5	1	4	6	4	4	5	3	96
4	5	*Unchained Melody (Frank)	2	2	2	4	7	3	2	2	7	6	7	3	4	92
5	3	†Open Your Heart (Hamblen)	7	5	..	5	4	..	..	..	2	3	3	6	8	56
6	6	†Tweedle Dee (Progressive)	5	..	..	7	5	..	7	6	5	7	5	7	7	49
7	9	†Dance With Me (Modern)	8	6	..	..	6	4	8	10	..	8	10	..	5	34
8	8	*How Important (Aspen)	..	10	..	6	..	6	..	..	10	5	6	10	10	25
9	7	†Sincerely (Arc-R)	..	7	..	8	..	..	..	..	3	10	8	..	9	21
10	..	†Foolishly (Regent)	..	..	6	..	..	..	5	..	..	..	..	..	..	11
11	10	*Hearts & Flowers (Advanced)	10	..	..	10	8	..	..	..	..	9	9	..	..	9
12A	13	†May Sound Silly (Progressive)	..	9	8	..	..	9	10	..	..	..	..	..	..	8
12B	15	†That's All I Want (W&B)	..	8	..	9	..	..	..	..	..	..	..	8	..	8
12C	..	*Whatever Lola Wants (Frank)	6	..	10	..	9	..	..	..	..	..	..	..	..	8
15		*Crazy Otto Rag (Pincus)	..	..	..	..	10	..	..	..	..	..	..	..	6	6

Needlessly Costly Suits

Irving Berlin met a VARIETY man for lunch in Lindy's on Monday (2) and it was a natural for the reporter to crack, "Ah, this is the little colored feller who writes your songs," because Berlin looked one shade lighter than Selassie with a terrific Bermuda tan. The songsmith returns to the isle, to join his wife and daughter, for another month. Actually, this is a warmed-over gag. Harry Ruby created it and it was a natural one night at the Music Box Theatre when he spied Berlin, just then returned from a Palm Beach vacation, sporting a dark tan.

This personal stuff is prelude to the time-honored wheeze about "the little colored boy who writes Berlin's songs," a gag that dates back to his pioneering with ragtime ("Alexander's Ragtime Band," etc.) and the then colloquial version of the observation that this was "real colored music."

In a more serious vein, Berlin was adjudged victor in a copyright infringement suit over "You're Just In Love," an excerpt from his "Call Me Madam," which one Alfred L. Smith alleged was "pirated" from his own "I Fell In Love."

In his decision for Berlin, kayoing the claim, Justice Martin M. Frank concluded his lengthy opinion, "Only one living in such a void as to be utterly ignorant of the tastes and customs, the joys and sorrows, of the American people, could be unaware of Irving Berlin's enriching contributions to Music Americana for almost half a century. The record reveals that more than 800 songs composed by him have been copyrighted. Of these, many have been woven into our national mores. The proof in this case does not justify, nor common sense permit, the inference that Mr. Berlin would jeopardize the singular place he has earned from the extraordinary achievements of a lifetime, by the tortious appropriation of this (Smith's alleged) song."

Nonetheless, Berlin spent thousands to defend an action that, as the detailed story in this Music Section indicates, was meretricious in its foundation. But that's been the history of name creators like Berlin—Cole Porter is another—who are jealous of their creative integrity. Apart from the economic investment, it was a time-consuming trial. It lasted 10 days, of which Berlin spent six hours on the witness stand for one day and two hours the next. He had to enlist "experts," etc., and found himself on the costlier end of the action because he had more at stake.

Unlike other publishers—books, magazines and the like—music houses preemptorily return all unsolicited manuscripts unopened. This has been found a necessary economic precaution, rather than experience the nuisance of litigation.

Unfortunately, there have been nuisance-value settlements over the years in the history of the music business, and perhaps in some lesser instances it has its economic side. It's comparable to the nuisance value settlements by insurance companies in accident cases.

Berlin recognizes that, especially if a "name" is involved, the American spirit might well commend the opportunity for a day in court by any aggrieved litigant, no matter his stature. Yet it does appear as if the courts sometimes needlessly prolong a circumstance. Perhaps Justice Frank wanted to get on the record the detailed opinion which took over three and a half-columns in the N. Y. Law Journal, a page-size as "standard" as the N. Y. Times. And perhaps it may have its value as still another in the annals of the music business, for the future. But it does seem that being a "name" sometimes creates an automatic target to the disadvantage (a) of the personality and (b) the very mechanics of the courts of law. It is no secret that the N. Y. Supreme Court calendar is some three years behind schedule, and a 10-day prolonged trial of what proved to be a spurious claim further clogs the machinery of the law. But as George Gobel would have it, "So there you are." And that's just where the professionals sometimes are, beyond their control. Perhaps one day someone will figure out that before a name became "big" he had to be small, and only achieved stature with maturity and performance. That's what Justice Frank opined in the long run—but it cost Berlin the heavier burden in time, energy and resources. Perhaps one day too, much of this lost motion may be stripped to the essentials. *Abel.*

Col Reshuffles Pop Sales Setup

Gearing for a big push on pop sales, Columbia Records last week reshuffled its sales setup. Reassignments were made by Hal B. Cook, Col's national sales manager.

Cook is bringing Bill Gallagher in from his district manager's post in the Philadelphia area to take over a similar slot for the New York-Newark market. Gallagher will also take over the newly-created post of director of sales training. Jack Fuller, label's pop and country merchandise manager, also is moving his desk from the company's Bridgeport (Conn.) plant to the New York homeoffice. His duties will remain the same.

Gene Weiss, pop sales promotion man, is moving out into the field as special promotion and sales field assistant to Merle Weiss. Latter's duties are being expanded from district manager of the Pittsburgh area to take in field supervisory duties for the Philadelphia, Baltimore, and Washington sales territories.

For Col's syndicate store and special market division, Cook has named Milton Selkowitz as sales manager and for Entre, Col's low-price line, George Hayes has been appointed merchandise manager.

FED OF MUSIC CLUBS BACKS JUKEBOX BILL

The National Federation of Music Clubs is joining ASCAP and other music groups in support of pending legislation in the U. S. Senate to amend the Copyright Act to remove the licensing exemption from jukeboxes. According to a resolution passed at the group's biennial convention in Miami last week, the federation "has taken a firm stand in support of just compensation to our American authors and composers for the public performance for profit of their copyrighted music." The federation represents a membership of over 600,000.

In the last couple of years, ASCAP, through a varied public relations program, has been instrumental in lining up support from the major women's groups in support of the jukebox amendment.

Cap's Eastern Brass On Coast for Mgt. Huddles

Capitol Records' eastern brass, Bill Fowler, acting general manager, and Mike Maitland, sales veep, ankled to the Coast last week for management confabs at the diskery's home base.

Both Fowler and Maitland will be away from their New York desks for about a week.

Pooch Prize

The National Dog Welfare Guild has earmarked Raymond Massey for a special award because of his waxwork contribution to "man's best friend." The prize is based on the thesp's grooving of several canine rhapsodies on an extended play set tagged "My Dog."

The package is being released by RCA Victor, the dog label, natch.

New Wing Label Set for Summer Bow by Mercury

A new label, Wing Records, is being primed for a bow this summer by Mercury. Wing will be a wholly-owned Merc subsid and will release disks in the pop, classical, rhythm & blues, country & western and kiddie fields.

According to Irving B. Green, Merc prexy, Wing will headquarter in Chicago with a second office in New York, just as the parent company, but will be handled by completely separate artists & repertoire, promotion and sales staffs. Distribution also will be channeled through a new set of independent wholesalers.

Exec sales, promotion and recording personnel have not yet been set, but Green currently is lining up staffer and disker talent for a waxing schedule which he hopes to kick off late this month. In addition to homemade product, material made available to Merc through its foreign affiliates will be issued under the Wing banner.

Move into the wax market with another subsid (Merc launched the EmArcy line for jazz and rhythm & blues etchings late last year was sparked by the volume of talent and material available for release on Merc and which could not get sufficient exposure or attention unless handled via a separate company. Green believes that the best way he can continue to develop new artists is through a new label.

The Wing releases will be priced in line with current Merc price schedules. There is no plan to introduce a lowpriced packaged line under the Wing banner.

Distributors will be selected as soon as Wing's sales manager and field sales staff are announced.

DAVIS, WILSON LINE IN PACT TO USE 14 ORCHS

Meyer Davis has signed a pact with the Wilson Excursion Lines to supply orchs for all its ships. Line has a fleet of eight boats, operating in Washington, Baltimore, Philadelphia, N. Y., Boston and Houston, and Davis will supply 14 orchs in all, starting this month and in June.

City Investing Co. recently bought the Wilson line and is spending $1,000,000 to refurbish the ships for summer cruises.

Hillbilly Arnold Pulls 3,000 in Greater N.Y. Bow

Hillbilly singer Eddy Arnold pulled in a hefty 3,000 payees in a two-day stand last week (25-26) at Frank Dailey's Meadowbrook, Cedar Grove, N. J. It was Arnold's first metropolitan area date.

The hillbilly shindigs are a once-a-month affair at the Meadowbrook and are sponsored by WAAT (Newark) deejays Lyle Reed and Don Larkin. According to Dailey, Arnold drew the largest crowd for a Monday and Tuesday engagement. Admission tab was $2 a head.

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

Gleason, 'Justice' Into Song-Showcase Act as Music Biz Upbeats Plugs

The music biz is continuing to bank on video to get a tune and/or record off to a fast start. Jackie Gleason is set to try it again on his Saturday night CBS-TV carnival May 28 and the NBC-TV dramatic stanza, "Justice," gets into the song-showcase act May 12.

Gleason is lining up 70 musicians for the display, which is aimed at kicking off his new Capitol album, "Lonesome Echo." Set, a 12-inch LP, will be in the stores the following Monday (30) and the diskery is gearing for a hefty tie-up campaign to spark the sales. During the hour, Gleason will feature instrumentals from the new "Echo" album as well as ttnes from his previous Cap bestsellers.

A few months ago Gleason provided a tele showcase for Cap's slice of "My Love Song to You" etched by Bob Manning. Disk had a good sales ride but never moved into the hit brackets. Gleason's publishing firm, incidentally had the tune.

"Justice" and Label X are getting together for the push on the new Jack Segal tune, "Hard to Get." Tune's tag will also be the title of the "Justice" airer, which will feature thrush Gisele MacKenzie in a dramatic role. She'll sing it on the show, however, and will also wax it for X. Tune is being published by the Warner Bros. films, which pulled a similar stunt on the Philco Playhouse with Johnny Desmond crooning "Play Me Hearts and Flowers." Desmond's Coral slice is still a hot seller.

Most recent music biz-tele tieup was the April 19 showcasing of "Not Yet" on Milton Berle's NBC-TV show by thrush Susan Hunter. In its first week on the market, the Decca slice of Miss Hunter's version passed the 100,000 sales mark. Tune was co-penned by Berle, publisher Bobby Mellin and Elaine Mazlish.

ADAMS AS ASCAP PREZ FOR THIRD YEAR IN ROW

In a vote of confidence for the ASCAP administration, the incumbent officer slate headed up by prexy Stanley Adams was re-elected for another one-year term at the Society's board meeting last week. Election marks Adams' third year as ASCAP prez.

Officers reelected by the board are Otto A. Harbach and Louis Bernstein, veepees; John Tasker Howard, secretary; Saul H. Bourne, treasurer; George W. Meyer, assistant secretary, and Frank H. Connor, assistant treasurer.

Coast Group Reelected

Hollywood, May 3.

All incumbent members of ASCAP's Coast committee were reelected this week. L. Wolfe Gilbert polled the largest number of votes to secure his chairmanship of the committee for another three years.

Other members reelected were Harry Warren, Dr. William G. Still, Leo Robin, Jimmy McHugh and Johnny Green.

Am Songsmith Smith (No Mighty Writer He) Loses Suit Vs. Berlin

The piracy action instituted by Alfred L. Smith vs. Irving Berlin was dismissed in N. Y. Supreme Court last week by Judge Martin M. Frank. Smith had charged that Berlin had appropriated the song, "I Fell In Love," and used it in the legituner, "Call Me Madam," under the title "You're Just In Love."

Smith, who is a cleffer by avocation and a gold stamper by trade, claimed that 32 bars of his song, which was penned in 1947, was lifted by Berlin three years later. He asked for an injunction and an accounting of the profits from the tune in the legit and pic versions of "Call Me Madam."

In dismissing the case, the court stated, "Upon the entire record the testimony of Mr. Smith must be rejected as must be his veracity and credibility." The court added that from the credible evidence and inferences therefrom that Smith's song was not written in 1947 but after the fall of 1950.

During the trial both Smith and Berlin testified that neither could read or write musical notes. (Testimony also revealed that Berlin has had no formal musical education and can only play chords on a piano in the key of F sharp. He composes the music by playing or singing to an arranger, in this case Helmy Kresa. The lyrics he types out himself.) Smith had testified that he had given a copy of his song to a Willie Moskowitz, allegedly an employee of Berlin Music and that the defendants had "access" to the song. Justice Frank said that Smith's testimony, "was quite to the contrary" and that the defendants proved that no Willie Moskowitz had been employed by the firm and that Berlin had never known anyone by that name.

Abram Chasins, music director of WQXR (N.Y.), and vet ASCAP-er John Tasker Howard appeared as witnesses for the defense. Chasins testified as to the similarity of parts of the two songs and said that Berlin was internationally recognized for his genius in the complete blending of lyrics and music. Howard said that it was such a "perfect wedding of words and music" that they seemed to be conceived together.

In a 17-page decision, Justice Frank said that Smith had failed to prove in any way that Berlin had access to the song or had appropriated it. Tune was written as a duet for the legituner's stars Ethel Merman and Russell Nype.

EmArcy Inks Gari

Ralph Gari, who heads a four-piece jazz combo, has been inked to EmArcy Records, Mercury's jazz subsid. Combo has been featured at El Rancho Vegas, Las Vegas nitery.

Restriction Date On Imported Tune Tested in Court

Question of whether a U. S. publisher has authority to slap a restriction date on a tune that's been imported from abroad is being tested in N. Y. Supreme Court.

In a move to prevent London Records from jumping the release date on its tune "Chee-Chee-oo Chee," Hill & Range filed suit to restrain the diskery from distributing its etchings of the tune in the U. S. H&R claimed that it would suffer irreparable damages if London distributed the platter before May 15. It asked that London postpone the release until then. Justice James B. McNally reserved decision Monday (1).

H&R claimed that it had obtained the U. S. and Canadian rights to a tune tagged "Ci-Ciu-Ci" from L. Sugar of Milan and also to a tune titled "Chee-Chee-oo Chee" from Peter Maurice of London. The two songs were combined by H&R for release in this country and the firm claims that it has common law rights to the song.

London, on the other hand, claims that H&R lacks jurisdiction over the song here, because it was previously published and recorded in England. London imports its disks for U. S. distribution from its parent company, British Decca.

JOAN WEBER TO PLUG RELIGIOSO VIA VIDEO

"Tell The Lord," new religioso tune cleffed by Alice Simms and etched by Joan Weber for the Columbia label, is set for a hefty exposure during May via the nationally syndicated telepix program, "The Christophers."

Telefilm, emceed conducted by Father Keller, was shot in New York last week, and featured the host interviewing the tunesmith and the warbler. Miss Weber also sings the song on the program. Film is being distributed to stations around the country this week for televising next month.

Just Blame It All on Baseball! Trade Claim Spinning Time 'Steal'

Baseball is now taking the rap for the sluggish sales of disks and sheet music. The music biz is quick to find alibis for a downbeat and it seems only natural that the national pastime, only two weeks old, should get its turn at the plate.

The way the pubs and diskers figure it, the ballgames are taking away important spinning time from their new platters. Radio stations, which feature deejay shows in the afternoon, considered prime listening time to attract teenagers, have now turned over the airlanes to play-by-play broadcasts of the diamond-doings, thus minimizing disk exposure. It's especially noticeable in the midwest, which sparkplugs many new hits by steady repeat spins. As one tradester pointed out, it's here that the baseball fever is so heated that the station featuring the ballgame gets all the listeners and the deejays on rival webs are virtually playing into empty air.

The jukes, too, are squawking that baseball is hurting their biz. Coinbox play in bars with tv sets is practically nil when the ballgame is carried. Some bars have even gone so far as to ban any juke play at all during the game so that the diamond addicts won't be bothered by the current disk fads.

If Papa Loves Mambo, N.E. Spot Has Formula

Newton, Mass., May 3.

To promote dance biz, Roy Gill, owner of Totem Pole Ballroom here, uses a gimmick in which parents are admitted to dances free when accompanied by their offspring.

So well has Gill established the sanctity of his spot that Radcliffe College girls, who have to sign names of their chaperones for nightlifing, are passed clear when jotting down the name of the Pole.

Can. Diskery Merger

Ottawa, May 3.

Hallmark Records, Canadian classical diskery, is launching a pop label called Spiral. First side will feature Joan Fairfax, tv singer, and Denny Vaughan, onetime MGM and Coral crooner, with his orch.

Vaughan's Alvina Records is amalgamating with Hallmark.

Don Cherry - Percy Faith
NOW IN 3RD BIG WEEK!
On D.J. Turntables Coast-to-Coast
BE MY DARLING ONCE AGAIN
Columbia Record No. 4-40492

Leathernecks to Coral

The Leathernecks, three ex-Marines who formed a vocal combo, have been tapped by Coral Records. Group is set for a bow at the Palace Theatre, N. Y., Friday (6).

Shortened Dates on Releases Worries Pubs But Diskers Claim Pressure

The record companies are giving the publishers something new to worry about by shortening the time between a disk artist's release dates. The pubs are beefing that the diskeries aren't giving them enough time to build their tunes.

Many of the disk execs realize that the shortening of the span between releases isn't doing them any good either, but they are being forced into this position by previous commitments to film companies and legit shows. Situation has been highlighted into the past few weeks by the disk coverage on the "Damn Yankees" score.

RCA Victor was pressured into releasing Eddie Fisher's coupling of "Heart" and "Near To Me," both from "Yankees," despite a Fisher release only two weeks earlier. The earlier coupling was "Just One More Time" and "Take My Love" and the publishers of both songs, fearful that the deejays would think that Victor was brushing off the platter, got word around that they were still laying a heavy promotion stress on their sides.

Mercury also was in the same spot with Patti Page's cut of "Near To You." Release was practically on the heels of the warbler's cut of "Keep Me In Mind," which was just beginning to show momentum. Paramount-Famous, firm publishing "Mind," put more men on the side to show the deejays that they weren't giving up despite a new Page release.

Decca's commitment of the legituner, "Ankles Aweigh" (diskery has the original cast album rights), forced it to bunch up releases by the Mills Bros. Decca came out with a Mills Bros. version of "Kiss Me and Kill Me With Love," from "Ankles," only 10 days after it had released the Mills' etching of "Opus One."

'Heady' Infringe Suit

In another of those infringement suits, Remick Music has filed against the Hotel Madison, Oneida, N. Y., alleging that its copyrighted song, "You Go To My Head," was performed without authorization. Suit was filed in U. S. District Court of N. Y.

Complaint asks to restrain defendant from performing the song in the future and for a minimum $250 damage fee.

Col Files Claim Vs. Disklegging On Etting Album

Columbia Records is going after disk pirates again. Label filed an action to stop the disklegging of an album by the late Ruth Etting against Harry Meltzer and Jay Records in N. Y. Supreme Court last week. It's Col's first major pirating action since the "Jolly Roger" case in 1952.

Col charges that the Jay album, tagged "Ruth Etting Sings Again," is copied from disks which the singer cut from 1927 to 1932 for the Columbia Phonograph Co., a predecessor of Columbia Records. Diskery is asking for an injunction against the manufacture and sale of the pirated records and $50,000 damages. Complaint was filed by Ambrose Doskow (Rosenman, Goldmark, Colin & Kaye) for Col. He'll ask the court tomorrow (Thurs.) for a temporary injunction.

In '52, Col and Louis Armstrong brought a joint suit against the Jolly Roger label for pirating material issued earlier by the company. The defendant consented to an injunction and paid damages.

Meantime, Col is prepping an album of original Ruth Etting records to coincide with the release of the pic, "Love Me Or Leave Me," Metro's filmusical biog of the warbler.

H&R, FORREST SETTLE HASSLE ON PIERCE PIC

Hassle between Hill & Range and Forrest Music over the latter's use of a photo of hillbilly singer Webb Pierce on a folio was settled last week in N. Y. Supreme Court via a consent judgment.

H&R had charged that Pierce breached a 1948 agreement under which he granted the pubbery the use of his picture for an H&R song folio. The contract had until Aug. 20 of this year to run, but a few months ago Forrest issued a song folio of its own with a picture of Pierce on the cover. H&R sued to enjoin Forrest from using the Pierce photo. In the consent judgment Forrest agreed to refrain from selling its folio until the Aug. 20 deadline.

Durante-Lawford Disk

Hollywood, May 3.

Jimmy Durante and Peter Lawford have dueted "Rhythm and Blues" for Decca Records.

Tune, cleffed by Durante and Eddie Jackson, Durante's partner, is mated with "I Love You, I Love You, Baby Mine," by Jules Buffano.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 22 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co).	Washington—(Super Enterprise)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Pittsburgh—(Nat'l Record Mart)	Birmingham—(Loveman's, Inc.)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	Memphis—(Ferguson's Music)	Dallas—(Titche-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson Rose)	Indianapolis—(Ayres Music)	Kansas City—(Jenkins Music Co.)	St. Louis—(Ludwig Music House)	Cleveland—(Record Mart)	Phoenix—(Recordland)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods)	Seattle—(Sherman Clay Co.)	TOTAL POINTS
1	1	PEREZ PRADO (Victor) "Cherry Pink Mambo"	1	3	9	..	6	5	5	3	1	1	2	2	2	...	1	3	..	2	1	3	4	4	151
2	2	BILL HAYES (Cadence) "Ballad of Davy Crockett"	2	7	1	1	..	1	..	2	..	..	..	1	1	..	..	1	1	1	..	1	..	..	112
3	2	GEORGIA GIBBS (Mercury) "Dance With Me, Henry"	..	2	2	4	8	7	4	4	9	4	4	3	..	10	2	..	..	5	10	..	9	5	95
4	4	LES BAXTER (Capitol) "Unchained Melody"	4	4	..	..	..	2	..	1	5	6	3	5	3	..	..	2	..	8	3	..	..	..	86
5	5	JOHNNY MADDOX (Dot) "Crazy Otto Medley"	3	..	..	..	2	..	..	6	..	8	..	4	..	8	..	5	..	..	4	4	6	3	68
6	7	AL HIBBLER (Decca) "Unchained Melody"	..	1	..	5	9	..	..	..	..	7	..	..	3	..	4	..	2	..	..	5	..	2	61
7	13	ROY HAMILTON (Epic) "Unchained Melody"	..	..	3	..	..	..	2	8	..	5	6	..	3	1	..	..	..	..	..	..	3	..	57
8	6	TENN. ERNIE FORD (Capitol) "Ballad of Davy Crockett"	..	..	..	..	..	..	1	5	3	3	1	..	..	..	..	..	..	..	..	..	1	..	52
9	9	FESS PARKER (Columbia) "Ballad of Davy Crockett"	..	..	..	..	1	..	..	..	..	2	..	..	..	2	7	..	..	..	..	..	2	1	51
10	8	GEORGIA GIBBS (Mercury) "Tweedle Dee"	..	..	10	..	3	..	7	7	6	..	..	6	..	9	..	9	6	4	..	..	8	7	50
11	15	SARAH VAUGHAN (Mercury) "Whatever Lola Wants"	5	10	4	..	..	4	..	..	..	..	..	..	..	5	..	..	9	..	..	6	..	..	34
12A	10	McGUIRE SISTERS (Coral) "Sincerely"	..	..	..	..	4	..	..	..	..	..	..	8	..	..	..	..	..	6	8	7	7	9	28
12B	19	NAT (KING) COLE (Capitol) "A Blossom Fell"	..	6	..	..	..	3	6	..	2	..	10	..	..	..	..	..	..	..	..	..	..	..	28
14	14	BILLY VAUGHN (Dot) "Melody of Love"	..	..	..	6	..	6	..	..	..	..	..	7	..	..	..	..	..	3	..	..	..	6	27
15	16	CATERINA VALENTE (Decca) "Breeze and I"	..	5	..	8	..	..	..	9	..	..	..	..	..	..	..	..	7	..	2	..	..	..	24
16A	11	JONI JAMES (MGM) "How Important Can It Be"	..	..	..	..	5	..	3	..	..	..	..	9	..	..	..	..	..	7	..	..	10	10	22
16B	..	ART MOONEY (MGM) "Honey Babe"	7	..	..	..	..	..	..	..	..	..	..	..	4	..	..	6	5	..	..	..	..	..	22
18	12	PAT BOONE (Dot) "Two Hearts, Two Kisses"	9	..	..	..	..	..	8	..	8	..	8	..	..	..	3	10	..	..	..	..	..	..	20
19	16	SOMETHIN' SMITH (Epic) "It's a Sin to Tell a Lie"	6	..	..	..	..	..	..	..	..	..	..	..	10	..	6	..	3	..	..	..	..	..	19
20A	18	NAT (KING) COLE (Capitol) "Darling, Je Vous Aime"	..	..	..	10	..	..	..	10	..	..	..	10	..	4	..	..	..	10	5	..	..	..	17
20B	..	FRANK SINATRA (Capitol) "Learnin' the Blues"	..	..	..	3	..	9	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	17
22A	21	RALPH FLANAGAN (Victor) "I Belong to You"	..	..	5	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	12
22B	..	FRANK SINATRA (Capitol) "Two Hearts, Two Kisses"	..	..	..	7	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	12
24A	..	CREW-CUTS (Mercury) "Chop, Chop, Boom"	..	..	..	..	..	..	..	..	10	..	7	..	5	..	..	..	..	..	..	..	..	..	11
24B	..	HALEY'S COMETS (Decca) "Rock Around the Clock"	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	11

SIX TOP ALBUMS

1	2	3	4	5	6
CRAZY OTTO Crazy Otto Decca DL 8113 ED 2201	STUDENT PRINCE Mario Lanza Victor LM 1837 ERB 1837	STARRING SAMMY DAVIS JR. Sammy Davis Jr. Decca DL 8118 ED 2214-5, 6	PETER PAN Original Cast Victor LOC 1019 EOC 1019	ARTHUR GODFREY PRESENTS CARMEL QUINN Carmel Quinn Columbia CL 629	SILK STOCKINGS Original Cast Victor LOC 1016 EOC 1016

all it took was talent!

Here's the girl who swept the MOA-RCA Victor "Miss Juke Box 1955" Contest ... and here's her first smash hit recording for RCA Victor!

Sonny Graham sings:

A STAIRWAY TO THE MOON

I DON'T SEE ME IN YOUR EYES ANYMORE

20/47-6126

A "New Orthophonic" High Fidelity Recording

RCA VICTOR

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST												SOUTH												MIDWEST												FAR WEST												TOTAL POINTS
						Murray Kaufman—WMCA—New York	Milt Grant—WOL—Washington	Lou Dennis—WCOU—Lewiston	Tony Donald—WITH—Baltimore	Charlie Grant—WESX—Salem	John Woods—WTAG—Worcester	Donn Tibbetts—WMUR—Manchester	Alan Owen—WMID—Atlantic City	Lou German—WHEC—Rochester	Carleton Hence—WHEN—Syracuse	Dean Slack—WJOY—Burlington	Chuck Thompson—WALA—Mobile	Frank Tucker—WCOV—Montgomery	Bill Burns—WQAM—Miami	Bob Clayton—WPIN—St. Petersburg	Bob Watson—WQXI—Atlanta	Paul Cowley—WKLO—Louisville	Harry Nigocia—WJBW—New Orleans	Bill Dawson—WAKE—Greenville	Jim Lowe—WEB—Dallas	Roger Clark—WNOE—Norfolk	Carl Stutz—WEVA—Richmond	Hal Fredericks—WAAF—Chicago	Don Bell—KRNT—Des Moines	Bob Maxwell—WWJ—Detroit	Johnny Morris—KSTP—St. Paul-Mpls.	Chuck Norman—WIL—St. Louis	Sandy Jackson—KUWH—Omaha	Will Lenay—WSAI—Cincinnati	Maurice Jackson—WVKO—Columbus	Rudy Ertls—WTOL—Toledo	Chuck Phillips—WEMP—Milwaukee	Dick Gilbert—KTYL—Phoenix	Chuck Blower—KTKT—Tucson	Al Radke—KFRE—Fresno	Dick Whittinghill—KMPC—Los Angeles	Frank Darien—KSJO—San Jose	Bob Martin—KMYR—Denver	Wayne Cody—KALL—Salt Lake City	Bruce Vanderhoof—KING—Seattle	
1	6	11	Perez Prado	Victor	*Cherry Pink Mambo	..	..	..	..	..	2	2	2	2	5	..	..	..	10	3	6	..	..	..	5	2	7	2	2	..	5	2	4	2	6	5	4	..	..	2	2	4	..	1	..	177
2	1	11	Bill Hayes	Cadence	†Davy Crockett	5	1	..	3	7	3	1	3	4	..	1	2	..	2	..	..	9	3	..	4	..	2	1	..	..	2	5	..	..	..	9	4	..	1	..	..	8	..	4	169
3	2	8	Georgia Gibbs	Mercury	†Dance With Me, Henry	..	5	4	..	2	6	..	1	3	6	5	1	..	..	..	..	..	5	..	10	1	..	..	4	..	7	3	3	1	3	7	..	..	..	5	4	6	..	2	5	165
4	3	14	Joni James	MGM	*How Important Can It Be	..	9	..	1	8	..	6	..	..	10	9	10	5	..	8	..	..	8	..	..	..	..	..	7	..	..	..	..	..	..	3	..	..	4	..	3	..	..	..	163
5	4	6	Al Hibbler	Decca	*Unchained Melody	..	2	..	..	1	..	4	..	1	..	2	..	..	..	..	1	..	6	..	9	8	5	..	3	1	..	..	..	5	1	1	..	..	..	6	3	1	..	..	1	148
6	4	7	Johnny Desmond	Coral	*Hearts and Flowers	..	6	1	7	..	..	..	5	..	4	6	..	6	..	5	4	2	1	3	..	10	4	..	..	2	..	..	10	..	..	..	2	..	3	3	6	5	..	..	8	139
7	8	8	Les Baxter	Capitol	*Unchained Melody	..	..	..	5	..	1	..	..	1	3	..	..	..	..	2	..	..	..	2	..	8	..	3	..	..	..	9	..	..	2	10	1	1	..	..	..	..	1	..	..	105
8	12	4	Sarah Vaughan	Mercury	*Whatever Lola Wants	6	4	7	4	..	5	..	..	..	..	..	..	..	4	..	2	4	..	7	..	..	..	..	..	..	4	8	..	..	8	3	..	..	..	..	1	10	4	..	6	100
9	9	4	Caterina Valente	Decca	†Breeze and I	..	..	5	..	..	..	8	8	7	2	..	..	..	..	..	..	1	..	..	6	..	..	..	..	6	3	..	..	..	7	4	..	2	2	..	..	..	9	..	2	93
10	7	11	Nat (King) Cole	Capitol	*Darling, Je Vous Aime	..	3	..	9	..	7	9	..	..	..	4	..	..	..	10	7	..	..	1	8	..	3	..	..	..	..	..	5	10	5	..	..	..	..	7	9	..	9	..	70
11	42	3	Roy Hamilton	Epic	*Unchained Melody	9	..	..	..	..	..	..	..	..	..	..	..	2	1	..	..	..	..	..	..	..	..	..	..	..	1	7	2	..	..	..	..	..	..	3	..	..	..	..	52
12	23	4	Art Mooney	MGM	*Honey Babe	..	..	..	..	5	..	..	4	5	9	..	..	..	9	..	..	..	..	..	..	..	9	4	..	5	..	..	..	3	..	..	..	..	..	..	..	..	..	7	50
13	26	5	Alan Dale	Coral	*Cherry Pink Mambo	3	..	..	2	..	..	..	..	..	..	..	8	4	..	..	..	..	..	5	..	2	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	47
14	26	8	Fess Parker	Columbia	†Davy Crockett	..	..	..	..	..	..	..	..	1	..	..	1	..	1	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	39
15	..	1	Frank Sinatra	Capitol	*Learnin' the Blues	1	..	..	10	..	..	..	7	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	4	..	..	..	2	..	..	38
16	20	3	Dinah Shore	Victor	*Whatever Lola Wants	6	..	..	..	..	..	..	6	6	..	..	..	..	4	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	37
17	35	6	Tennessee Ernie Ford	Capitol	†Davy Crockett	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	1	..	..	..	1	..	..	..	..	..	..	..	..	..	5	..	33
18	14	5	Pat Boone	Dot	†Two Hearts, Two Kisses	..	7	..	..	6	..	..	..	..	..	..	..	..	5	..	..	..	..	..	2	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	31
19	13	19	McGuire Sisters	Coral	†Sincerely	..	..	..	..	..	..	7	..	..	..	3	..	..	..	9	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	8	..	..	..	28
20	10	9	McGuire Sisters	Coral	†It May Sound Silly	..	..	9	..	3	..	..	..	9	7	..	..	..	..	..	10	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	27
21	20	10	Jaye P. Morgan	Victor	*Danger! Heartbr'k Ahead	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	6	6	..	..	..	..	..	..	..	..	..	..	7	..	24
22	25	5	Frankie Laine	Columbia	*Strange Lady in Town	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	2	..	..	7	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	23
23	35	4	Somethin' Smith	Epic	*It's a Sin to Tell a Lie	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	1	..	4	..	..	..	..	..	..	..	..	..	..	..	21
24	11	15	Johnny Maddox	Dot	*Crazy Otto Medley	..	..	..	..	..	..	3	..	10	8	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	18
25	19	17	Georgia Gibbs	Mercury	†Tweedle Dee	..	..	..	..	..	..	5	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	17
26A	39	3	Bill Hayes	Cadence	*Berry Tree	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	10	..	..	..	2	..	..	..	10	..	..	..	..	..	16
26B	20	4	Perry Como	Victor	†Nobody	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	1	..	..	..	..	..	..	16
28	..	1	Four Aces	Decca	*Heart	..	..	6	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	15
29	39	2	Joni James	MGM	*Is This End of the Line	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	3	..	..	..	..	..	13
30	..	8	Sarah Vaughan	Mercury	*How Important Can It Be	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	4	..	12
31A	16	3	Don Cornell	Cornell	†Most of All	..	8	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	11
31B	.	5	Joe Barrett	Decca	*I'm Sincere	..	..	..	8	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
31C	44	3	Chordettes	Cadence	*Lonely Lips	..	..	..	..	..	10	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	11
31D	..	11	Ralph Marterie	Mercury	*Blue Mirage	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	9	11
31E	15	3	Crew-Cuts	Mercury	†Don't Be Angry	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
31F	..	1	Ralph Flanagan	Victor	*I Belong to You	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
37A	31	6	DeJohn Sisters	Epic	†A Present for Bob	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	8	..	..	..	8	..	..	..	..	..	..	..	..	..	10
37B	..	5	Richard Maltby	Label X	*Bein the Beguine March	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	10
37C	16	19	Billy Vaughn	Dot	*Melody of Love	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
40	..	2	Eddie Fisher	Victor	*Take My Love	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	9
41A	42	16	Four Aces	Decca	*Melody of Love	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	10	..	8
41B	..	1	Dinah Shore	Victor	†Church Twice on Sunday	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	6	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
43	..	2	Rosemary Clooney	Columbia	*Where Will Dimple Be	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
44	33	10	Teresa Brewer	Coral	†Pledging My Love	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	6
45	33	2	Sunnysiders	Kapp	*Hey Mr. Banjo	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	4

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Inside Stuff—Music

A new battle between swing and modern jazz appears to be brewing. In a piece in the current issue of Look mag titled, "The Dorseys Bring Back the Swing Era," maestro Tommy Dorsey raps the bopsters, saying: "They're musical communists. They're neither fish nor fowl. You can't dance to them and they're certainly not worth listening to. They're frustrated and so repetitious—the same thing over and over again."

Buddy Rich (the Dorsey orch's drummer until a few weeks ago when he ankled to form his own combo) also got into the act with: "They're subversive. That type of music has done more to hurt the business than any other factor. Those guys act like they're doing you a big favor to play for you. (Dave) Brubeck? It's pretty funny. You ever see that funny bored, puzzled look on the faces of the people listening to Brubeck? They're puzzled because they don't know what they're listening for. Well, since that magazine (Time) put Brubeck on the cover, they know what they're listening for. That magazine told them. It did 'em a big favor."

Record companies don't seem to be embarrassed to cash in on a rival's success. If a disker breaks through on one label, the other companies start digging into their vaults or prowling for old masters to compete with the same artist. Latest example of the "let's cash-in" vogue is Columbia's release of Al Hibbler with the Duke Ellington orch singing, "Don't Get Around Much Anymore" and "Do Nothing 'Till You Hear From Me." Sides were cut in 1947 but it was only a few months ago that Hibbler broke into the hit brackets as a single with his Decca slice of "Unchained Melody." In a note to the deejays, Col states: "We agree. Al Hibbler is one of the very best singers around." Other recent releases which put disk artists in the position of competing with themselves on two labels are Decca slices featuring Jaye P. Morgan and Liberace. Miss Morgan became a recent click via RCA Victor and Liberace has been a longtime steady seller for Columbia.

Electrovox Corp., needle manufacturer which was named along with Columbia Records in a $1,000,000 damage suit filed last week by Recoton Corp., is flatly denying the charges made by Recoton. Referring to the Recoton claim that Electrovox conspired with Columbia and Dorosin Products to put Recoton out of business, Robert Walcutt, Electrovox prez stated: "Not only is this charge completely false, but it is by its very nature a libelous attack against our firm, which is the originator of the modern jewel-tipped phonograph needle. We have not been served with papers, nor otherwise notified in any way regarding these charges, other than reading it in the papers. I can only assume that this attack on us stems from a desire on the part of Recoton to publicize its name at our expense."

Pic exposure being given Bill Haley's Decca slice of "Rock Around the Clock" is bringing new sales life to the platter. Disk was released a year ago and chalked up a 200,000 sales mark. A few months ago, the recording showed up again in a prominent spot in Metro's "Blackboard Jungle" and the sales began to climb. Disk has now passed the 400,000 mark.

Caesar Latest TV Comic To Catch Cleffing Bug

Sid Caesar is the latest tele comic to catch the cleffing bug. Two of Caesar's songs, "Was That You?" and "I Wrote You a Song For Your Birthday," have been set for a disking by RCA Victor. Tony Alamo, who recently was taken under Caesar's wing, will cut the tunes. Caesar, who became an ASCAP cleffer last week, collabbed with Sammy Gallop on "Was That You?" but worked solo on "Birthday." Both songs will be placed in his new Flo Music publishing operation.

Other comics in the tunesmithing act are Milton Berle and Jackie Gleason. Latter has whipped out several lush instrumentals which he's showcased on his show, while Berle, a longtime cleffer, recently kicked off a new effort, "Not Yet," on his tele stanza. Caesar plans to slot his tunes on his tele show, but no date has yet been set. He's waiting for Victor to get the platters out on the market first. The first Alamo session is set for this week.

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Court Tosses Out 10G Suit Vs. Shaw Artists

A $10,000 damage suit filed by J. Chris Grier, Cleveland promoter, against Shaw Artists Corp., N. Y., was dismissed recently in N. Y. Federal Court by Judge William Bondy. Court ruled that the plaintiff had failed to prove that the parties involved had arrived at a contract.

Grier charged that the Shaw office had breached an October, 1950, agreement whereby Shaw was to have booked a George Shearing-Billy Eckstine concert in Cleveland. Date wasn't played.

Hampton to Apollo

Lionel Hampton orch has been signed for a 10-day deal at the Apollo Theatre, N. Y., starting May 24. Usual run at this house is for one week.

Joe Glaser's Associated Booking Corp. set the stand.

SHIRLEY JOINS LIBERTY

Hollywood, May 3.

Bill Shirley, radio-tv and nitery singer whose voice has been dubbed into numerous Hollywood films, has waxed two sides for Liberty Records and signed a long-term recording pact with the company.

DECCA RECORDS
America's Fastest Selling Records!

The McCoy Ain't

You can't even be sure of your own name in the disk biz. Alan Martin, new Dot Records pactee, was forced to adopt that tag because another disker is using his mccoy monicker, Al Martino.

The Al Martino who got to the wax market first via the indie BBS label now is recording for Capitol. His real name is Alfredo Cini.

Band Biz Perks With New Crews In New England

Boston, May 3.

The outdoor band season is off to an early start in the New England territory and outlook is for boffo biz as it emerges from its Winter hibernation. Fun spots along the beachways from Maine to Connecticut have put their ballrooms in tip top shape and are shopping for names. Dance biz is reported really climbing in the six-state region with a new crop of youngsters getting band conscious.

Hampton Beach Casino pulled in its first name of the season with Betty Clooney doing a stop-off before opening at Blinstrub's last week. Ted Herbert's band is at the Casino.

Revere's Beachview - Crescent, one of the traditional Yankeeland ballrooms, has had tripled attendance with Saturday oldtime dancing. Paul Adams has been packing them in here. Names will be in for the summer with Stan Kenton first, skedded for mid-June. This spot is still remembered for its Goodman-Lombardo-Dorsey days.

Totem Pole Ballroom, with year-round dance bands, is in a class by itself. He hasn't had a losing week in 16 years, says T. Leroy Gill, operator. Name chirps with a house band is policy here. Johnny Maddox (23) and Freddy Guerra, house band, packed them in.

At the King Phillip, Wrentham, Jesse Smith, featuring one of the biggest combos around, is going big. Lowell's Blue Moon has the Four Lads opening tomorrow Wednesday (27). Lowell's Commodore is doing fine with Bob Bachelder. Les Elgart has a date May 11.

Jay White jams them in at Nuttings on The Charles with Saturday night dances. In the Hub, Frank Rogers returns to the Bradford for Saturday night dancing, and oldtime dancing is big at Wally's Twin Crystal Ballroom with Wally's band.

Canadian Tooters Put Squeeze on Accordion Crew Over Standbys

Toronto, May 3.

Refusing to hire a 12-man standby, Eric Mundinger, conductor of a 104-piece accordion orchestra, defied Walter Murdoch, head of the Canadian musicians union, and gave a performance in the 2,600-seater Massey Hall, local concert citadel, recently without standby sidesmen.

Mundinger is now no longer a union member and will be summoned to appear before the union's local executive board, said Murdoch. Mundinger will also be charged with infringement of union rules in his making of alleged bootlegged records by his accordion orch, and played by at least one Toronto radio station, with no royalties paid by Mundinger into the union's welfare fund.

Mundinger claims that Murdoch phoned him the noon before the performance to insist on a standby orch of 11 men at $12 each and $24 for a leader. Mundinger says that Murdoch threatened otherwise to blacklist Massey Hall, playplace of The Toronto Symphony and visiting bands and concert stars. Murdoch denies this.

Ross Creelman, manager of Massey Hall, said that, though he always co-operates with the union, he had been given no advance notice of the need of hiring a standby orch. Mundinger claimed this was his fifth engagement at Massey Hall, that he had never been informed before to hire standbys.

Philips Gains No. 2 Spot in French Disk Setup; Pops Aid Classics Sale

Paris, May 3.

Philips Records are now the second most important, in income and output, among the disk companies here. In 1950 the Philips Electric Co. of Holland decided to go into the record biz and took over the Gallic Polydor Records. Polydor already had 12% of the field and it has since gone up to 25%, with big inroads into the variety field plus a fine backlog of classical platters. Philips has used the vice-versa method here in utilizing their pop catalogs to sell classics, whereas it has usually been the fine classical aspects which have been the backlog of most companies.

Present disk setup seems to have Pathe-Marconi as topper with about 60% of the market, Philips with 25%, Decca with about 10% and the rest split between the smaller labels such as Vogue, Ducretet-Thomson, Chants Du Monde (which has the Russo monopoly), Odeon (with main appeal Yves Montand and the street "musette" music), and special jazz and classical brands.

Philips' variety director, Jacques Canetta, has brought out a batch of the newer stars and now has a fine disk stable in Mouloduji, Juliette Greco, Freres Jacques, Philipe Clay, Goerges Brassens and Mario Moreno. Topper on 33 sales is Brassens and Moreno on 78. Classic and pop share 50-50 in the output. Columbia, as of January, '53, has all its numbers in Europe, Africa, Asia and Oceania (except Japan) on Philips label, while it is vice-versa with Philips disks in the U.S.

Pathe still has the Columbia label prior to '53 and can still use the label on those records. In 1956 it reverts to Philips. Philips actually has a similar prior claim to Capitol, now with Pathe-Marconi, but is not using it. Among the Columbia names making a dent here are Doris Day, Rosemary Clooney and Jo Stafford.

BMI Check List OF New RECORD RATINGS BY THE TRADE PRESS

	Billboard	Cash Box	Variety
AIN'T IT A SHAME (Commodore)			
FATS DOMINO (Imperial)	R&B Best Buy	Award o' the Week	
BESAME MUCHO (Peer International)			
EYDIE GORME-STEVE LAWRENCE (Coral)	76 (Good)		Very Good
JUAN GARCIA ESQUIVEL (Victor)		B (Very Good)	
BO DIDDLEY (Arc)			
BO DIDDLEY (Checker)	R&B Best Buy	Award o' the Week	
JOE REISMAN ORCH. (Victor)	79 (Good)	Best Bet	
JEAN DINNING (Essex)	77 (Good)	B (Very Good)	
CLOSE YOUR EYES (Rush)			
EYDIE GORME-STEVE LAWRENCE (Coral)	79 (Good)		Best Bet
THE FIVE KEYS (Capitol)	R&B Best Buy	Award o' the Week	
GENUINE LOVE (Roosevelt)			
LES PAUL & MARY FORD (Capitol)	Spotlight	Disk of the Week	Very Good
I HAD A HEART WHEN I CAME IN (Stratton)			
BETTY MADIGAN (MGM)	75 (Good)	Sleeper of the Week	
BETTY ANN GROVE (Major)		C+ (Good)	
LOVE AMONG THE YOUNG (Meridian)			
ROSEMARY CLOONEY (Columbia)			Best Bet
THE MESSAGE (Raleigh)			
LINCOLN CHASE (Columbia)	73 (Good)	Best Bet	
THE MONSTER (Hudson-Dart)			
THE COMMANDERS (Decca)	71 (Good)	B+ (Excellent)	
MY SYMPHONY (Winneton)			
VIC DAMONE (Mercury)	76 (Good)	Best	Good
NO LETTER TODAY (Peer International)			
LES PAUL & MARY FORD (Capitol)	Spotlight	Disk of the Week	Best
NOT YET (Mellin)			
SUSAN HUNTER (Decca)			Best
OLD LONESOME TIMES (Driftwood)			
CARL SMITH (Columbia)	C&W Best Buy	C&W Spotlight	
ONLY YOU (Lowell)			
BILLY ECKSTINE (MGM)	76 (Good)	Sleeper of the Week	Very Good
THE RHYTHMETTES (Victor)	68 Satisfactory)	Best Bet	Very Good
THE SPHINX WON'T TELL (Greta)			
THE FOUR ESQUIRES (Cadence)	76 (Good)	B+ (Excellent)	Good
THERE SHE GOES (4 Star)			
CARL SMITH (Columbia)	C&W Best Buy	Bullseye	

BROADCAST MUSIC, INC. 589 FIFTH AVENUE NEW YORK 17 N.Y.

On The Upbeat

New York

Herb Abramson back at his Atlantic Records prexy desk after two years with the U.S. Air Force . . .**Marion Colby** waxing an album for Bell Records this week. . . Songstress **Fernanda Montel** opens at the Hotel St. Regis Maisonette tomorrow (Thurs.) . . .**Stan Pat** named artists & repertoire chief for Grand Records, new indie label headquartering in Philly. . .**Dorothy Collins** went to Ebbets Field last week to plug her latest Audivacs platter, "That's All I Need." Thrush presented Dodgers manager Walt Alston a record blowup with this inscription: "A Brooklyn Dodgers World's Championship in 1955. 'That's All I Need' ". . .Pianist **Dorothy Jackson** currently at the Belmont Plaza's Glass Hat. . . **La Playa Sextet** and **Irv Carroll's** band set for the summer season at the Raleigh Hotel, So. Fallsburg, N. Y. . . .**Mahalia Jackson** set for a fifth Carnegie Hall appearance Sunday (8).

Crooner **Don Anthony**, recently inked to King Records, on a deejay tour promoting his preem disk, "My Thrill Is Loving You". . .MGM Records is getting in on the Crazy Otto kick. Label has prepped an album tagged "Crazy Otto Cafe'" featuring keyboarders **Mike Di Napoli, Dick Hyman** and **Jack Fina** . . .**Mindy Carson** held over for an additional two weeks at the Sahara, Las Vegas. . .**Joan Regan,** London Records warbler currently in the U.S. promoting "Prize of Gold," will make a film in England later this year with **Frankie Laine** for Columbia. . .**The Chordettes** set for an appearance at the annual Mrs. America contest in Daytona Beach, May 13-14. . .Disk promoter **Buddy Basch** on a trek through the midwest. . .**Earl Bostic's** r&b combo hitting the campus circuit on the Coast with dates at the U. of California, U. of Seattle, U. of Oregon and Washington State U.

David Ewen has a piece on George Gershwin in the May issue of Harper's mag. . .**Max Kaminsky, Peewee Russell, Dick Cary, Ray Diehl** and **Johnny Vine** will be the tootlers for the "Jazz at Westnor" series at the Westnor Restaurant, Westport, Conn., May 10. . .**Winged Victory Chorus** pencilled in at Amato's Supper Club, Portland for 10 days beginning June 22.

Chicago

Chuck Cabot plays the Peabody Hotel, Memphis, Monday (9) to May 21. . .**Skinnay Ennis** currently at the Los Angeles Statler. . . **Charlie Fisk** rounding out his first anniversary at the Palmer House, Chi. . .**Frankie Masters** currently wowking on his umpteenth ice show at the Conrad Hilton's Boulevard Room, Chi. . .**Eddie Howard** closing at the Hollywood Palladium Monday (9). . .**Dick Jurgen** set for Elitch Gardens, Denver, May 25 to June 13. . .**Bob Scobey's** Frisco Band, with **Clancy Hayes** featured, heading for Basin Street, New York, at the end of their current Blue Note, Chi, engagement . . .**George Shearing** quintet to follow Scobey at the Blue Note in his 15th stint there, May 18-May 29.

Pittsburgh

Ralph Sharon Trio and **Susan Sharon** opened a limited engagement Monday (2) at Midway Lounge . . .**Dan Mastri** and his **Deuces Wild** into the Crawford Grill for two weeks . . . **Tommy Carlyn,** bandleader, has sold his nitery, the Bali-Kea, to **Gene Pollard.** Carlyn is reported to have dropped a chunk on the operation over the last couple of years . . . **Joey Sims** band picked to play for Geneva Assn's annual charity ball . . . **Herman Middleman** orch had option picked up again at White Elephant . . . **Topnotchers** return to New Nixon on Monday (9) for another fortnight. A quick repeat for this group.

Hollywood

Tunesmith **Jack Stern** joins the **Johnny Grant** unit leaving May 13 on a Far Eastern Service trek. . . Pianist **Harry Field** opened an indefinite stand at Villa Frascati Friday (29), with **Eddie Bradford** shifting to Rotisserie Frascati. . . **Tony Romano** sliced two tunes he helped clef, "I Turned It Down" and "Robbers Roost," for Starlite Records, with **Fred Comstock** backstopping. Songs are used in the Goldstein-Jack pic, "Robber's Roost," for UA release. . .Songstress **Roberta Linn** waxed "So Soon" and "Fe-Fi-Fiddley-I-O" for Ekko Records, backed by the Mello-Men and **Jack Marshall's** orch.

Fred Astaire has sliced two sides that he chirps in the 20th-Fox pic, "Daddy Long Legs," for **Norman Granz's** Clef Records. Both tunes, "Something's Got To Give" and "Sluefoot," were cleffed by **Johnny Mercer.** Granz has since sold the masters to RCA Victor for distribution.

. **The Beachcombers (Don MacLeod, Bill** and **Natalie Shepherd, (Jerry Graff)** open a 10-week stand at Honolulu's South Seas. . .**Jack Teagarden** opened a six-week stint last Thursday (29) at Frisco's Hangover. . .**Dinah Washington** cut four sides for Mercury on Friday (29). . .**Manie Sacks** has inked chirp **Ann Weldon** to an RCA Victor recording pact. . .Songstress **Eve Marley** has recorded the theme "Desert Sands" for the pic of the same name. . .**Bobby Troup & Trio** headline a charity ball being given jointly by frats of UCLA and USC on May 7 at Riviera Country Club.

Billy NALLE at the Piano • Organ • Celeste

"PARADE DAY"
"TELEVISION MARCH"
Published by Remson Music, Inc. (ASCAP)

• Radio Registry •

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"Don't Keep it A Secret"

(signed)
DOUBLE AA RECORDS
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VARIETY 10 Best Sellers on Coin-Machines

1.	DANCE WITH ME, HENRY (5)	Georgia Gibbs ..... Mercury
2.	UNCHAINED MELODY (3)	Al Hibbler ..... Decca Les Baxter ..... Capitol Roy Hamilton ..... Epic
3.	CHERRY PINK AND APPLE BLOSSOM WHITE (6)	Perez Prado ..... Victor
4.	BALLAD OF DAVY CROCKETT (9)	Bill Hayes ..... Cadence Tennessee Ernie Ford .. Capitol Fess Parker ..... Columbia
5.	HOW IMPORTANT CAN IT BE (10)	Joni James ..... MGM Sarah Vaughan ..... Mercury
6.	MELODY OF LOVE (17)	Billy Vaughn ..... Dot David Carroll ..... Mercury Four Aces ..... Decca Ink Spots ..... King
7.	CRAZY OTTO MEDLEY (13)	Johnny Maddox ..... Dot Crazy Otto ..... Decca
8.	SINCERELY (17)	McGuire Sisters ..... Coral
9.	PLAY ME HEARTS AND FLOWERS (3)	Johnny Desmond ..... Coral
10.	WHATEVER LOLA WANTS (1)	Sarah Vaughan ..... Mercury Dinah Shore ..... Victor

Second Group

IT'S A SIN TO TELL A LIE	Somethin' Smith ..... Epic
I BELONG TO YOU	Ralph Flanagan ..... Victor
DARLING, JE VOUS AIME BEAUCOUP	Nat (King) Cole ..... Capitol
DANGER! HEARTBREAK AHEAD	Jaye P. Morgan ..... Victor
TWEEDLE DEE	Georgia Gibbs ..... Mercury Lancers ..... Coral Lavern Baker ..... Atlantic
IT MAY SOUND SILLY	McGuire Sisters ..... Coral
A BLOSSOM FELL	Nat (King) Cole ..... Capitol
TWO HEARTS, TWO KISSES	Pat Boone ..... Dot Frank Sinatra ..... Capitol Doris Day ..... Columbia
PLEDGING MY LOVE	Johnny Ace ..... Duke
THAT'S ALL I WANT FROM YOU	Teresa Brewer ..... Coral Jaye P. Morgan ..... Victor

(Figures in parentheses indicate number of weeks song has been in the Top 10)

Band Review

BOB COLLUM ORCH (6)
Castle Harbour Hotel, Bermuda.

Bob Collum, who finished an eight-month stint last December at the Stork Club, N.Y., with a five-man crew, has been playing here on a four-month pact, with two months' option, which will carry him into September, when he'll be back at the Stork.

This is a new crew which Collum assembled for the Bermuda date. All are N.Y. Local 802 men, comprising Collum on sax (and doubling on vocals); Tom Kelleher, piano; Bert Wheeler, bass; Phil Marack, trumpet; Ernie Kricket Jr., drums, and Don Anderson, accordion. Wheeler has played at the Stork, while Kelleher has worked with Jack Teagarden, Charlie Spivak and others. Collum's current Castle Harbour booking was set up by Al Donohue.

Collum, who got away from the jazz clarinet (his real instrument) to do society work, plays it straight. Music is strictly commercial, with the old society beat and flavor. Playing nightly (except Sunday) for dancing in the Rendezvous Room here—also backing the Calypso shows put on Mondays and Saturdays—Collum favors Latino rhythms, but can dish up a smooth foxtrot or dreamy waltz set as well. Crew uses no special arrangements, with Collum on sax and Marack on trumpet doing most of the solos, keyboarder Kelleher assisting, and the others carrying the accompaniment. Collum also gives out on the vocals with a clear, heady baritone.

Band is on the air three nights a week for a half-hour at 10:30 over ZBM, right from the dancefloor. It's popular with localites as well as tourists, and was picked as No. 1 band on the island in a recent newspaper poll. Wally Cross & Calypso Serenaders (4) alternate with Collum's crew for the dancing. *Bron.*

DIAZ NAMED CARLTON AIDE FOR RCA POPS

Herman Diaz, who has been heading up the artists & repertoire department of RCA Victor's international division for the past few years, has been upped to the diskery's pop operation as assistant to a&r chief Joe Carlton. Switch of Diaz was cued by the click of Victor's international disk output, particularly in the Latin field where the company cleaned up via the mambo aficianados. Big feather in Diaz's cap is the fact that Perez Prado's slice of "Cherry Pink" is currently Victor's No. 1 seller and will probably turn into one of the year's top instrumental platters.

Johnny Comacho will move over from Seeco Records early next month to step into Diaz' spot in the Victor international division. Comacho was formerly with Decca Records and with the E. B. Marks Music firm which has an important Latin catalog. Frank Amaru will continue to head up the sales department for the international division.

In the pop operation Carlton's staff will now comprise Diaz with Hugo Winterhalter and Joe Reisman as staff musical directors, Henri Rene heads up Victor's Coast a&r spot, working under Carlton.

Durante Music Buys Up Entire KM&O Catalog

Hollywood, May 3.

The Jimmy Durante Music Co. has purchased the entire catalog of standard tunes from the estate of Keller, Mack & Orth, publishers. Durante is planning to reissue the following tunes which comprised the catalog:

"Meet Me on the Boardwalk Dearie," "I'd Rather Be A Minstrel Than a Multi-Millionnaire," "Don't Be Angry, Dear," "We Won't Go Home Until Morning, Till Broad Daylight," "The Phone Bell Rang," "I'm Going Away," "Stick and Stones Will Break My Bones, but Names Will Never Hurt Me," "Ireland's Flag of Green," "My Geraldine," "There's No Friendship Like Mother's," "I'm Happy All The Time," "Leaving," "Down Where the Sea Breezes Blow," "Oh O'Hara" and "The Texas Rag."

Herth Trio to Sheraton, N. Y.

Milt Herth Trio began its fourth engagement at Mermaid Room, Park-Sheraton Hotel, N. Y., Mon. (2).

Herth recently returned to Gotham after a season in Miami Beach.

Victor Pacts Bosler On Pop Album Promotion

In line with RCA Victor's buildup of its pop and jazz album division, Carl Bosler has been added to the department's promotion staff. He'll work under Ben Rosner, who recently got the department under way.

Bosler previously was chief music editor for the Voice of America.

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CLUB TIA JUANA, BALTIMORE, May 10
May 16—TOWN TAVERN, TORONTO
PHILA. ENQUIRER MUSIC FESTIVAL, June 10-11
June 16—BASIN STREET, NEW YORK
NEWPORT JAZZ FESTIVAL, July 15
Martha Glaser, Pers. Mgr.
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H&R in Infringe Suit Vs. Apollo

Charging Apollo Records with recording 18 of its copyrights without license or payment of royalties, Hill & Range filed an infringement suit in N. Y. Federal Court last week. Bess Berman, Apollo prexy, and Bess Music also were named as defendants.

The suit asks for an injunction enjoining the defendants from infringing 18 of plaintiff's songs (all religious tunes) by manufacturing and recording. H&R also asks that the defendants pay triple damages sustained and deliver up all alleged infringing material with an accounting of profits. H&R claimed that the defendants have recorded and distributed the songs since 1951 without having served notice of use or payment of royalties. Most of the songs in question were penned by Thomas A. Dorsey, religioso cleffer.

RCA Woos Teenagers By Pitching 'Platter Party'

RCA Victor is going after the teenage trade with a special combination package of disk album, record player and a booklet on how to throw a "platter party." The album consists of 10 new extended play disks featuring top Victor stablers. The booklet was penned by Alice Thompson, publisher of Seventeen mag. The phono offered in the "platter party" promotion is Victor's 45 rpm "Victrola" portable. The package will be peddled at close to $40.

Artist lineup in the set of EPs includes the Ames Bros., Perry Como, Harry Belafonte, Eddie Fisher, Sunny Gale, Phil Harris, Tony Martin, Vaughn Monroe, Dinah Shore and June Valli. Orchs represented are Frankie Carle, Xavier Cugat, Ralph Flanagan, Spike Jones, Freddy Martin, Buddy Morrow, Henri Rene, Sauter-Finegan and Hugo Winterhalter.

Crooner Carey Switches From Victor to Coral

Bob Thelle, Coral Records artists & repertoire chief, has added a crooner, Bill Carey, and a tootler, Al Sears, to the label. Carey, whose first Coral sides will be released in several weeks, previously waxed for RCA Victor.

From The M-G-M CinemaScope Picture
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VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	GEORGIA GIBBS (Mercury)	Dance With Me, Henry / Tweedle Dee
2	2	PEREZ PRADO (Victor)	Cherry Pink Mambo
3	3	BILL HAYES (Cadence)	Ballad Of Davy Crockett / Berry Tree
4	5	LES BAXTER (Capitol)	Unchained Melody / Blue Mirage
5	4	JOHNNY MADDOX (Dot)	Crazy Otto Medley
6	9	AL HIBBLER (Decca)	Unchained Melody
7	10	NAT (KING) COLE	A Blossom Fell / Darling, Je Vous Aime / Sand And The Sea
8	7	McGUIRE SISTERS (Coral)	Sincerely / It May Sound Silly / No More
9	8	JONI JAMES (MGM)	How Important Can It Be / Is This The End Of The Line
10	6	TENNESSEE ERNIE FORD (Capitol)	Ballad Of Davy Crockett

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	†BALLAD OF DAVY CROCKETT	Wonderland
2	2	*UNCHAINED MELODY	Frank
3	3	*CHERRY PINK AND APPLE BLOSSOM WHITE	Chappell
4	4	†DANCE WITH ME, HENRY	Modern
5	5	*MELODY OF LOVE	Shapiro-Bernstein
6	7	†TWEEDLE DEE	Progressive
7	8	*CRAZY OTTO MEDLEY	(ASCAP Medley)
8	6	*HOW IMPORTANT CAN IT BE	Aspen
9	9	†SINCERELY	Arc-Regent
10	..	*WHATEVER LOLA WANTS	Frank

AFM Orders Singer To Pay 1G to Arranger

Hollywood, May 3.

Rush Adams, under pact to MGM Records, has been ordered by the Musicians' Local 47 to pay arranger Buddy Bregman $1,080 in salary claims. Ruling came following Bregman's filed complaint with the union, which stated that he was not paid in full for orchestrations he had penned for the singer. The arrangements for Adams' were not for disking, but for a nitery act warbler recently worked up.

Local 47 trial board ruled that Adams must pay or otherwise face a union boycott, meaning no American Federation of Musicians' member would work for or in back of him in any engagement or recording session. Adams paid Bregman $100 as an initial installment, with the remainder of his debt to be paid off at the rate of $7 weekly.

'Hit Parade' Lineup

(On April 30 NBC-TV Show)

1. Davy Crockett...Wonderland
2. Cherry Pink .....Chappell
3. Melody of Love..Shapiro-B
4. Tweedle Dee ..Progressive
5. Unchained Melody...Frank
6. How Important .....Aspen
7. Dance With Me....Modern

THE HIT OF THE WEEK
GENE SHELDON
and the
ENCORES
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b/w HALLELUJAH
MGM 11982 K11982
M-G-M Records

Sluff Anti-Piracy Bill in N. Y. Again

The N. Y. State anti-piracy bill has been thrown into the hopper again. Record industryites were banking on the new administration in Albany to get the bill through this year, but were thrown for a loss when Gov. W. Averell Harriman decided not to sign any old bills that had been previously vetoed by his predecessor Gov. Thomas E. Dewey. The bill was nixed twice before by Dewey.

Bill would have made disk piracy a misdemeanor and subject to trial in criminal courts. Action against diskleggers is now brought only in civil courts. Industryites figure that Harriman didn't have enough time to study the bill and pushed it aside for closer perusal next year.

The RIAA (Record Industry Assn. of America) will once again gear its forces to push the bill through in the next session. Org plans to see to it that the Governor gets a complete briefing on all the aspects of the bill. Getting the anti-piracy bill passed has been one of the RIAA's main objectives for the past several years.

S&S Subsids Ride 'Davy' Bandwagon in Big Way; Press 60,000 Disks a Day

Simon & Schuster's disk subsids, Little Golden Records and Premium Records, are riding the "Davy Crockett" bandwagon in a big way. Labels are pressing close to 60,000 disks a day to meet the demand, which already has pushed the Golden version of "Crockett" over the 2,175,000 mark and the Premium slice close to the 620,000 bracket. Golden, which is distributed through drugstores, chains and supermarkets, is peddled at 25c. The Premium disk is priced at 25c plus a boxtop from a Peter Pan or Derby Foods product.

Labels are currently prepping two new "Crockett" tie-in songs. They are "Be Sure You're Right," penned by Fess Parker and Buddy Ebsen, who appear in the "Disneyland" series and "Bang Goes Old Betsy," written by George Burns and Gil George. Latter, incidentally, is the nom de clef of Hazel George, a nurse on the Disney lot.

A BIG ONE!
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Ottawa Niteries Open Name Act Battle; Seen as Risky Policy

Ottawa, May 3.

Tighter spending by a comparatively small potential audience is regarded as possible reason for a minor war for supremacy apparently blossoming among the three niteries in the Ottawa district. Ammunition is name acts. Currently Joan Weber tops the Fairmount Club bill, Guy Mitchell headlines at the Chaudiere and Tony Bennett is the Gatineau Club's ace-of-the-week. Pacted or dickering are Julius LaRosa, Cab Calloway, Louis Armstrong, Ella Fitzgerald, Billy Daniels, Sarah Vaughan and others. Intermittently on the live-act scene is the nabe art-filmer, Glebe Cinema, which just completed a capacity two-day session with Ruth Draper and is eyeing Anna Russell, Agnes Moorhead, Donna Grescoe and others.

Complications include a restricted supply of potential ticket-buyers, half of them on government payrolls, and effective competition from filmers, danceries, television and such intermittent customer-grabbers as big-jackpot bingo games, established amateur legiters, longhair concerts, etc.

In previous seasons, names were booked by the clubs as booster items, using substantial but not as well known acts between. This way, costs were kept low and admissions of 75c to $1 plus the table take, allowed capable, satisfactory bills on a general basis. But with names as a regular thing, costing considerably more than lesser-known acts, plus necessary upped advertising costs, standard admissions and prices can't cover the weekly bite. Obvious answer is for managers to huddle on a return to what could be considered normal act-buying. Otherwise, the smartest showman-financier will win and the rest, together with musicians, acts, waiters, and customers will suffer.

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GUERIN-FRADAY TO B.A. FOR LIDO'S S.A. PREEM

Both Pierre-Louis Guerin and Rene Fraday, producers of the Paris Lido revues, flew to Buenos Aires for the opening of their show, "A Night at the Paris Lido," at the B. A. Opera house April 29 for a five-month run. Pre-premiere performance will be staged for President Peron.

"Night" is a collection of restaged numbers of former Lido shows and will spend a year in South and Latin America, with dates at Rio, Montevideo, Caracas, Puerto Rico and Havana. When hot-land tour is over show returns to Paris for Continental tour in Switzerland, Italy, Belgium and Holland.

After a week in B.A., Guerin and Fraday fly to Havana for 4 days and arrive in New York May 11. Guerin then returns to Paris for Cinerama's preem at the Empire, which he controls, and Fraday remains on until June 1 to book acts for the new Lido revue, rehearsal of which commence Nov. 1.

Bal Tabarin, another Guerin-Fraday project, reopens March 1 with a show titled "Vive Montmartre".

Formby Teeing Can. Tour With Montreal Niter

Montreal, May 3.

George Formby tees off a series of one-nighters here in Montreal May 9 at the Forum. His '55 show, called "International Varieties," will play Montreal, Ottawa, Toronto, Kitchener, Hamilton and London and will raise fund for Variety Village, the school for handicapped boys.

With Formby will be the Four Rameses, Gaudsmith Bros., Gloria & Jaro York, Bobby Wynters, the Vikings, the Ghezzis and Kurt Jons dancers. Orch will be under the baton of Ellis McClintock, with Monty Hall doing emcee chores.

Canadian Vaude Act On Scandinavian Tour

Glasgow, April 26.

Fran Dowie & Candy Kane, Canadian vaude act, with the Denver Bros., are pacted for a Scandinavian tour this summer. Cowboy travesty act will play the Casino in Oslo, Norway, next July, and follow with a season at Liseberg Theatre, Gotteberg, Sweden.

The Dowies, a Mr. & Mrs. act popular with U. S. troops in Germany and other Europe bases, are a current click on the Johnnie Ray bill at the Empire here. They join up with Don Cornell at the Empire, Liverpool. He's from Vancouver, Canada, she is from Ottawa.

Kitty Kallen in 3-Year Deal With Vegas Riviera

Kitty Kallen has signed a three-year deal with the Riviera Hotel, Las Vegas, first date starting June 8 for four weeks. She'll play at that spot one month every year.

Miss Kallen, prior to her Riviera preem, will play a stand at the Palladium, London, starting Monday (9), on the bill with Four Aces and Don Tannen.

MCA's Dugan In N.Y.-L.A. Trek

Johnny Dugan, head of the band-cafe department of Music Corp. of America in New York, left last week for another trip to the Coast and is expected back in about four weeks. This is Dugan's second trip in recent months and has given rise to the report that he'll locate out there permanently. Feeling is that since the death of Hal Howard, who was lost in a plane accident during the winter, the Coast office needs a top exec to handle the agency's major personalities, and until now Dugan has been doubling between both Coasts.

As of now, no decision has been made as to whether Dugan will remain out there permanently. Roy Gerber, ex Gerber & Weiss indie agents, who joined the office this week, is slated to go out to the MCA Bevhills office, but a top exec will still be needed. Howard was a veepee in the firm.

Should decision be made to transfer Dugan, Dave Baumgarten, who has been handling some of the top band and hotel accounts in New York, is likely to step in as Dugan's successor in the cafe-band orbit.

MOTORAMA WHAMS HUB, CRIMPS PIX AND CAFES

Boston, May 3.

General Motors Motorama smashed show record for single day Sunday (24) with 84,895 at Commonwealth Armory for the eight day free event, cutting into pix and nitery biz. The 1955 single day record was 79,236 in San Francisco. Alltime record, 89,770 was in 1954 also San Francisco.

Attendance for week is expected to be in advance of 500,000 and GM officials predicted all records of the tour through major U. S. cities would be broken in the Hub. An automatic counter records attendance.

Club Prevue, St. Loo, Reopens for 3d Time

St. Louis, May 3.

John P. Connor and his partners have relighted their Club Prevue, top nitery in Southern Illinois and located just across the Mississippi from here. Club anticipates biz from the Fairmount and Cahokia Downs race tracks that will operate all summer teeing off May 6. Fairmount opens the racing season and Cahokia follows with a session lasting until next fall.

It's also expected that guests at downtown St. Louis hotels will patronize the place. Since the Hotel Jefferson discontinued floor shows last winter, there is no entertainment in the downtown sector. The opening bill at Club Prevue, which has opened and closed twice previously, includes singer Tony Leonetti, Phil Lawrence & Mitzi, a tapster duo, and Johnnie Polzin's tooters. There will be no cover charge.

Honolulu Hotels May Book Mainland Talent

Honolulu, April 26.

Waikiki's four Matson hotels, the Royal Hawaiian, Moana, Surf-Rider and Princess Kaiulani, may bring in mainland entertainment on an occasional basis as part of change in policy. Edwin K. Hastings, veepee of the Matson Navigation Co. hotels division, named Dan Wallace as entertainment director. He'll book and supervise all pro talent for the hotels.

Royal reopened after the last World War with mainland bands, but soon switched to Hawaiian talent for the most part. Both Royal and SurfRider have been using imported pianists of late.

Cole GAC Package for Ind. Fair; MCA Gobel Deal Out

Chicago, May 3.

Nat (King) Cole heads a package put together by General Artists Corp. here and set into the Indiana State Fair, Sept. 1-4. Cole will appear on all four days and will be supported by Frankie Laine on Sept 1-2 and by Tennessee Ernie Ford on the two days following. GAC has also sold the Russ Morgan Orch to play the horse show immediately following the fair.

Music Corp. of America had tentatively lined up a deal for the Indiana State Fair earlier, but its consummation depended on MCA's ability to deliver George Gobel as the topper. Due to conflicting bookings, however, Gobel could not be set into the spot and the fair committee started eyeing the field for suitable attractions, coming up with the Cole GAC package.

COL. JOE GOETZ KEPT IN AMUSEMENT POST

Washington, May 3.

Col. Joseph F. Goetz, chief of professional entertainment for the armed services for the past three years, has just been ordered continued in that post. The Air Force, of which Geotz is a member, has extended his tour of duty and Major General John A. Klein, Army Adjutant General, has kept him as head of the work.

Goetz, a former RKO exec, was recalled to active duty in 1951 to assist in organizing the Defense Department entertainment group. Then he was placed in charge of it. It was felt that because of his theatrical background and wide acquaintanceship with industry leaders, it would be more efficient to continue him in the slot.

Goetz works directly with Lawrence Phillips, vice president of USO in charge of Camp Shows and with the Hollywood Coordinating Committee. His assistants, who will remain with him, are Lt. Col. J. B. Coray, of the Army; and Lt. Comm. H. A. Bishop, Navy.

Hover Wants Another Hour for Liquor Sales

Hollywood, May 3.

Herman D. Hover, operator of Ciro's, has petitioned Gov. Goodwin J. Knight to extend the present California 2 a.m. liquor curfew to 3 a.m., in the plea that the present deadline is driving convention business and the tourist trade to other states where either the limit is later or there is no curfew at all.

Hover said that many states have special licenses for certain types of supper clubs, which also have added responsibilities and contribute added revenue to the state. Sunset Strip boniface asks for the new law either throughout the state or under special license.

Dip in Vaude Patrons Closes 2 Scot Houses

Glasgow, April 26.

Drop in attendance at No. 2 vaude shows is reflected in the decision to shutter two theatres, the Gaiety at Leith, near Edinburgh, and the Opera House, Dunfermline. Both are in East Scotland. Opera House has provided vaude fodder for years in West Fife, but recently resorted to weekend shows only.

Gaiety Theatre is another vaude house which hasn't been pulling well lately. Dunfermline Ice Rink, a $120,000 building, also shutters soon. Policy of running legit seasons to bolster biz at vauderies is again being tried.

Ilona Massey will open at the Mapes Hotel, Reno, May 5, after closing at the Chi-Chi, Palm Springs. Act will include Howard Fenton and Gene Bone, who also wrote her musical material.

MAMBO LAYOUT SET FOR N. Y. PALACE TRY

The Palace Theatre, N. Y., will make its first major departure from the eight-act vaude bill with the May 13 show. It's doing a mambo layout with a band on stage for the first time since the house revived stageshows some years ago. Peter Rodriguez orch, Marquez Sisters and Cuban Pete & Millie have been signed so far, with more acts to follow.

If mambo works out at this house, booker Danny Friendly may try some other experimental dates.

Dancing Waters to A.C.

A unit of Dancing Waters, the fountain display, has been signed for the entire season at the Million Dollar Pier, Atlantic City. Display will open May 27 with Jim Lazarus and H. B. Dorosin promoting the venture.

Sam Shayon, Dancing Waters general manager, signed the deal and Dee Doli will handle the exploitation.

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PREVUE CLUB—COLLINSVILLE, ILL.
Opening May 6th
HOTEL MUEHLEBACH—KANSAS CITY, MO.
Mgt.: KEN GREENGRASS — Dir.: GAC

Judy Garland Set for One-Niter Trek At $10,000 Vs. % in First Such Tour

Possibility that Judy Garland will play either the Palace or the Winter Garden, both N. Y., looks dim. Instead, the singer will do a long series of one nighters starting in June or July in the Pacific Northwest. After a brief break she'll cross-country with the show for a lengthy trek. She'll play all these stands at a $10,000 guarantee against a percentage. Miss Garland will shell out the cost of the rest of the show, which will be lined up for her by Music Corp. of America.

This is the first tour of this kind undertaken by Miss Garland. MCA has been on the large auditorium kick for some time, having shunted many of their top names, such as Martin & Lewis on such jaunts. George Gobel is also set to play the kingsized shops on a four.

Since theatres can no longer shell out the huge salaries demanded by some top attractions, agencies figure that the only way to make big earnings is in the arenas. However, with present-day economics, it's figured that the $10,000 guarantee constitutes the absolute limit that can be demanded. At that, the large arenas must figure on grossing $17,000 to break even, and the smaller spots $20,000. It's a gamble that many spots are unwilling to take, since the slightest miscalculations, such as a downpour before the show, or adverse publicity, might produce a financial debacle for the promoter.

Miss Garland made her comeback via the two-a-day. She clicked at the London Palladium and then at the behest of Abe Lastfogel, William Morris Agency general manager, she went into the Palace and played a 19-week stand. Since her Palace date, she shifted to MCA.

Frank Parker has been signed for a two-day deal at the State Theatre, Hartford, starting May 7.

D.C. Drink Board Blocks Pat Ward Nitery Date

Washington, May 3.

A booking for Pat Ward at the Blue Mirror, local nitery, has been blocked by a warning from the D. C. Alcohol Beverage Control Board. James Moran, ABC board member, notified operators of the spot that their liquor license "would be jeopardized if she appeared."

That ended it. The ex-call gal was to have started a one-week stand commencing May 9. The contract provided that the Blue Mirror owners could cancel if local authorities stopped the appearance. The cancellation clause was exercised.

Vegas' New Frontier Gets Conditional Permit After Bd. Defers 2 Partners

Las Vegas, May 3.

The Nevada State Tax Commission has granted a "conditional license" to the New Frontier, as two major partners were deferred and one was denied from participating. Producer Sam Lewis, Stanley Leeds, Beverly Hills (Cal.) insurance man, and orch leader Garwood Van were among the six granted licenses in the new setup completing the purchase from Jake Kozloff and his group.

Maurice Friedman and Irving Leff, Beverly Hills realtors, were deferred until they have satisfactorily cleared up the civil fraud action now pending against them in California, while Al Mathes, Beverly Hills restaurateur, was denied on grounds that he was arrested numerous times as a bookmaker.

Josy Baker Washes Out 2d Frisco Frame After 5G Wk.

San Francisco, May 3.

Josephine Baker's one-woman show at the Geary Theatre cancelled out its second week and closed Sunday night (1) after a mild take of close to $5,000 for the one frame. The show had received favorable reviews from the drama eds but there was a dearth of publicity during the week. Jack Durant was featured with her.

Show was scaled to $3.85 and plenty of paper started showing the second night.

AGVA Pacts 1st Vegas Spots

The American Guild of Variety Artists has signed its first spots in Las Vegas to mi imum basic agreements. The Riviera and the Royal Nevada have signed with the union and each has posted $15,000 bond. Until these deals, all the Vegas inns have been going without union agreements.

With the first contracts under the belt, union will seek to get all the talent spots in the gambling capital to ink pacts.

MPLS. OP WOOING NAMES ON PATRON % POLICY

Minneapolis, May 3.

Jimmy Hegg, owner of the Starlight Club here, which occasionally plays the top acts, is trying to get a name policy on a basis new to the city.

He says he'll book the stellar performers if they'll come in on a moderate guarantee plus a percentage based on the number of patrons they attract.

Fran Warren, coming here next week in "The Pajama Game" and whose agent approached Hegg regarding a Starlight engagement during the show's local visit, was the first to have the deal put up to her. She turned it down, Hegg says.

Hilton Web Will Still Be Biggest U. S. Talent Buyer Even If It Divests

Even if the Federal Government forces the Hilton Hotel chain to divest itself of four inns where, it alleges, it is destroying competition, the hotel network will still be the top talent buyer in the country. Its status as the Keith-Albee circuit of the variety field will remain untouched, and Merriel Abbott will continue to be the most powerful buyer of talent.

Last week, the Dept. of Justice announced that it would move to force the Hilton web to divest itself of the Statler Hotels in New York, Washington, Los Angeles and St. Louis. In addition, the Government stated that it would move to order the circuit to divest itself of hotels in other situations where Hilton and Statler had previously operated at least one hotel in direct competition with each other. Under the Clayton Anti-Trust Act, acquisition of one corporation by another is forbidden when the merger would tend to reduce competition materially.

Of the four hotels in question, the talent agencies aren't worried particularly about St. Louis, which doesn't play acts. In the N. Y. Statler a band-policy prevails, while Washington and Los Angeles have periodic shows.

However, there would still be no shortage of playing time under the Hilton aegis. The Statler acquisition last October comprised, in addition to the four being dis-

(Continued on page 50)

AGVA Upholds Walkout Claim Vs. Georgia Gibbs

The American Guild of Variety Artists last week upheld a $2,000 verdict against singer Georgia Gibbs, who was alleged to have walked out of a date at the Casino Royal, Washington, after one day of a full-week stand. Verdict against Miss Gibbs was originally arrived at by the Baltimore branch.

Singer appealed and last week the national appeals board nixed Miss Gibb's bid to throw out the award. Singer had to pay up or go on the union's unfair list.

'Jazz Train' Welcomed In London; Crix Raves Hint a Successful Run

London, May 3.

A new management bowed in the West End last week, when Max Morgan Productions staged Mervyn Nelson's "The Jazz Train" at the Piccadilly Theatre. The all-Negro revue, which preemed last Tuesday (26), got off to an enthusiastic reception. This plus a rave press has given bright hopes for a successful run.

Morgan, a captain in the U. S. Army, has raised the coin for his initial venture among fellow service men. The show stars Beatrice Reading, Edric Connor, Boscoe Holden, Fredye Marshall, Taps Miller and The Chocolateers.

Friars' June Outing

The Friars will have a five-day outing at Grossinger's, Ferndale, N. Y., starting June 6. A golf tournament, among other contests, is being arranged.

Friars held a similar shindig at that spot last season.

ELLINGTON PACTED FOR FLUSHING AQUASHOW

Duke Ellington has been signed for Elliott Murphy's Aquashow at Flushing Meadows Amphitheatre, Flushing, N. Y., starting June 21 for the entire season. Ellington will do a concert as well as back the shows.

Max Roth of the Bernard Burke Agency, booking the watershow, set the deal with Joe Glaser of Associated Booking Corp.

WILL JORDAN

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April 27,1955

Will Jordan
Backstage
Chicago Theater.

Dear Will:

You surprised me,man!

Having enjoyed your television work, I was sure you would go over well here with your mimicry, but I did not anticipate your greater talent as a comedian.

My compliments on the enthusiastic response you've had here. Our audiences came to see the man who made Ed Sullivan laugh but they stayed to enjoy the rest of your fresh and funny material a lot more.

Know you'll achieve all the success I wish you.

Sincerely,
KATE PLATT

NP:js

Month of May:

ON PERSONAL APPEARANCE TOUR *with* ED SULLIVAN

Direction MCA

VARIETY April 13, 1955

Chicago Theatre

• "After comic Will Jordan gets through cutting carbons of top show bizites, the roster is exhausted. Jordan amazes with sheer volume; if this were all, however, the turn would be dull. But this mimic's polished presentation, with velvety, funny patter tying one bit to the other serves as a neat showcase for uncanny mimicry. His Crosby and Ed Sullivan impressions vie for top honors, and are only a shade better than carbons of Groucho Marx, Bob Hope, Marlon Brando, et al. Jordan precedes the Crew-Cuts on the bill and never once is the audience heard to become impatient; comic is very well received and gets big palms." *Gabe.*

Personal Management
JACK ROLLINS

Vaude, Cafe Dates

New York

Myron Cohen at the Fontainebleau, Miami Beach . . . **Kaye Ballard** goes into the Mocambo, Hollywood, May 10 . . . **Lillian Hayes** signed for the Old Roumanian, N.Y., May 11 . . . **Billy Fields** to repeat at the White Elephant, Pittsburgh, Friday (6) and goes into the Triton, Rochester, May 24 . . . **Irving Fields** has signed with Joe Glaser's Associated Booking Corp. . . . **Cab Calloway** to double between the Margo Theatre, Mexico City, and the Versailles there, starting Sunday (8).

Chicago

Three Lads and a Lass currently at Tipp's, Lafayette, Ind. . . . **Ted Lewis** at the Beverly Hills Country Club, Cincinnati, until May 26 . . . **Los Chavales de Espana** playing the Desert Inn, Las Vegas, May 10-June 6 . . . **Lisa Kirk** into Eddy's, Kansas City, Sept. 9 for two weeks . . . **Andy Griffith** pacted for the Baker Hotel, Dallas, Sept. 9 for two frames . . . **Patti Moore & Ben Lessy** opened at the Chase Hotel, St. Louis, Monday (9) in a two-rounder . . . **Patty Andrews** playing the Iroquois Gardens, Louisville, for two sessions beginning Monday (9) . . . **The Mariners, Harvey Stone** and **Pat Boone** set for the Chicago Theatre, Chi, May 13 for two.

Hollywood

Danny Kaye inked **Larry Orenstein** to write special material for the comic's London Palladium stand this month . . . **Julian Foorman**, violinist, and organist **Bill Kelner** at Ambruzzi's . . . **Meg Myles** resumed chirping chores at Table Hoppers . . . **Red Coty Trio** set for indefinite stint at Candlelite Inn . . . **Walter Gross** 88'ing at Captain's Table.

Geo. Gobel Well-Heeled After Shoe Convention

St. Louis, May 3.

George Gobel made money fast last week when he grabbed $5,000 for two one-hour shows before members of the St. Louis Shoe Manufacturers Assn. who were attending an annual convention.

Gobel flew in from Los Angeles, arriving two hours before his appearance at a downtown hotel and was on his way back to the Coast 70 minutes after show ended. Gobel is skedded for a return engagement at the Henry W. Kiel (municipal) auditorium Friday (6) when he will present two shows which include six variety acts. The house will be scaled from $2 to $4.

NEW PITT AGVA MGR. IN SURPRISE SHUFFLE

Philadelphia, May 3.

In a surprise shuffle in the local branch of AGVA (American Guild of Variety Artists), Jack Sommers, branch manager, has asked out and has been replaced by Jack Wilson, who headed the variety actors union in Pittsburgh for the last 15 years.

Local office has been in process of reorganization since the revolt of the Dick Jones-Charles Garvey faction here over a year ago.

Booker Smith Sues N. Y. Spot for $3,200 Claim

Bill Smith, who formerly booked the Boulevard, Rego Park, N. Y., has filed suit in the Municipal Court in Queens County, N. Y., against the restaurant, charging breach of contract. He's suing for $3,200, representing the unpaid balance of a 20-week deal between the spot and Smith.

Smith charged that the operators created conditions under which it was impossible to carry out the terms of his contract, and then cancelled the deal.

Des Moines Hotel Fades

Des Moines, May 3.

The old Plaza Hotel closed its doors here last week (28) and will be torn down to make way for a parking lot or ramp. The hotel was built in 1893 and was known as International House, then as Wellington House before it became the Plaza.

Many celebrities stayed in the hotel, and Conrad Nagel at one time was a bellhop there.

Riviera, AFTRA In Liberace Tiff

Hollywood, May 3.

American Federation of TV-Radio Artists and the Riviera Hotel in Las Vegas are hassling over the union's right to collect 5% of gross paid talent on the Liberace show telecast Sunday (1) on NBC-TV's Colgate Comedy Hour." Hotel was held accountable, according to Claude McCue, AFTRA secretary in Hollywood, for making 5% payments, said to be around $1,200, to the union's pension and welfare fund.

Liberace came into the hotel under his musicians union contract, and therefore is not liable for payment to AFTRA, the Riviera insists. Understood the musicians union is supporting the Riviera stand. Colgate paid $26,000 for the Liberace show, and the hotel stood the line charges. Liberace's fee was $22,000, bringing his weekly take to $72,000.

Nazzaro Renews Suit Vs. Terper in N.Y. Court

Suit brought by Nat Nazzaro against dancer Derby Wilson will be tried in Municipal Court, N. Y., on May 5. Nazzaro, a personal manager, is seeking to collect back commissions from the terper.

A previous attempt by Nazzaro to collect on a judgment obtained in Chicago was thrown out of court.

Met Soprano Pat Munsel Inked for Vegas at 12½G

Hollywood, May 3.

The roster of Metropolitan Opera toppers being lured by the Las Vegas coin is increasing. Latest to be pacted for a stand in the casino capitol is Patrice Munsel, who has been signed for a September date at the New Frontier Hotel.

Although Met divas have been opposed to nitery dates in smoke-filled rooms, the high salaries possible there make the stands attractive. Contrasted with the top Met take of $1,000 per performance (which few attain), Miss Munsel, for example, will be getting $12,500 a week, on a deal arranged by the William Morris Agency. The Metsters formerly had to go to South America and on extensive concert tours to put them into higher earning brackets.

PHILLY'S CASWAY TAKES OVER INTIME HUB ROOM

Boston, May 3.

Mort Casway, of Philly's Celebrity Room, has taken over operation of Moulin Rouge in the Hotel Vendome here. He plans to make important changes in the intimate room, holding 125, looking towards the booking of bigtime nitery acts.

Present policy is three acts, girl chirp, hoofer and trio.

McCarthy Ending All Ties With Shamrock

Houston, May 3.

Glenn McCarthy, who built the Shamrock Hotel here, then mortgaged it, will end his connections with the hotel, according to Col. Henry Crown, a veepee in the Conrad Hilton hotel empire. Hilton took over the Shamrock last November.

When Hilton took over the operation, McCarthy retained a right to regain control if he paid off the $18,000,000 he owes Equitable Life Assurance Society.

Hilton Chain

Continued from page 49

puted, hotels in Boston, Hartford, Cleveland, Detroit and Buffalo. The Hilton section consists of four in New York, the Waldorf-Astoria, Plaza, Roosevelt and New Yorker; Chicago, Palmer House and Conrad Hilton; Washington, the Mayflower; St. Louis, the Jefferson; Dayton, Dayton Biltmore; Columbus, O., Deshler Hilton; Los Angeles, Town House; Houston, the Shamrock; El Paso, Hilton; Ft. Worth, Hilton; Albuquerque, Hilton; Chihuahua, Mexico, Palacio Hilton; San Juan, Puerto Rico, Caribe Hilton; Madrid, Castellana Hilton.

In addition, the chain is now building in Beverly Hills, with an opening slated for this summer, and another hotel in Dallas. The inn under construction in Istanbul, Turkey, will be opened around June 10. Miss Abbott and producer-choreographer Edith Barstow are currently gallivanting around Europe seeking talent. On June 8, a junket of celebs and newspapermen will be planed out for the preem.

The chain's head, Conrad Hilton, announced in Paris that he would contest the suit. William J. Friedman, of the law firm of Friedman, Zoline & Rosenfeld, general counsel of the Hilton Corp., said that he was surprised that the Government had filed without consulting the firm's officers or counsel. He recommended allout opposition to the Federal claim.

Bonis Quits As N. Y. Palace Manager; Berger in Post

Herb Bonis, manager of the RKO Palace, N. Y., has resigned that post. He's been succeeded by Izzy Berger, who formerly managed the RKO Jefferson. Originally, Berger was assistant to Bonis, and was promoted to the Jefferson post.

Phil Smith, who had been assisting Bonis for the past few years, will succeed Berger at the Jefferson.

SOPHIE TUCKER

1905 - "The Last of the Red Hot Mamas!"

SOPHIE TUCKER

1955 - "The Last of the Red Hot Mamas!"

1909 - William Morris Agency

1920 - Ted Shapiro

1930 - Jack Yellen

1943 - Dan Dougherty

1945 - Mac Maurada

New Acts

VIRGINIA DE LUCE
Comedy-Songs
14 Mins.
Blue Angel, N. Y.

Virginia de Luce is one of a long line of "New Faces" alumnae who've essayed other fields over the years, or ever since Leonard Sillman ushered in the legit revue skein. Tall lass with the platinum coif and pinpointed structural appointments has deliberately poured herself into the gown. Hers is the shy, almost innocent approach to songs with sex as the angle and amusing text as the sermon. She leers, ogles, giggles and pretty nearly winces at her own look-w h a t - a - b a d - g i r l - a m - I gitties. Tongue in cheek and not as cheeky as she sounds, her approach to the naughty stuff seems harmless and a bit self-effacing. Doesn't pitch shockers, and even the oblique references aren't in the high tabasco groove.

Miss de Luce appears more and more the pretty-girl-is-like-a-melody in the tall-stemmed parade who's graduated to speaking parts ("Friend of the producer, you know"). All in all, a nice interlude at the Blue Angel, bordering more on what the tired businessman used to want (they say) from the Earl Carroll and George White "Vanities" & "Scandals" than on entertainment per se. *Trau.*

EDDIE FONTAINE
Songs
12 Mins.
Chicago, Chi

Eddie Fontaine, fresh from his "Rock Love" Label X hit, opens his first theatre engagement here and pitches to the teenage audience in the midst of its rhythm & blues craze. Chanter has youthful good looks and a relaxed stage presence, which goes a long way. Doing a short turn when caught, on a crowed show, Fontaine limited himself to r&b material. He has a small voice, on the husky side, and unfortunately on this show his voice broke, but he recovered neatly.

Chanter needs more diversified material to develop versatility and further training to use his pipes to best advantage, lest his hit start be wasted. The crowd likes his pleasant, poised manner. *Gabe.*

HELEN STREIFF
Songs
17 Mins.
Village Vanguard, N. Y.

Max Gordon knows how to pick 'em. Boniface and talent scout of the Village Vanguard for the past 20 years has made "new faces" his stock in trade and his winning average remains high. Helen Streiff looks like another winner for him and it probably won't be long before she's shifted uptown to the Blue Angel, chic intimery which Gordon operates in tandem with Herbert Jacoby. Rooms like the Angel would be perfect for her although she shows up well in this less sophisticated Village hangout.

Thrush is an eye-catcher when she comes on and an ear-arrester when she gets going. Her close-cropped blonde top is set off nicely by a black sheath dress and her demeanor is easy and winning. Piping quality is warm and inviting and her songbag is tasty and varied. Repertoire and manner are pegged for the small, dimly lit rooms and she hits her mark easily.

Opens briskly with "Zip A Dee Doo Da," segues into the rhythmic "All of You" and then wraps it all up neatly with "I'm Mad About Him, Sad About Him, How Can I Be Glad Without Him Blues." Encore effectively with the seldom heard "Poor Pierrot" and the breezy "Ain't Misbehavin'." She knows the value of selections and she does right by 'em all. *Gros.*

DUSTY BROOKS
Comedy
28 Mins.
Chaudiere, Ottawa

Dusty Brooks has been doing the club circuits for some time but has never under "New Acts." Personable lad has an intimate comedy style that rolls smoothly onto the tables. He has clicko material and socks it across expertly with some business with the customers helping establish the stanza as a homey session. Brooks uses okay chant items chiefly to tie the gags together and gives a standout updated version of the oldie, "Katrinka." The stint has an effective running gag (about a cow) that provides an occasional lift and even spills into other acts.

He is definitely set in the nitery networks. Good addition to any bill.

JILL COREY
Songs
12 Mins.
Blue Angel, N.Y.

Jill Corey's first big mass medium break was on Dave Garroway's ex-Friday nighter in tv (the spot to which Red Buttons succeeded on NBC). Who could ask for anything more? But Miss Corey's intuition dictates going from live video to the "legitimate" live with a paying audience attached — from the masses to the classes as per this Blue Angel booking. She's an extremely pleasant piper with no phony style or pretentiousness; simplicity itself is one of the payoffs. To this she adds savvy in delivery, a good change of pace in the songalog and slim goodlooks mated to tasteful gowning.

Thrush handles the cheerios and seriosos with equal facility and should rate attention in the better spots. *Trau.*

WANANI
Songs
10 Mins.
Chateau Madrid, N. Y.

Wanani, a dark-skinned refugee from the tropics, is striking both in song mannerisms and looks. She's platinum topped, nicely chassised, startlingly gowned, and has all the attributes to get and keep attention on a physical basis.

In her Chateau Madrid bow, the singularly monickered singer showed a good line of songs with an international repertoire. Unfortunately, her delivery aims for effect rather than song projection. She strives for warm, sultry and intimate effects, but falls just short of these results. She navigates around the room with a portable mike and seemingly attempts to take all and sundry into her purview. However, her exaggerated mannerisms tend to militate against her attaining the desired results. Repertoire of Latin, French, Italian and English tunes is highly listenable. *Jose.*

JERRY ROGERS
Music
8 Mins.
Palace, N. Y.

Billed as a "musical virtuouso," the young Canadian performer switches satisfactorily from vibes, to piano, to traps—without losing his influence (musically) over customers. However, while most of his musical feats deserve a favorable nod, the overall picture is kind of listless. Act doesn't build to any climax. He telegraphs his diversity by letting aud view the drums and the piano almost at the opening.

Drum soloing and vibe work are both excellent, but it looks to pewsters that, since he plays the 88 melody with one finger of his right hand (plus left-hand bass), he's got this one flashy piano tune memorized and can't go any further. If he can, it might be wise for him—by way of adding a little surprise as well—to switch to an obviously different brand of piano technique. A little more care to his wardrobe could be given by Rogers; it's colorless, and overly padded. *Art.*

FRANIA-SCHAU (3)
Tightrope, magic, juggling
12 Mins.
Esplanade, Frankfurt

A trio of father and two attractive young daughters rolls a barrel of fun into a variety act diversified enough to provide a half-dozen routines. The family performs magic, juggling, balancing and tightrope. And the act winds with a heavy applause-getter in which one girl, lying on her back, balances and spins a long pole with one foot, while at either end of the pole a trick dog sits in a box, spinning and barking.

An unusual and well-paced act that could easily provide audience appeal in the States for vaude or cabaret. *Haze.*

5 ROYALES
Songs-Harmony
14 Mins.
Apollo, N. Y.

Five Royales, an all Negro vocal group, are in a vein similar to a half-dozen others who fit in that category. Their style isn't particularly distinctive and their arrangements don't have the stamp of originality that would help set them apart in a groove of their own.

Quintet works with two mikes, a tenor who carries the melody at one while remaining four lads harmonize at the other. Repertoire, when caught, comprised some four numbers in the rhythm & blues genre. Group's opening tune, "Too Much Lovin'," becomes almost pantomime as far as the aud is concerned for the accompanying Hal Singer band frequently drowns out the lyrics.

On other tunes such as "Help Me Somebody" and "Baby Don't Do It," the accent appears to be on beaucoup arm waving and foot stomping, evidently the better to illustrate the nature of the lyrics. But withal, The Royales are an enthusiastic crew with plenty of drive and volume. Once they learn how to control it and develop an individual style the group may well make some noise in the recording field as well as vaude and niteries. *Gilb.*

DAKOTA STATON
Songs
14 Mins.
Apollo, N. Y.

Dakota Staton is a pert Negro songstress who's been active on Capitol Records' rhythm & blues roster. Billed as making her first appearance at Harlem's Apollo Theatre, she's visually exciting in a full skirted pink gown. Her voice is also an asset but needs further development before it can realize its full potential.

Miss Staton, who does four tunes and a medley of impersonations in her 14 minutes, opens with a bizarre arrangement of "Sunny Side of the Street" that registers as only fairish. Follows with "What Do You Know About Love?", a ballad that's more suited for her sexy style and she sells it nicely.

"How High the Moon," however, seems a bit beyond her reach at present for, in the course of improvising this standard, her voice at times becomes too shrill. Impressions of such singers as Rose Murphy, Sarah Vaughan et al, aren't too well done and might as well be dropped unless they're improved considerably. For a finale she does "Heart's Delight," described as her latest recording.

On the whole, Miss Staton shapes up as a refreshing new face with okay prospects in vaude, niteries and tv once she exercises some restraint on those trills and shrills. *Gilb.*

IGOR & MIMI
Dance
9 Mins.
Boulevard, Rego Park, L.I., N.Y.

Igor & Mimi express excellent dance ideas. Opening is a novel routine which has a story line that helps considerably. He comes on as burglar casing the joint. After she makes her entrance, femme strips down to essentials. Dance from then on shows some good spins and lifts, and soon the burglar is giving gifts to his intended victim. There are some dull spots which need to be edited out before this number achieves its maximum effect.

Second routine is based on the mambo. While there are some good moments there's little distinction to this event. *Jose.*

WALLY ROSE RAGTIME BAND
Instrumental (5)
40 Mins.
Tin Angel, San Francisco

Rose is a well known traditional jazz piano player, a local product and a veteran of the Bob Scobey, Turk Murphy and Lu Watters' bands as well as having built quite a rep for himself via his Columbia LPs, but this is his debut as a bandleader. It's a dixie group but doesn't limit itself to tunes of the '20's. Instead it ranges the full scope of pop tunes and belts them all out in a rousing fashion.

Band boasts an exceptional clarinetist in Vince Cattollica and a deft brass man in Jerry Butzen who doubles on cornet and trombone and Rose himself is spotlighted in frequent numbers. Standout effort, when caught, was a rousing version of "Battle Hymn of the Republic" which was used as a closer. *Rafe.*

PAULA DOLAN
Acro-Magic
10 Mins.
Fairmount, Ottawa

Addition of more startling illusion material would set Paula Dolan's act considerably higher as a nitery offering. Well-built brunet has a pert appearance and manages some impressive acro-terps as she goes about her magico business, making flowers bloom, pulling posies from a hat and rabbits from a flaming dish. It's an unusual and interesting idea that needs more solid showmanship and heftier material to get it into the standout ranks.

Wisely, Miss Dolan holds the stanza to a 10-minute length and okay music arranging helps her keep the period moving at ample pace. With building and streamlining, she could be set for a long run on the nitery circuits. *Gorm.*

House Reviews

Palladium, London

London, April 26.

Johnnie Ray, Charlivels (3), *Joel Grey, Jimmy Logan (with Margaret Miles), Albert & Les Ward, Vogelbein's Bears, Paul & Peta Page, The Furres* (4), *The Chiesa* (3), *George Carden Dancers* (16), *Skyrockets Orch.*

Johnnie Ray's impact on the customers, mainly femme teenagers, is even more remarkable than in previous years. Frequently the ecstatic squeals of the bobbysoxers drown the vocals; every exaggerated stage mannerism is greeted with shrieks of approval, and one or two enthusiasts even make vain attempts to share the stage with the star.

This is Ray's third time at the Palladium and measured in terms of audience reaction, his success is greater than ever. His performance on the other hand is more re'axed than hitherto, and it's not until the latter part of his songalog that he gives with the frenzied dramatics. Anything he does appears to be okay with his fans, who show no discrimination and accept anything he's prepared to give.

In these circumstances, it's a tribute to his professionalism that he comes up with a well-balanced routine which includes a couple of entries from his first motion picture, a healthy batch of oldies which lend themselves to his vocal style, and a selection of the major hits from his previous stints. In this last category, the audience is treated to a state of near frenzy, as "Such A Night" is followed by "Little White Cloud," "Cry" and "Jubilee." The last-named is put over with a revivalist fervor which permeates the entire theatre.

The Charlivels, Continental dance trio, have a new and stimulating act of grace, polish, movement and color. This is a model of routining, a visual treat for most audiences and one of the best all-male terping teams to play this vaudery.

Joel Grey, a personable youngster from across the Atlantic in his debut engagement in London, has style, originality and a versatility becoming a veteran. He creates at once an impression as a classy comedian, but the first reaction is difficult to sustain. His bit of nostalgia taking the audience on a tour down Memory Lane, starting from the period of the first ballpoint pen, is sound offbeat material. His impressions, too, are also effective, yet the overall effect just seems to miss.

Scottish comic Jimmy Logan is another firsttimer at the Palladium and his takeoff of a Teddy-Boy offers a modest amount of fun. Margaret Miles provides provocative assist, but the act hardly qualifies for top West End rating. Albert & Les Ward have a neat line in musical and vocal impressions, and their takeoffs, firstly of Les Paul and Mary Ford and later the homegrown Beverley Sisters, are done with telling accuracy. Vogelbein's Bears is a typical animal act. An intriguing novelty, however, is the fact that one of the bears refuses to budge from his pedestal until the orchestra strikes up "Teddy Bear's Picnic." Paul & Peta Page have a slick puppet routine, with the wire manipulations done in full view of the audience.

The Four Furres offer one of the slickest balancing acts, highlighted by one member balancing on a tower of chairs reaching up to the proscenium arch. The Three Chiesa, Continental jugglers, have an intricate act with some of their tricks performed while two are balancing head to head. The George Carden Dancers open the bill with an average routine, colorfully costumed. The Eric Rogers combo, on stage for the second half of the presentation, mounts the show with skill and polish. *Myro.*

Chicago, Chi

Chicago, April 29.

Ella Fitzgerald, Eddie Fontaine, The Chuckles (3), *Larry Best, Los Gatos, Lou Basil Orch; "Kiss Me Deadly" (UA).*

Billed as a "Rock 'n' Roll Revue," the current show at the Chicago doesn't live up to its name, since only one of the featured performers is identified with a recent rhythm & blues hit and the show as a whole is not loaded with r&b material. It's strictly a play for the teen coin and may or not pay off. This is the third in a series of layouts heavy with record names of recent hit vintage; the last two have laid an egg and this one doesn't look like the trendbreaker.

Ella Fitzgerald tops the bill this time and displays seasoned pipes set off by a poise which tips the pro performer. Opening with "The Devil and the Deep Blue Sea," chirper doesn't strain for eccentric stylings or off-tones, but puts a tune across with the deceptively effortless ease that only comes with years of experience. Following with "How Important Can It Be," Miss Fitzgerald gets hefty palms, especially from that part of the audience no longer in its teens. The rise from the teensters comes when she essays "Whatever Lola Wants," keeping everybody happy. Miss Fitzgerald wraps up with "A Tisket, A Tasket" for big palms from old and young alike.

Eddie Fontaine sets the bobby-soxers howling with his rhythm & blues vocalizing.

The Chuckles are another in the series of currently popular instrumental-vocal groups that try two things at once. The three lads, playing a guitar, bass and accordion as they sing, get things started with "You Should Have Told Me," a smooth intro to what follows. Group does some fairly good carbons of other vocal groups and singles in a bit called "Jukebox Saturday Night." Their takeoff on the Gaylords and their "Little Shoemaker" hit has double interest, since it's hard not to notice the resemblance, even to clothes, between the two aggregations. The Chuckles are on the right track, injecting a little comedy here and there, but some smoothing is needed on their vocals to eliminate imperfect harmonies and false notes.

Larry Best handles the comic end of this bill with poise and dexterity. Comedian projects a warm, easy personality, helping to shore up material which is at best not too fresh. Best essays a few effective dialect bits and does a Venetian gondolier routine for a good mitt. Occasionally he uses material better suited to a nitery than a theatre show, which could be dropped without loss.

Los Gatos open the show with an acro act that has terp undertones. The boys tumble around with agility and concealed strength, building up to a couple of bits that go over big with the customers. They do the standard human pillar, with everyone leaning into the wind to almost fall flat on their face, which shakes up the house somewhat, and throw each other around in a display of excellent timing and practiced teamwork. The crowd likes it.

Lou Basil orch cuts the usual excellent showback. *Gabe.*

Palace, N. Y.

Skating Regals (2), *Jerry Rogers, Cook & Brown, Joan Dexter, Sid Stone, Floyd & Marianna, Sibyl Bowan, Novellos* (2), *Jo Lombardi Orch; "New Orleans Uncensored" (Col).*

The Palace presents topdrawer vaude value in at least five of the eight segments on the card, and the remaining three, barring occasional weakening, are reasonably rewarding too. There's evidently no particular rhyme to the layout, except insofar as the management is careful not to get two acts too much alike back to back.

Initialer is the Skating Regals, male and femme duo which does some standard whirls on the ballbearings. All of it is pleasantly competent, but doesn't build anywhere, although the glow-in-the-dark costumery looks good in the closer. This not-going-anywhere objection applies also to musico Jerry Rogers, (New Acts) who plays deuce at the Palace. In trey spotting, Cook & Brown, Negro hoofers-comedians, gallop all around the joint for a bagful of boffo laughgetters. Mutt & Jeff brace, which goes over big in the other Manhattan vaudery in Harlem, the Apollo, is among the few tapsters turns on the circuit which seems able to grind out a fresh brand of hoofing each time out.

A handsome young thrush, Joan Dexter, for most of her 10 minutes stuns the pewsters with her excellent coloratura lungwork "Carnival In Venice" opener (a number she's featured since first hitting New Acts file in '50) is nifty. Same for the "Showboat" medley with which she winds.

Miss Dexter has an expressive face, but not always kept in character with the mood of her various songs.

Next on tap (in number five spot) is Milton Berle's ex-gasoline

(Continued on page 52)

VARIETY BILLS

WEEK OF MAY 4

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; ($) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY
Music Hall (I) 5
Eileen Schauler
Warren Galjour
Tony Starman
Marilyn Murphy
George Sawtelle
Roger Fay
Ilona Mursi
Rockettes
Corps de Ballet
Sym Orc
Palace (R) 6
George De Witt
S Russell & Julia
3 Galanes
Lottie Brunn
Elly Arnaldy
Leathernecks
St Claires
1 to fill
CHICAGO
Chicago (P) 6
Ella Fitzgerald
Chuckles
Eddie Fontaine
Larry Best
Los Gatos

AUSTRALIA

MELBOURNE
Tivoli (T) 9
Norma Miller Dancers
Michael Bentine
David Hughes
Howell & Radcliffe
The Alfredros
Ursula & Gus
Gordon Humphries
Irene Bevan
John Bluthal
Ron Loughhead
Dancing Boys
Ballet Girls
SYDNEY
Tivoli (T) 9
Winifred Atwell
Chris Cross
Eddie Vitch
Fontane & Vaughn
Joe Church
3 Hellos
Romaine & Claire
Julian Somers
Maureen Hudson
WELLINGTON
Opera House (T) 9
Jean Sablon
B Warren & Chic
W Johns & Sparks
Roy Barbour
Margaret Brown
2 Myrons
Harry Jacobson
Chadells
Max Blake

BRITAIN

ASTON
Hippodrome (I) 2
Jimmy Charters
Sylvia Ross
Lamarr Bros & S
Parnall & Ashton
Al Rasi
Pat Kent
Johnnie Harris
Ivan Harris
Keith Lee
Jose Hykova
Moulin Rouge B
BIRMINGHAM
Hippodrome (M) 2
Don Cornell
Granger Bros
Leslie Randall
Jackie
Billy Baxter
Paulette & Renee
Falcons
A & B Black
Jimmy Jeff & June
BLACKPOOL
Palace (I) 2
E & D Waters
McHarris & Dolores
Freddie Frinton
Penny Nicholls
Rosinas
Cynthia & Gladys Cardello
Reg Paponte
Tower Circus (I) 2
C Cairoli & Paul
Harry Belli Lions
Douglas Kosemayer
Guerres Sea Lions
Sciplini Chimps
Enies 6 Baby E
Tramp Tampo
6 Amandis
Enies Horses
Cuban Boys
2 Darty Dorrect
Pat Jourri
Alcetty
3 Orfatis
Frances Duncan
Tower Circusettes
Jimmy Scott
Little Jimmy
BOSCOMBE
Hippodrome (I) 2
Fred Emney
Robin Richmond
Bob Andrews
Revel & Fields
2 Yolandas
Roger Avon
Pauline Lucas
McAndrews & Mills
BRIGHTON
Hippodrome (M) 2
Jewel & Warriss
Royale 3
Kitty Bluett
Jat Herod
Woodward & Cooper
Dunn & Grant
J & S Lamonte
BRIXTON
Empress (I) 2
Betty Miller
George Cameron
Ossie Morris
Don Saunders
Tony Hughes
Sheila Wilson
Lone Star Girls
CARDIFF
New ($) 2
Dickie Valentine
Lowe & Ladd
Johnny Laycok & M
K & A Alexis
B & B Komms
Rob & Rita
Harry & Betty
CHISWICK
Empire ($) 2
Max Wall
Terry Hall
Joan Mann
Ken Tones
Kelroys
Benson Dulay
Peter Dulay
De Vere 3
DERBY
Hippodrome ($) 2
Jimmy James
Rob Murray
M & B Winters
Garry Brereton
Paori 4
12 J Miller Girls
EAST HAM
Metropolitan (I) 2
Don Peters
Georgia Brown
Joan Rhodes
Bruce Forsythe
S & P Kaye
Les Dounos
Waldorf 2
Dennis Spicer
Palace (I) 2
Maurice Colleano
Lyn Colleano
3 Goldwyns
Maja & Mina
Skating Eirzons
Joe King
12 L Gordon Girls
FINSBURY PARK
Empire (M) 2
Alma Cogan
Anton & Janetta
Jimmy Wheeler
Vera Cody Co
Eddie Arnold
Devine & King
Bill Waddington
Alf Carlson
GLASGOW
Empire (M) 2
Ruby Murray
Jackson Bow & D
Stan Stennett
Flying De Pauls
Audrey Jeans
Brian Andro
T & G Durante
Harry Worth
Tommy Locky
Kenways
GRIMSBY
Palace (I) 2
Cliff Guy
Ivy Darry
Ben Dudley
4 Step Bros
Ronnie Marshall
Keith Laggett
Jay McGrath
Roy Adrian
Derek Yelding
Royalty Girls
HACKNEY
Empire ($) 2
Terry-Thomas
Mrs Shufflewick
Margery Manners
Glen Mason
Carl Ames
Macey & Mayne
2 Sterlings
HANLEY
Royal (M) 2
Billy Eckstine
Rex & Bessie
Allen Bros & J
Dowie & Kane
Dernos
Bobbie Kimber
De Vel Co
D Rosaire & Tony
LEEDS
Empire (M) 2
4 Aces
2 Mazurs
Johnny Lockwood
Lasha Chimps
Flack & Lucas
Dowler & Rogers
Bobby Collins
LEICESTER
Palace ($) 2
Harriett & Evans
Margie Owens
Arrel & Meadows
Wilcox & Antonelle
Bunty St Clair
LIVERPOOL
Empire (M) 2
Eddie Calvert
Riki Lingara & D
Ken Dodd
Raf & Julian
Kordites
De Vere Girls
Wilson, Keppel & B
Jeffrey Lenner
LONDON
Palladium (M) 2
Johnnie Ray
P & P Page
Joel Gray
Vogelbeins Bears
Charlivels
A & L Ward
4 Furres
Logan & Miles
Chiesas
Geo Carden Dncrs
NEWCASTLE
Empire (M) 2
Dennis Lotis
Roly Co
Freddie Sales
Dargle 5
George Meaton
Les Hellyos
Joan Davis 4
NORTHAMPTON
New (I) 2
Carroll Levis Co
Violet Pretty
Teen Agers
NORWICH
Hippodrome (I) 2
Jack Lewis
Sonny Dawkes
NOTTINGHAM
Hippodrome (M) 2
Dave King
Tony Brent
Seaton & O'Dell
S & M Harrison
N Mongadors & A
Jerry Allen 3
Quaino Co
Eva May Wong
PORTSMOUTH
Royal (M) 2
Lee Lawrence
B & E Marvi
Reg Varney
Waithon & Dorraine
Henderson & Kemp
A & C Kemble
Arthur Haynes
SOUTHAMPTON
Grand (I) 2
Greta Levante Rev
WOLVERHAMPTON
Hippodrome (I) 2
Jimmy Gay
Iris Polliskova
Fran & Anna
Jean Campbell
Peep Show Girls
YORK
Empire (I) 2
Frank Formby
De Young & De Lysia
Noon Bros
Marsh & Lorraine
Monica Henries
Raymond Day
Momo Beams Girls

Cabaret Bills

NEW YORK CITY

Basin St
Louis Armstrong
Velma Middleton
Birdland
Count Basie Orc
Lester Young
Bon Soir
Phil Leeds
Mae Barnes
3 Flames
Jimmy Daniels
Blue Angel
Virginia DeLuce
Jill Corey
Arie Johnson
Charles Manna
Bart Howard
Jimmy Lyons Trio
Cafe Society
Buddy Rich
Chris Connors
Chateau Madrid
Tun Tun
Wanino
Chiquita Sis
Jose Pillado Orc
Oscar Calvet Orc
Composer
Billy Taylor 3
H Chittison 3
Copacabana
Eartha Kitt
Dominique
Red Heads
Danny Carroll
Toni Merrill
Johnny Alden
M Durso Orc
Frank Marti Orc
Hotel Ambassador
Quintero Orc
Sarzedo Orc
Hotel Pierre
Jimmy Carroll
Stanley Melba Orc
Chico Reili
No. 1 Fifth Ave
Paul Killiam
Bob Downey
Harold Fonville
Hazel Webster
Hotel Plaza
Celeste Holm
Ted Straeter Orc
Mark Monte Orc
Hotel Roosevelt
Joseph Sudy Orc
Hotel St Regis
Fernanda Montel
Milt Shaw Orc
Ray Bari
Hotel Statler
Tex Beneke Orc
Hotel Taft
Vincent Lopez Orc
Latin Quarter
Sophie Tucker
Ted Shapiro
Georgie Kaye
Cristiani Troupe
Miller & Gibson
Dolores & Holger
Clarissa
Melodears
Harmoneers
Art Waner Orc
B Harlowe Orc
Le Cupidon
Anny Kapitany
Le Ruban Bleu
Julius Monk
3 Riffs
Irwin Corey
Mascots
Susan Johnson
Norman Paris 3
Old Roumanian
Sadie Banks
Ilona
Joe Laporte Orc
D'Aquila Orc
Park Sheraton
Mimi Warren Trio
Eddie Layton
Patio
Gleb Yellin Orc
La Fronton Orc
Two Guitars
Kostya Pollansky
Misha Usdanoff
Eugene & Sonia
Lubov Hamshay
Aliya Uno
Versailles
"Come As You Are"
Connie Sawyer
Dick Smart
Paul Lynde
Joan Carroll
Bill Mullikin
Jimmie Russell
Betty Logue
Inga Swenson
Johnny Laverty
Franca Baldwin
Salvatore Gioe Orc
Panchito Orc
Viennese Lantern
Odette
Dolores Perry
Ernest Schoen Orc
Village Barn
Hal Gresham
Dolores Ritter
Dick Capri
Jody Caney
Waldorf-Astoria
Dorothy Dandridge
Nat Brandwynne
Mischa Borr
Village Vanguard
Ada Moore
Evelyn Page
C Williams Trio

CHICAGO

Black Orchid
Dr Arthur Ellen
Stan Freeman
Kitty White
Rudy Kerpays Duo
Blue Angel
"Calypsorama"
Val Navarro
C Romano
V & L French
Lord Burgess
Al D'Lacy Quartet
Blue Note
Bob Scobey Band
Chez Paree
Jackie Miles
Dorothy Sarnoff
Brian Farnon Orc
Cloister Inn
Lurlene Hunter
Peggy Taft
Ace Harris
Claude Jones
Dick Marx
Johnny Frigo
Conrad Hilton
"Spurs 'n Skates"
Cathy & Blair
Marvin Roy
Carl Williams
Le Duc Bros
Kile & Newsom
Robert Lenn
The Tattlers
Frankie Masters Orc
Palmer House
Yma Sumac
Charlie Fisk Orc

LOS ANGELES

Ambassador Hotel
Xavier Cugat Orc
Abbe Lane
The Garcias
Gene Allen
F Martin Orc
Band Box
Smith & Dale
Jacqueline Fontaine
Charlie Carlisle
Larry Green Trio
Bar of Music
Jack Eagle &
Frankie Man
Kitty Kover
Geri Gallan Orc
Biltmore Hotel
Joanne Wheatley
Al Bernie
Beverly, B Ashton
Charley Foy's
Tune Jesters
Ruthie James
A Browne Orc
Hal Derwin Orc
Ciro's
Lili St Cyr
Condos & Brandow
Ann Hathaway
Skeets Minton
B Ramos Rhumba B
Dick Stabile Orc
Crescendo
Ken Stanton Orc
Ann Richards (20)
Mocambo
Paul Gilbert
Paul Hebert Orc.
Joe Castro Orc
Moulin Rouge
Frank Libuse
Margot Brander
Four Bogdodis
Miss Malta & Co
Doubledaters (4)
Mme Ardelty
Jean LaZarre
Ffolliot Charlton
Tony Gentry
Gaby Wooldridge
Luis Urbina
Eileen Christy
Bob Snyder Orc
Statler Hotel
De Marcos
Skinnay Ennis Orc

MIAMI-MIAMI BEACH

Clover Club
Lorraine March
Rip Taylor
The Lyrics
Tony Lopez Orc
Pedro & Durand
Woody Woodbury
Black Orchid
Caldwell Trio
Richard Cannon
George Stubbs
Sans Souci Hotel
Jay Lawrence
Freddy Calo Orc
Ann Herman Dcrs
Saxony Hotel
Dick Kerr
Empire 8
Arne Barnett Orc
Johnny Silvers Orc
Frank Stanley Orc
Bombay Hotel
Phil Brito
Nelida
Peter Mack
Sandra Barton
Johnina Hotel
Judy Tremaine
Sam Bari
Gloria Panico
Paul Mandell 4
DiLido Hotel
Mambo Jets
La Playa Sextet
Emilio Reyes Orc
Bar of Music
Bill Jordan
Arne Sulfan
Beth Challis
Harvey Bell
Fred Thompson
Isle De Capri
Bob Mc Fadden
Howard Brooks
Eleanor Luckey.
Tony Matas
Wally Hankin Orc
Fontainebleau
Myron Cohen
Barbara Ashley
The DeMarlos (2)
Sacasas Orc
Balmoral Hotel
Mary Peck Trio
Sonny Kendis Orc
Wayne Carmichael
Vagabonds Club
Vagabonds 4
Condos & Brandow
The Carribeans
Anne Russell
Nicole
Philip Knight
Charlie Farrell
Frank Linale Orc
Nautilus Hotel
Jack Wakefield
Antone & Ina
Tip-Toppers (2)
Syd Stanley Orc
Delano Hotel
Bob London
Terry Scharf Orc
Five O'Clock
Tommy Raft
Parisian Rev
Empress Hotel
George De Witt
Stuart & Samara
Mandy Campo Orc
Jack Kerr

RENO

Mapes Skyroom
Rusty Draper
Kirby Stone
Dominique
Skylets
Katherine Dunham
Eddie Fitzpatrick
New Golden
Guy Mitchell
Allen & De Wood
Will Osborne Orc
Tony Pastor & Orc
Three Riffs
Lucy Purser
Stubby Pastor
J Conrad Dncrs
Riverside
Mae Williams
Half Bros
Helene & Howard
Starlets (8)
Bill Clifford Orc

HAVANA

Tropicana
D'Aida Q
Mercedes Valdes
D'Ruff Q
O de la Rosa
Leonela Gonzalez
Raul Diaz
Gladys Robau
Tropicana Ballet
S de Espana Orq
S Suarez Orq
A Romeu Orq
Montmartre
Richard Robertson
L Dulzaides Q
Ivette dela Fuente
Delia Bravo
Nancy & Rolando
Rivera Singers
Nancy & Alvarez
Carlos Sandor
Montmartre Ballet
Montmartre Models
Casino Playa Orq
Fajardo Orq

NEWPORT, KY.

Beverly Hills
Ted Lewis Orc
D Dorben Dancers
Larry Vincent
Dick Hyde
G Benedict Orc
Jimmy Wilbur Trio

LAS VEGAS

Sahara
Ray Bolger Show
Mindy Carson
Flamingo
Ink Spots
Honey Bros
Marquis Family
Sands
Danny Thomas
New Frontier
Jack Carson
Gypsy Rose Lee
Connie Towers
Billy Daniels
Larry Storch
Desert Inn
Darvas & Julia
Frankie Laine
Dean Murphy
Patti Page
Bobby Sargent
Thunderbird
Winged V Chorus
Wilbur Evans &
Victoria Sherry
Dunhills
El Rancho Vegas
Joe E Lewis
Lillian Roth
El Cortez
Haley's Comets
Showboat
Intimate Rev
Silver Slipper
Maxie Rosenbloom
Hank Henry
Riviera
Liberace
Royal Nevada
Helen Traubel
Dave Barry

UA Heads

Continued from page 7

1954 with a domestic rake-in of $3,250,000 in U. S. and Canadian returns. "Cruz" followed and now "Marty" is moving out of the "art" outlets and into larger theatres 'separate story). Next from H-L is "Kentuckian," starring Lancaster and marking his debut as a director.

Also on the new lineup, among other, are "Summertime," "Gentlemen Marry Brunettes," "Night of the Hunter," "Kiss Me Deadly" and the now-in-production "Alexander the Great." Still others, of course, are expected to materialize from the number of new deals which UA has made of late with stars who've formed their own corporations.

As for "Deadly," this is another film copy of a Mickey Spillane chiller shocker and the series looks to be shaping as another "Ma and Pa Kettle" enterprise. The similarity lies in the consistent boxoffice performance regardless of what the critics call esthetic values. Previous of the Spillane pix grossed about $1,300,000 each and indications are that "Deadly" will be in the same money groove.

Each new "Kettle" pic comes close to matching its predecessor in domestic income, usually around $2,000,000.

20th Cumulative

Continued from page 5

ditions in many foreign countries." Actual dollar remittances from abroad in 1954 ran to $17,609,000.

Book value on the common stock increased from $29,50 per share at the end of 1953 to $31.39 at the end of 1954. Over the past year, 20th bought in 100,000 shares at an average price of $19.92 per share. Company now holds 125,000 shares in its treasury.

The report showed that, on Dec. 25, 1954, inventories totalled $44,372,885 as compared with $42,007,386 the prior year. Advances to outside producers rose close to five-fold in 1954—from $586,071 in 1953 to $3,510,671. Film distribution and administrative expenses again were up last year by close to $3,000,000, totalling $31,593,279.

Skouras and all other directors are candidates for reelection at the annual meeting, the proxy statement shows. Production chief Darryl F. Zanuck's aggregate remuneration tops the list at $260,000 for the year, followed by Skouras' $247,600. In addition to routine business the conclave's agenda includes minority stockholders proposal to return the company to the system of cumulative voting of directors which was abandoned a couple of years ago.

House Reviews

Continued from page 51

Palace, N. Y.

video pitchman Sid Stone. Using basically the same formula, he had on tv, the derby-hatted comic imitation of a street-corner huckster bats out a series of offcolor comments that draw mild but constant aud response.

Floyd & Marianna, an attractive ballroom terp team, gain most of their support because they're young and are pluggers. They also have some nifty acrobatic twists to their eight minutes on stage, with almost everything else made secondary to these energetic spins, overhead holds and such.

Sibyl Bowan is next-to-last this week. She's a click impressionist. Her monologs always possess the fillip necessary to punch home a laugh. Tieup for her turn is delivery of a series of impersonations (including several okay onstage costume and hair style transformations) about women over 40. She has novel opener, with spotlight fixed on "Marlene Dietrich's legs." Rest of stuff is more vocal: stints on Bea Lillie, Hildegarde and others of that age and class being in for a little incisive funnywork. Miss Bowan misses, however, when she inject a maudlin "Lady At the Ship Rail," a Noel Coward vignette about a gal who lost her hubby on the Titanic.

Rounding are the Novellos, with male half of the duo gaining strong recognition from out front on his balancing atop an unsupported metal ladder. Best bit comes when he walks up and down latter backwards without support, followed by closer in which he has a trained mutt join him on top rung. Femme part is good in her brief opening appearance with some trapeze gymnastics. Jo Lombardi's orch isn't its usually good self in backstopping the octagonal card. There are frequent fluffs, some of which lessen turn appeal. *Art.*

L'Olympia, Paris

Paris, May 3.

Charles Trenet, Guy Luypaerts Orch (45), *Francis Blanche, Guylaine Guy, Cherry Wainer, Elkins Sisters* (2), *Annel & Brask, Hallidays* (2); $1.25 *top.*

"The Singing Fool," in a show biz sense, is the right epithet for Charles Trenet, for this tousled haired mugger really loves to sing. His freshness, charm and song knowhow help lift this medium show into entertainment status, and his return to the boards is in for top critic attention. He won the aud completely opening night. Though his new songs, seven of them, are not top calibre and have a tendency towards quaintness and talkiness, his interp and backlog of solid oldies keep him on overtime. He is in good voice and poise and should make this a fair b.o. stanza.

Innovation of adding a symphony orch does not seem to jive with the atmosphere. Though Guy Luypaerts Orch (45) is in the pops tradition, it is like an elephant on the stage of the Opera. So-so musicality doesn't lift this into the extraordinary. Guy Luypaerts' medleys are commendably slick, but this will never start a house precedent.

Francis Blanche is a jovial, rotund patter man who has some risible material, but on the whole he lacks a forthright, paced delivery, and the many familiar aspects make this only a fair entry. He has presence and flair and is one of the top revue writers here, but his stinting is more for intime spotting than this enormous hall.

Guylaine Guy is a Canadian chantoosy discovered by Trenet and invited to Paris for her big chance by him. Saucy girl is robust and fresh, with that quality probably appealing to Trenet, but she still needs polish, training and more modulation and voice control before she can be considered really in the game. As is, she denotes a big voice which encompasses a brace of simple, vibrant songs, but there is the element of individuality missing as yet.

Cherry Wainer comes from the veldt of South Africa and has transported a zingy Hammond electric organ with her. Pert, neatly-stacked girl makes with plenty of foot pedal action and turns out a solid organ round for nice aud reception. Okay for instrumental spotting for the U. S. in vaude, tv and nitery grooves.

Acro aspects are furnished by Hallidays (2), Elkins Sisters (2) and Annel & Brask. Hallidays essay a fast-paced, Jack Cole-influenced vibrant dance bit. They make up in grind suggestibility what is lacking in deftness and discipline. Girl is a looker and boy is slick for an okay dance interlude. Elkins Sisters are a pair of twins who do a fine coordinated brace of balancings, flipflops and generally synched acro bits for an eyecatching, well-applauded bit. Annel & Brask add an offbeat slant to a trick bicycle act. They run through various period costumes and do some fine work on the churning, circling bikes to make for a colorful filler. On the whole show lacks a cohesive, well-planned drive, but has the Trenet pull for okay results. *Mosic.*

Apollo, N. Y.

Five Royales, Dakota Staton, Hal Singer Orch (11), *Memphis Slim, Peiro Bros.* (2), *Eddie Rector, Pigmeat Markham & Co.; "Iron Man" (U).*

Harlem's vaude flagship has no names to speak of in the current bill but the 80-minute layout adds up to pleasant entertainment. On hand as new faces are the Five Royales, vocal group, and songstress Dakota Staton, both of whom reviewed under New Acts. Rounding out the sesh are Hal Singer's band, the Peiro Bros., juggling duo, dancer Eddie Rector and Pigmeat Markham's comedy turn.

With three rhythm, three reed and four brass, the Singer combo tees off the show with "Opening Shout." It's a frenzied instrumental that serves to point up Singer's own tenor saxing. Rector, who's appeared at the Apollo frequently in the past, reprises some of his song and dance routines for an okay reception and winds nicely with a novelty closer, in which he terps in sand distributed on a special platform.

Memphis Slim is a blues singer with a stentorian voice who accomps himself on the 88. He wins fair returns on a quartet of tunes in the r&b idiom. Slim, who is seated at the piano throughout his 12-minute stint, could give his turn a welcome change of pace by rising to warble at least one number.

Peiro Bros., Argentine import who've played the house before, are a sock juggling team with a flair of the unusual. They dexterously toss Indian clubs, sticks, hats, boxes, etc., for top applause. Pigmeat Markham, in a bit with George Wiltshire, scores handily via some stock comedy. Singer crew, which backs the show solidly, also clicks via a brace of hard driving tunes. *Gilb.*

'Fugitive' Sequel

Continued from page 3

tributor in the Spire setup is Engel who is down for $21,000. Other major investors listed are Harry B. Henschel, $10,000; Miss Orkin, $7,000; David Kallman, $5,500, and Sam Orkin, $1,500.

Engel, reached in New York last week, said he would make no comment about "The Match" "until I am ready." He declined to say whether "Match" would be made along the same lines as "Fugitive." Latter, incidentally, was a comedy done in documentary technique about a runaway boy who makes a day of it at Coney Island. It was screened at the 1953 Venice Film Festival and was distributed by Joseph Burstyn.

Operation Miscue

Continued from page 1

Walter Cronkite, John Daly, John Cameron Swayze and Morgan Beatty did live and film background footage for a week, exhausting the pre-shot coverage, and now all that remains is for the bomb to go off. Pool pickup now has Charles Collingwood and Roy Neal on the spot, with Collingwood due to leave Thursday (6) and Dallas Townsend slated to replace him if the test is delayed that long.

Though it's down to skeleton status, television showed more patience than the military and civilian observers on the spot, who left Vegas and Yucca Flat in droves after the first few postponements. Thus far, with not nearly all the bills in, the television "coverage" has cost the networks about $150,000.

Richmond, Ind.—Catholic mothers were told that "lewd" drive-in film theatres and drugstore literature were dangers to the family and Archbishop Paul C. Schulte (Indianapolis) said they should voice complaints.

Chez Paree, Chi

Chicago, April 29.

Jackie Miles, Dorothy Sarnoff (with Kay Holly), Wells & Four Fays, Brian Farnon Orch; $1.50 cover, $3.75 minimum.

Jackie Miles heads up the current bill at the Chez and it would be hard to find a comic better suited to this room and its patrons. They fit hand in glove. At the session caught, Miles was onstage for a full 55 minutes; comic got so wrapped up in his work he forgot to look at his watch and the patrons were too busy laughing to think of the time either.

Miles is a master of his art. He can take a single situation and milk it for all it's worth, with imagination and humor. Actually, the whole turn is a series of two or three situations which are gone over with a fine toothcomb to extract the last drop of comedy. Miles has some of the slick appeal of a con artist or a do-it-yourself permanent wave pitchman; when combined with gifted humor and top timing, it's an unbeatable combo.

Dorothy Sarnoff takes a stab at a class songstress act in this one, but comes off as a mild imitation of the operatic singer sexing it up on the nitery belt. Gal has a voice obviously trained for opera and is imbued with the heavily overdone dramatics of the lyric theatre. All of which is very nice, at the opera. Furthermore, even if expertly done, the diva-in-the-dive routine is tough to put over in this room. Gal uses a hand mike at times to personalize with the ringside tables; this gimmick doesn't work too well at the Chez, since the floor is at the level of the tabletops and necessitates stooping. Miss Sarnoff does "Paris Skies," a "King and I" medley, "Mambo Italiano," all strongly flavored with the operatic style, in some cases a weak blend. The really acceptable bit is the well-known "Un Bel Di Vedremo" aria from "Madame Butterfly," which is what this chirper knows best.

Bill is introed by a top acro act, Wells & Four Fays. Elegantly costumed in pink circus clothes, act comprises three comely young gals who amaze with their agility in full somersaults, tumbling and other acro stunts; the three lookers are put through their paces by the other two members of the troupe, a couple of veteran performers. The distaff of the latter amazes with her human pretzel bits requiring a rubberized body. Turn winds up with a circusy routine.

The Brian Farnon orch obliges with the usual adroit showbacking. *Gabe.*

Cafe Society, N. Y.

Buddy Rich Band (6), Billy Taylor Trio, Chris Connor, Dante Trio; $3 minimum.

Jazz has been a boon to a flock of uptown N.Y. spots during the past few years and there's no reason why it shouldn't ditto for Greenwich Village's Cafe Society, which has been floundering with varied nitery format tries for the past couple of seasons.

Room has also had a facelifting to give it an overall new look in talent and trappings. Bar, which had been a fave hangout for Villagites who wanted to catch the show and duck the $3 minimum tab at the same time, has been taken out of the cellar showcase and pushed upstairs to allow for larger table capacity and the room has been refurnished in a modern motif. With the jazz policy and the new atmosphere, spot's chances for becoming a downtown version of Basin Street or Birdland are good.

After close to a year as skin-beater for the Dorsey Bros. orch, Buddy Rich is once again helming his own combo. The boys in the band are apparentiy new to each other and need more rehearsal and playing time to get the feel of each other's rhythm. It's a swinging outfit, however, and even though they aren't together on how to express their musical terms, they project enough steam to excite the tablers. Rich is the sparkplug here and he sets a tough rhythmic pace for the boys to follow. His way with the percussion is hard to beat and he still is one of the best in the business. Surrounding Rich are Eddie Bart, trombone; Dan Schilkraut, clarinet-alto; Billy Trigge, piano; Nick Travis, trumpet, and Danny Mattricu, base.

Billy Taylor is one of Gotham's jazz circuit regulars. The familiarity doesn't hurt him, however. He's got a fine inventive touch and his keyboard beat never loses its hold of the aud. He works with a bass and drum backing which give all his offerings a snappy quality. The progressive influence is evident in much of his work but he seldom goes overboard and each set remains a constant ear-pleaser.

Chris Connor has been winning new jazz fans via a couple of LPs cut for the Bethlehem label. She also has won a strong New York following through several local dates. Thrush has an offbeat way with a song that's unusual and intriguing. A lot of imagination goes into her lyric handling and although her songbag seldom varies ("I Hear Music," "Spring Is Here," "All About Ronnie" and "I Get A Kick Out Of You"), she makes the repeat hearings worth while. On opening night she wore a black gown that did nothing for her. As far as the wardrobe department goes, she's been seen to better advantage.

Dante's trio (piano, organ, drums) supplies a nice change of pace for the terpsters. *Gros.*

Statler Hotel, L. A.

Los Angeles, April 26.

Tony & Sally De Marco, Skinnay Ennis Orch (14); cover, $2-$2.50.

Tony De Marco still gets over the polished pine with speed and dexterity to match strides with his more youthful exponent of the ballroom technique that he has fostered for so many years. At his age, and the guessing at the tables would both flatter and anger him, there must be times taken out for drying off, liquefying the internals and just plain breath-catching. But he's still the old smoothie in a pair of patent slippers and can keep up with any of the leg-shakers many years his junior.

His partner Sally is just as accomplished and has what the ringsiding femmes called "perfect dancing legs." And not a bit stingy showing them, what with a colorful flare gown to accentuate her fast whirls and dizzy spins.

Whether it's a tango, mambo, Charleston, soft shoe or a few time steps, the teaming is a gem of graceful coordination and rhythmic motion that has the sway of palms in a zephyr. Tony, however, should confine himself to the hoof and leave the mouth to Sally, as his monolog is too faint to reach beyond the front tables. She has more breath left after a fast whirl and is personably suited to such functioning.

For three weeks the De Marcos will hold the center stage with their own virtuosity and without benefit of a warmup act. The covers were in short demand on a Monday night opening, which could be attributed to lack of name draw (for this generation of night clubbers), their type of entertainment (dancers generally need other help) or the night that is generally reserved for relaxation after an active weekend.

Tony complimented Skinnay Ennis and his crew for fine support and well he should. *Helm.*

Savoy Hotel, London

London, April 21.

Johnny Mack, Jimmy Wheeler, Paulette & Rene, Line (6), Ian Stewart and Savoy Orpheans, Francisco Cavez Band; $5 minimum.

The most notable feature of the current layout at the Savoy is the revival of the Savoy Orpheans, the aggregation made famous under the late Carroll Gibbons' leadership. Ian Stewart, batoner at the associate Berkeley Hotel, assumes the Gibbons' mantle, and his formal induction was carried out by Maurice Chevalier. Stewart follows a great tradition. Carroll Gibbons had almost become part of the furniture in the main restaurant and his sudden death a year ago created a void for many regular patrons. The new maestro has the difficult task of filling that void.

The cabaret layout is only of moderate quality and not of the standard which should be set by this premier hotel. Jimmy Wheeler, a forthright local comic playing his first engagement here, has made his gab spiel highly topical by including breezy references to current events. It's a contrived act, not without laughs, but more in the tradition of vaudeville than cabaret.

Paulette & Rene are doing a complete reprise of their Palladium stint, but their acrobatic achievements on the trampoline register effectively. Johnny Mack has a nice line in relaxed terping and the continued production of canes to go with the white tie and tails gives an added touch of novelty. Soft shoe takeoffs a la Fred Astaire and Jack Buchanan win audience approval. The dancing line of six shapely girls, who make brief appearances at the beginning and end of the show, combine terping skill with charm.

The cabaret presentation is mounted by Ian Stewart's combo and he makes an impressive debut. *Myro.*

New Frontier, Las Vegas

Las Vegas, April 25.

Carmen Miranda, with Banda da Lua (6); Senor Wences, Helene Stanley, Garr Nelson, Matt Maddox, Helen Woods, Don Crichton, Bob Fortier, Dave Krashner, Bob Alton Dancers (24), Garwood Van Orch (19); no cover, no minimum.

Carmen Miranda takes up where Billy Daniels left off to topline the Sam Lewis opus for the next fortnight. Also added is Senor Wences. Held over are the pair of Robert Alton productions involving singing and dancing leads and a chorus line of 16 girls and eight boys in lavish presentations.

Miss Miranda, accompanied by the Branda da Lua, six male singers and instrumentalists, is vividly garbed in pink and blue frillery with headdress and the usual platforms to match. Buoyant little belter bounces and flounces around with all the old verve to finally discard her platform and all but disappear. Her luxuriant tresses come in for an unveiling and if this is entertainment, then the beauty shops of America should vie with William Morris and book hairdo clients on nitery stages. The star flashes her eyes as she clobbers the King's English to describe her nine years of happy marital life in a flow of language that's a work of art—to listen to as well as speak.

Brazilian, Portuguese and English offerings win favor for the sprightly headliner as she tackles selections from "Cumana" to Tweedle Dee," with rhythm and calypso numbers cutely handled, to wind with her fave, "Cuanta La Gusta." The big stage gives the femme mite plenty of walking room which she utilizes in good showman fashion. Miss Miranda is rather more colorful than entertaining. Her accompanists are excellent in support.

Senor Wences' act is clicko as always as he juggles and intros his multiple characters in a funny exchange through his ventriloquist talents. Using his fingers to form the face of "Johnny" and the bearded face in the box, Wences has now added a chicken and phone to his dialog routine to evoke heavy laughs. *Bob.*

Esplanade, Frankfurt

Frankfurt, April 19.

Anna Del Rio Trio, Frania-Schau (3), Iwan Wolgin, Ila Hart, Kurt Eliot, Frankfurt Dance Orch; 25c cover.

This lusty cabaret revue is packing 'em in to see the tightest, most fun-filled 100 minutes of variety that the town has witnessed in a long time. Frankfurt is notoriously a dull night club town, so an unusual show deserves a standout rave. The Esplanade, in connection with TWA, has planned a diversified show that goes all over the world against backdrops from major air stops of the line, with toy planes zooming from the ceiling propelled by the air-conditioner's breezes. There are all the usual plane participants—emcee-comedian Kurt Eliot as the pilot, wacky stewardess Ila Hart, who cuts up and sings and mimics like the pair of Kean Sisters rolled into one, and the passengers, all taking part in a show within a show that provides plenty of plus entertainment.

Headliners on the "passenger list" are the Anna Del Rio Trio of South American singers who are known in the States from their Las Vegas playdates. It's their first appearance in Frankfurt, and they rack up a lot of palm-clatter with their Spanish selections.

Biggest applause-winners, though, are the Frania-Schau family, two well-built daughters and their father whose act covers magic, tightrope, comedy, tumbling and a rousing finale in which one daughter, on her back, balances and spins a long pole with one foot, and at each end of the pole a mongrel dog sits in a basket, spinning and barking.

Final passenger is Iwan Wolgin, an unlikely looking thin man with glasses and a peasant costume, who gives out with some pleasant Russian folk songs, accompanying himself on a guitar-like native instrument.

The whole group assembles for a noisy finale as they descend from the plane runway and take bows—dogs and all. *Haze.*

Boulevard, Queens, N.Y.

Bill Hayes, Billy Vine, Igor & Mimi, Ned Harvey & Canelita Orchs; minimum $5.

The Boulevard, a prosperous nabe spot that has built up a sizeable trade on the strength of the disk names, has to figure out a way of getting the sub-teen set into niteries. With Bill Hayes, who disked "Davy Crockett" into the top spot, it seems that the best customers would be the kids who get their parents to buy the coonskin hats. Well—they'll have a chance to see their idol of the moment. Boulevard operators Arthur Cano and Abe Goldstein have sliced in a couple of kiddie matinees during the run of the show.

Hayes, however, is still capable of drawing in a lot of the elders. After all, he was the juve lead in "Me and Juliet" during the legiter's entire run; he was a mainstay of the NBC-TV "Your Show of Shows" for several seasons, and his exposure on shellac has given him a good base upon which to draw. In all these situations, a nice boyish face and a clean and vigorus tenor voice was his trademark.

With all these attributes, Hayes is ill at ease. He draws upon several schools of musical thought for his stand, works hard, but doesn't seem to dig the technique of night clubs. Some of his numbers are completely out of character for him. This would include "Ko Ko Mo" and "Mambo Rock." However, he makes a monumental attempt to be liked and he at least gets the sympathy and best wishes of the crowd.

Numbers like "Cecelia" and "Hey There" are much more suited to him. He might have recalled a tune or two from "Juliet" or he might have let the crowd know that he's at his present state of grace by virtue of having made good in several fields. Of course, "Crockett" and "The Berry Tree," both on the Cadence label, give him his major moments and he gets appreciable mitts at the close.

The heavyweight entertainer in more ways than one on this session is Billy Vine, a reliable performer who never lets the crowd get out of hand. He knows how to draw the crowd and hold them. He's a pronounced success here, especially with his crying drunk and takeoff on Zero Mostel. A new bit for him is an impression of a singer who has made good. He scores handily in this outsized room.

Other act on this card is Igor & Mimi (New Acts). Ned Harvey showbacks excellently. *Jose.*

Hotel Taft, N. Y.

Charley Drew; no cover, no minimum.

Prying tourists frequently attain a knack that has been lost by native New Yorkers. The out-of-towners have learned to be bounders-on-a-budget. It's especially evident these days around the Hotel Taft, where long lines of buses deposit visitors from all over the country. The Taft has somehow devised means of keeping the bulk of the amusement dollar within its own confines.

There are low-priced dinners in the Grill with Vincent Lopez supplying dance incentives. And for the bolder of the lot there's Charley Drew in the Village Room, singing a batch of comparatively mild risgaieties to give them an insight into the wickedness possible in New York.

Both of these personalities have been at the Taft a long time. They've achieved runs hovering around the 15-year mark. Drew left that sanctuary for a brief spell some years ago, and went to work for Freddie Lamb in an abortive nitery operation on a site now occupied by a Chinese restaurant.

Another factor about the Taft is that its huge population and those of the surrounding hotels generally supply enough overflow to fill up the Latin Quarter and some of the other niteries in town. But with the Taft making the tremendous pitch to keep its own residents from spending money elsewhere, the more restless and wealthier stray from the fold.

Drew works in a comparatively small space around which the rope is drawn most of the time when he's on. A no-cover-no-minimum prevails and drinks are priced comparatively low. Thus the roisterers may get by on a single drink for a long period. The spot is filled with the very young as well. Here's a situation where a couple of youngsters can get change out of a $5 bill for several sessions of Drew, who is on for about 20 minutes at a clip.

Drew's tunes are well delivered. He starts out with pops and then sneaks into the special material and slinks out again via the innocent tunes. The technique works out well. Drew works with the ease and assurance of one who has a steady job and he has a song catalog that provides constant interest for the listener.

There's no other entertainment in the room. As result, the customer has the choice of relying on conversation as entertainment, or making room for another batch of customers. *Jose.*

Blue Angel, N. Y.

Jill Corey, Charles Manna, Virginia de Luce, Arte Johnson, Jimmy Lyons Trio; $5 minimum.

At first blush it may be considered offish to have Charles Manna and Arte Johnson in a four-act layout. Both are slow-starting comics of the offbeat satire school and workers in the Vanguard-Ruban Bleu vineyards, with Johnson holding over at the Blue Angel. But these clever boys pitch contrasting deliveries, and the material is (natch) different. Johnson wouldn't need much more than his Russianized Little Red Riding Hood with Soviet soapera as a fillip to get over. There's lots more in his slick turn. Pintsized funster will more than do on the sophisticated bistro belt.

Manna ought to go places. Good style, fine bearing, timing terrif. A serviceable voice ("not bad for a comic") allows latitude and realism in kicking off impressions, and if he doesn't watch out his magnum opus, that of a multiple-way telephonic conversation pegged on the body's white corpuscles, will become his prime trademark. It's a handy piece de resistance. His built-in sound effects (such as gurgling water) are crackerjack. Cleancut lad also does a thing or six with white hanky as the prop for an inventive series ribbing the singers and such. Either piece would be a video winner.

Jill Corey is the bright opener with the chirp stuff. She's under New Acts, as is singing comedienne Virginia de Luce. Jimmy Lyons Trio upbeats the lulls and the show. *Trau.*

Chaudiere, Ottawa

Ottawa, April 27.

Guy Mitchell, Dusty Brooks, Hoctor & Byrd, Eva Valencia, Norm Richards Orch (8); $1 admission.

Guy Mitchell's current stint in the Rose Room of the Chaudiere Club keeps to a sock level sans highlights. Chanter, showing plenty craftsmanship, maintains a steady, rocking rhythm in his tunes, with effective but unobtrusive arrangements backing him, and keeps gab to a minimum. "Sincerely," "Tweedle Dee," "Dime and a Dollar" are typical of the stanza, plus a cowboy song, "Too Late," with self-accompaniment on guitar, and French-language "Dites Moi." Mitchell piped to big returns on night caught (26).

Dusty Brooks (New Acts) offers an impressive comedy-chirp session and emcees. Hefty mitting goes to Hoctor & Byrd, working a pleasant terps routine, with male featuring a conga tap and pair closing with a flashy tap bit to tunes of the 1920s. Eva Valencia's okay terps stanza uses Latin steps including a standout "Primitive Mambo." Norm Richards' band showbacks and plays for dancing. *Gorm.*

Blue Note, Chi

Chicago, April 27.

Bob Scobey's Frisco Band (with Clancy Hayes), Johnny Davis; $3 minimum.

This dixieland aggregation appears here on its second trip east of Frisco in a year's time, after years of being the private property of Golden Gaters.

Scobey and his boys run through the dixieland standards with pro savvy, but what amazes is the wealth of the rest of their rep, loaded with little-known but very catchy tunes with a predominantly Southland flavor. Every set is rich and full, giving the customers a full menu of music they want to hear more of, if palm swatting is any indication. The Scobey band is not particularly unusual in the matter of musicianship or intricate or imaginative arrangements, but just creates an overall impression of easygoing musicmaking.

The sound is less earsplitting that of most dixieland bands, and seems to have an unsual beat, almost as if the boys dawdled for a minute before rushing to get on it. They do standards like "Muskrat Ramble" and "The Saints Go Marching In," as well as "Coney Island Washboard" and "Big Butter and Egg Man."

Clancy Hayes and his banjo are featured with the Scobey band and Hayes turns out to be one of the mainstays of the organization. He fits in very well with the group's easygoing character. And he has a pleasant, sure voice, very well suited to numbers like "I Wish I Was In Peoria" or "The Ace In The Hole."

Scobey's band is spelled between sets by Johnny Davis, blind old-timer who gives tunes like "Hindustan" his own personal twist. Patrons are appreciative. *Gabe.*

Migatz Plans Stock in Chi Hotel; Connie to Tour; Other Barn News

Chicago, May 3.

Summer theatre producer-operator Marshall Migatz, whose previous strawhat activities have been confined to the suburbs, is invading the city proper this season in a deal with the Edgewater Beach Hotel. He got the greenlight last week to set up a theatre on the hotel's Beach Walk, formerly used for summertime al fresco floor shows and dancing.

New enterprise will be in addition to the producer's Salt Creek Theatre in Hinsdale and the Fox Valley Playhouse in St. Charles. With five plays during the projected 10-week season at the new theatre, tentatively tagged the Edgewater Playhouse, Migatz will be helming 18 productions at the three theatres over the summer.

First operation to get underway will be Salt Creek's fifth season June 3. Suburban house will be lighted for 14 weeks using a name policy for the seven plays. No stars set and no plays announced as yet. King Page is returning as company manager; John Pesich as stage manager, and Jack Bates as designer.

Second season at Fox Valley bows June 10 with six musicals in for the 12-week span. Migatz and his backers dropped $28,000 during the initial season last year, but biz picked up sufficiently towards the end of the summer to warrant another whirl. A stepped up subscription drive has been launched.

Although the exact policy hasn't been set for the new Edgewater location, Migatz is considering using names with perhaps an occasional parlay with Salt Creek plays.

Connie's 'Sabrina' Tour

Constance Bennett, who had a click strawhat tour in "Sabrina Fair" last year, will play the barns in the Samuel Taylor comedy again this summer. She's doing it as the kickoff bill, beginning June 21, at the Gateway Musical Playhouse, Somers Point, N. J. Theatre follows with Sidney Blackmer in "Caine Mutiny Court Martial" and then moves into a series of five musicals prior to reverting back to a straight play policy. Winding up the season Labor Day week will be Edward Everett Horton in the British farce, "White Sheep of the Family."

Edgar L. Kloten will be over-all director at the Playhouse, while Tom Perkins will direct two of the tuners. Buff Shurr and Hank Beebee, dance director and musical director respectively last season, will return.

Augusta (Mich.) Barn

Several innovations will be introduced this summer at Jack Ragotzy's Barn Theatre, Augusta, Mich. Strawhatter, opening its 10th season June 14, is stretching its performance sked from five nights to six nights weekly, with Sundays added.

Ragotzy, who purchased the Barn property last year with his actress-wife, Betty Ebert, is also installing a heating unit in the 450-seat showcase and is constructing a new proscenium with an enlarged opening.

Operation will continue its resident company policy with a 12-performer lineup. Season will run 12 weeks.

Cohasset Opens June 24

Cohasset, Mass., May 3.

Fifth 10-week season of South Shore Music Circus opens June 24 with "Paint Your Wagon" in a new and larger tent.

Skedded are: "Annie Get Your Gun," July 4; "Wonderful Town," July 11; "Rose Marie," July 18 (two weeks); "South Pacific," Aug. 1; "Wish You Were Here," Aug. 8; "Sweethearts," Aug. 15 (two weeks), and "Guys and Dolls," Aug. 29.

Mad Anthony Folding

Toledo, May 3.

Although a ticket sale for the 1955 season has been in progress, the Mad Anthony Players, stock troupe which has functioned in Toledo the last three summers, is not expected to offer any productions this year. It used indoor theatre at the Walbridge Park Zoo for its first two seasons, and last year gave its plays in the 600-seat Doermann Theatre at the U. of Toledo.

Robert Feindt, founder of the

(Continued on page 59)

Show on B'way

The Honeys

Cheryl Crawford production of comedy in three acts (four scenes) by Roald Dahl. Stars Jessica Tandy, Hume Cronyn. Dorothy Stickney; features Mary Finney. Direction, Frank Corsaro; scenery, Ben Edwards; costumes, Motley. At Longacre, N.Y., April 28, '55; $5.75-$4.60 top ($6.90 opening).

Maggie ..... Dorothy Stickney
Mary ..... Jessica Tandy
Bennett Honey,
Curtis Honey ..... Hume Cronyn
Nellie Fleischman ..... Mary Finney
Potts ..... Dana Elcar

"The Honeys" inevitably brings to mind "Arsenic and Old Lace," the champ in the homicidal farce field. But for this Roald Dahl adaptation of some of his macabre New Yorker mag pieces, the comparison is (pardon the expression) murderous.

Except for a spectacularly inventive and hilarious dual performance by Hume Cronyn, this new Cheryl Crawford production is only intermittently laughable. Despite its amusing premise and a couple of genuinely funny scenes, "The Honeys" tends to be spotty, with uncomfortably flat interludes. Another, more basic flaw is that this mayhem antic never quite achieves credibility, but is occasionally a bit on the gruesome side.

The similarity with "Arsenic" is fairly striking. Each deals with a couple of lethal ladies out to bump off old men. But whereas the innocense and sweetness of the daffy Brewster sisters in the Joseph Kesselring (with a liberal, though unbilled, assist from Howard Lindsay and Russel Crouse) yarn, the Honey wives of this Dahl fable, deftly played by Jessica Tandy and Dorothy Stickney, are motivated by self-interest (to put a polite word on it) as well as an understandable desire for release from their insufferably irrascible and mean husbands.

Moreover, where "Arsenic" arranged to have all the charitable poisonings occur offstage (in all but the final, wacky instance, they took place before the play's action started) and thereby seemed less personal and not so grisly, the murders in "The Honeys" are carried out onstage, involve characters the audience knows (however exasperating they may be) and in one case show the victim writhing in agony after being poisoned. That latter bit, in particular, seems not so much lighthearted as heartless.

As the cantankerous twins, Cronyn has himself (and the audience) a character-actor's field day of quick-changes of eccentric makeup, weird clothes, props and bits of deliciously hokum business. It's one of the convulsing portrayals of recent seasons and should rate the actor-director-author some sort of best-performance citation.

As the tried-beyond-patience wives, Miss Tandy and Miss Stickney give expert, nicely-shaded and attractive performances, as far as the script permits. There's an infectious quality about the way they scheme to bump off their respective spouses. And, at least in the case of Miss Tandy, who bashes the victim's skull with, of all things, a deep-frozen leg of lamb, something diverting about the way their plots misfire and blissful fortune intervenes to free them from marital shackles.

Mary Finney is amusingly hearty as a neighboring widow whose happy state inspires the husbandly slaughter. Ben Edwards has designed two laughably hideous interiors to illustrate the miserable taste and bullying of the Honey brothers, and Motley's costumes are, with obvious intention, probably the most bizarrely ugly in recent Broadway history.

The staging of the show represents a reviewing problem. It is unquestionably terrible. But under the circumstances, there's no way of assessing blame. Or perhaps, given the limitations of the script, no question of blame is involved. Reginald Denham directed rehearsals, but withdrew after the tryout preem. Several others reportedly subbed on the staging at different times, but finally Frank Corsaro took over and receives program credit.

Anyway, "The Honeys" adds up to a rather innocuous boxoffice prospect and something less than that as potential screen material.

Hobe.

Practical Approach

Musical tent operation is a complicated undertaking, according to St. John Terrell, who originated the idea several years ago with his Lambertville (N.J.) Music Circus. He recalls, for example, the time Oscar Hammerstein 2d attended the spot, driving over from his country home in nearby Doylestown, Pa.

Since the revival that night was "Showboat," for which Hammerstein had adapted the book and written the lyrics, Terrell was nervous about what his reaction might be. At the intermission, the producer lingered outside the tent and, after some delay, Hammerstein emerged. Terrell approached, greeted him and waited for some comment. Finally, he could stand it no longer and burst out, "Well, Oscar, how do you like the show?"

"Oh, the show is very good," Hammerstein replied, "but can't you do something about the facilities of the place? Those toilets are terrible."

Off-B'way Show

Moby Dick

Phoenix Theatre (T. Edward Hambleton, Norris Houghton) production of dramatic reading in three acts of Herman Melville's novel, adapted by Howard Rodman. Direction, Jerome Kilty; production designed by Henry May; music, Peter Pressman. At Phoenix Theatre, N.Y., April 25, '55.

Ishmael ..... Paul Sparer
Peter Coffin ..... Woodrow Parfrey
Masthead Sailor ..... James Olson
French Sailor ..... Robert Fortin
Nantucket Sailor ..... Ellis Rabb
Perth ..... Ben Hammer
Chantey Man ..... Donald Mork
Queequeg ..... Clayton Corbin
Pegleg ..... Thayer David
Elijah ..... Sorel Booke
Ahab ..... Morris Carnovsky
Pip ..... Philip Hepburn
Stubb ..... Earl Montgomery
Ship's Cook ..... Frank Wilson
Starbuck ..... Ward Costello
Fedalla ..... Wood Romoff
Ship's Carpenter ..... Woodrow Parfrey
Captain of the Rachel ..... Sorrel Booke

"Moby Dick," offered by the Phoenix Theatre as the fourth in its series of Monday night "Sideshows," is an interesting if not always successful combination of narration, reading, acting and pantomime.

Credit the management, director Jerome Kilty, adaptor Howard Rodman and the actors for their efforts in this theatre version of Herman Melville's cosmic novel of the unforgiving Captain Ahab and his vengeful pursuit of Moby Dick, the white whale that maimed him. But although Melville's complex parable is dramatic as a novel, this stage presentation lacks excitement and intensity in its most dramatic scenes.

Part of the fault seems to lie with Morris Carnovsky's half reading from a script on a lectern and half acting of the passionate and poetic speeches of the central character, while the others act out their parts. There is no punch in the adamant Ahab's scenes with the voice of his conscience, first mate Starbuck, played by Ward Costello in such a restrained fashion that a good deal of the time he fails to project character, emotion, or even voice.

Offering the work in a dramatic reading version means that the adaptor has been able to include some of Melville's fine descriptive and reflective sections, for it is not primarily an "action" novel. Unfortunately, too, certain key passages have been cut, such as the sermon on Jonah, which sets the theme of the novel.

Director Kilty has handled his large group well. Although the leading actors are disappointing, the supporting cast is good. Standout members are Paul Sparer, who contributes an excellent reading as the narrator Ishmael; Thayer David, as the "Quakerish Nantucketer" Captain Pegleg, who delivers some of Melville's exposition about whales and whaling, and Philip Hepburn as the crazed cabin boy. Also effective are Earl Montgomery as Stubb the first mate, Frank Wilson as the ship's cook, and Wood Romoff as Ahab's prophetic pilot.

Henry May's unlocalized set of a center mast, railed platform and rigging is simple yet striking, and the lighting is an important asset. Peter Pressman's original music seems self-conscious.

Work has little legit prospects, but fine possibilities in college theatres. Awaiting release is a motion picture based on the novel, directed by John Huston and starring Gregory Peck.

Grif.

Inside Stuff—Legit

"King and I," which had been tentatively booked for Minneapolis a couple of times, may finally get there next fall. If and when it does, the Rodgers-Hammerstein musical will also play St. Paul. A report that a booking in the Twin Cities for late this spring had been cancelled as a result of a "feud" between the management of the Lyceum, Minneapolis, and the publishers of the St. Paul Pioneer Press-Dispatch, is contradicted by the latter and by Morris Jacobs, general manager for R & H. Proposed booking in Minneapolis fell through because the Lyceum was already under contract for an engagement of the Dublin Players.

Harold Shugard, associate publisher of the St. Paul dailies, scoffs at reports of a feud, or of any ill feeling between the publication and the Lyceum management. He concedes that the papers refuse advertising for shows playing Minneapolis and not St. Paul, but explains that's a long-established policy from which there's never been deviation. It's not aimed at the Lyceum, he declares, but also covers department stores and other Minneapolis enterprises that might take business away from St. Paul. His paper always has and continues to welcome ads for shows that play St. Paul as well as Minneapolis.

Shugard freely cites the generosity of Bennie Berger, operator of the Lyceum, in giving up two nights of its forthcoming engagement of "Pajama Game" so the touring musical can play the Auditorium, St. Paul. Meanwhile, "King and I" plays this week and next in Chicago, then goes to several other cities before starting a late-summer stand in Washington.

Anthony B. Farrell, who recently took over the management of "Ankles Aweigh," musical comedy currently at his Mark Hellinger Theatre, N. Y., denies a report in last week's issue that he "forced out" the show's former producers, Fred F. Finklehoffe, Howard Hoyt & Reginald Hammerstein, or that he "threatened to withdraw the bonds if the producers didn't turn the show over" to him. He claims, "The truth is that 'Ankles Aweigh' was able to open only because of monies advanced by me from time to time. The day after the opening, the managers posted a notice to the cast announcing that the show would close after the evening performance of April 23. Having thus evidenced their abandonment of the production, the managers then negotiated with me to turn the production over to my management and an arrangement was concluded whereby the show was kept open at considerable additional outlay of cash on my part. At no time did I threaten to withdraw the bonds and, indeed, it would have been legally impossible for me to have done so."

Variety's original information, obtained from an official source associated with the "Ankles Aweigh" production, has been reiterated in full by him in the face of Farrell's denial. Taking Farrell's statement at face value, it appears that Finklehoffe, Hoyt & Hammerstein went out of their way to get the "Ankles Aweigh" production, including their 1% share of the weekly gross, off their hands.

The Actors Equity Council has levelled a blast at Aware, Inc., a private org claiming to be fighting the "Communist conspiracy in entertainment communications." Union's ruling group condemned the manner in which Aware had published the names of some 19 actors and actresses on the claim of their being "connected with the Communist Front apparatus." Council noted the publication had been done without proper regard for the rights of the individuals named. It argued that the action was "detrimental to the welfare of the members named and to the union (Equity) itself."

The Council noted that in common with Aware and other organizations, it has condemned Communists and Communism, but it also has renounced blacklisting from any source and regards Aware's list as a form of blacklisting. The Council ordered that its action on Aware be brought to the attention of League of N. Y. Theatres under the terms of its basic agreement and also instructed its anti-blacklist committee to investigate whether any Equity members on Aware's list have been injured by that action in legit. However, no move was made to notify the affiliate performer unions of the anti-Aware statement or suggest that they take similar action, as is frequently done in such matters.

The Council's condemnation of Aware followed a resolution adopted at a recent membership meeting.

Gross for "Seventh Heaven" in New Haven for nine performances through April 23 was underquoted in last week's issue. Correct figure was $47,161, instead of $37,100 as inadvertantly given by the management and reported by Variety. The musical adaptation of the old Austin Strong drama is currently in Philadelphia and then continues its tryout in Boston before opening May 26 at the ANTA Playhouse, New York.

Irving Berlin refutes a published report in yesterday's (Tues.) dailies about "The Irving Berlin Era," a cavalcade having to do with the life and works of the songsmith, being okayed for production by St. John Terrell for his Music Circuses (tents) at Lambertville and Neptune, N. J. Story mentioned its debut on July 5. Berlin says that his attorney, A. L. Berman, was approached and both nixed any such proposal.

Rename Same Officers For ATPAM Balloting

Entire incumbent officer slate of the Assn. of Theatrical Press Agents & Managers will run unopposed in the union's election in June. Nominations were made at an overall membership meet held April 21 in N. Y. Slate includes Abel Enkelwitz, president; Francis Robinson, veepee; Milton Weintraub, secretary-treasurer, and Hal Olver, business agent.

Last year there was a contest between Olver and Joe Moss for the business agent's post, previously held for 12 years by Oliver M. Sayler. Enkelwitz became prez during the year, moving up from veepee when Wolfe Kaufman resigned to take up residence in Paris. Robinson was then elected to the vice presidency. It'll be the 14th term for Weintraub as secretary-treasurer.

Nominations to the 10-man board of governors were also made at the meet. Selected were Wally Fried, Sam Handelsman, Mike Goldreyer and Charles Stewart (managers); Sayler and Barry Hyams (N. Y. pressagents); Harry McWilliams and Sam Stratton (road agents) and Joe Burstyn and William Rolland (Yiddish group). All except Stewart, Hyams and McWilliams are incumbents.

Polly Still Wants Crack at Acting

Polly Bergen, who drew critical attention in her straight acting debut in "Champagne Complex," intends to concentrate on acting rather than singing hereafter. She has two prospective Broadway shows for next fall. Both are musicals, but book shows, so she'd have another fling at playing a continuing character.

Former singer, who got into acting unintentionally via a Hollywood film appearance, doesn't want to return to vocalizing. Pending further stage stints, she's doing speaking parts in tv. They include subbing for Arlene Francis as m.c. for three Thursday nights on the "Soldier Parade" contest show, and acting parts on "Appointment with Adventure" last Sunday (1) and "Elgin Hour" for May 17.

By way of a "relapse" into singing, she's starring tomorrow (Thurs.) through next Sunday (8) in a variety show at the Pepsi-Cola sales convention in Los Angeles.

Feld Bros. Set 400G Budget For 12-Wk. Season at D.C. Amphitheatre

Washington, May 3.

The Feld Bros., Irving and Isadore, have set a budget of from $350,000 to $400,000 for the Carter Barron Amphitheatre this summer. It will be their second as operators of the Government-owned bowl. Last year's overhead came to $335,000, with the season ending in the black.

The 1955 schedule, June 9 to Sept. 5, will range from hot jazz, musical comedy and ice show through longhair music, opera and ballet. Opener will be the National Ballet of Canada and Dancing Waters, both going through June 18.

Washington's National Symphony orch will play June 20-26, with Mimi Benzell, Alec Templeton, Benny Goodman, William Warfield and Leontyne Price as guest soloists. Andre Kostelanetz will guest-conduct one performance. The Louis Armstrong band will follow, 27-29.

"Saint of Bleecker Street" moves in with its original leads for stand June 30-July 13. Ballet Russe de Monte Carlo follows for two weeks, commencing July 14, to be followed by a week of the San Carlo Opera Co.

There is still no booking for Aug. 4-17. A big variety show, with stars, has been pencilled in for one of the weeks, but this will be dropped for a two-week musical comedy booking, if one of several being sought can be signed. Season finaler will be the "Ice Capades of 1955," Aug. 25 through Sept. 5.

Backstopping the season, as last year, will be the Feld innovation, the "Value Book." The brothers have printed 15,000 and expect to sell them at $3.50 each. That will

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By the Time Billy Rose Finally Gets Her, 'Liza' Will Be an Old Lady

Billy Rose's preference for "Lady Liza," the musical version of "Pygmalion," instead of "Seventh Heaven" or "Delilah" as tenant for his Ziegfeld Theatre, N. Y., is likely to involve him in a long wait, or else a switch to some other musical show for the house.

Hitch to the "Lady" booking is that Rex Harrison, who's slated to play Prof. Higgins in the G. B. Shaw yarn, is apparently set to remain indefinitely in the London production of "Bell, Book and Candle," in which he and Lilli Palmer (Mrs. Harrison) are repeating the costarring roles they played in the Broadway original. From appearances, the John van Druten comedy is set to maintain smash business for many more months, and Harrison's contract reportedly doesn't permit him to leave until receipts take a substantial drop.

Original plans were for "Lady Liza" to be produced early next fall, but from the way "Bell, Book and Candle" is doing in London, the Alan Jay Lerner-Frederick Loewe musical edition of the Shaw comedy may have to be delayed until next spring or perhaps even the fall of 1956.

Rose, in picking "Liza," reportedly passed up "Seventh Heaven," which was subsequently booked into ANTA Playhouse, opening May 26. He is understood to have demanded a four-week guarantee for "Delilah," which is due for production early in the fall, at some other Broadway theatre. With the closing of "Kismet" last Saturday night (23), the Ziegfeld is dark, and unless some way can be found to make Harrison available sooner, Rose must scrounge up another booking or wait a year or more for "Lady Liza."

'Thunder Over Carolina,' New Outdoor Spectacle

Lincolnton, N. C., May 3.

"Thunder Over Carolina," an outdoor musical spectacle by Charles Loveland, will be presented for the first time this summer here. It will open June 17 and play Friday, Saturday and Monday nights through July 11.

Drama deals with the Whig-Tory battle of Ramsour's Mill here 175 years ago. The author is program director of local radio station WLON. Drama will be directed by Bradford M. Arrington.

Tough on Typewriters

Leslie Stevens has added composer-lyricist to his playwright billing. The author of the comedy, "Champagne Complex," which closed a brief Broadway run last Saturday (30), has completed the lyrics, music and book for a tuner, tagged "Sister Kate." The show is skedded for off-Broadway production next season by Gayle Stine, who produced "Complex." Latter play will probably tour the silos this summer as a package production.

In addition to "Kate," which will be financed at around $12,000-$15,000, Miss Stine also has another Stevens script, "Early to Congress," slated for Broadway production next fall. Still another Stevens work, "Marlowe," will also be produced next season by the Playwrights Co.

The playwright first came to attention last season with the off-Broadway production of "Bullfight."

Indie Ticket In Equity Election

As expected, an independent ticket is being entered in the annual Actors Equity election, skedded for May 27. The slate is being nominated by petition of supporters of Bill Ross, second vice-president of the union, who was not nominated for re-election by the regular nominating committee.

In addition to Ross, who is named as candidate for re-election as veepee, the indie lineup includes Paul Ford, Muriel Rahn, Lee Grant, Hiram Sherman, Neva Patterson and John Kerr for five-year council terms. It is a partial ticket, as the Ross faction is not opposing regular candidates for the other offices or for certain of the scheduled council vacancies. The indie slate will be filed with the union before the deadline next Friday (6).

Ross is also running for chairman of the executive committee on the regular ticket in the upcoming Chorus Equity election. In that post he would have a seat on the Equity council, but could only vote on Chorus matters. The regular Chorus slate also includes Dorothy Grace Harless for recording secretary and Jack Dabdoub, James Schlader and May Muth for three-year council terms, while Joan Morton is up for a one-year council stretch.

Also tagged for the exec committee are Fedore Tedick, Miss Muth, Miss Morton, Robert Flavelle, Janet Pickarde, Dorothy Dushock and Robert Hadad, three-year terms; Paul B. Brown, F. Douglas Rideout and Jeanne Belkin, two-year terms, and Art Rubin for a one-year term.

DAHL, FLEMING & LEIGH EYED FOR 'PIPE DREAM'

Hollywood, May 3.

Arlene Dahl, Rhonda Fleming and Janet Leigh are competing for a femme lead in Rodgers-Hammerstein's new Broadway musical, "Pipe Dreams," being adapted from a John Steinbeck story. Helen Traubel has also been signed to costar with William Johnson.

Huntington Hartford is also negotiating with Miss Dahl and her husband, Fernando Lamas, to play his Hollywood theatre in mid-May in "Little Hut."

$75,000 for 'Desk Set'

"The Desk Set," Robert Fryer-Lawrence Carr production of a new play by William Marchant, to star Shirley Booth, is being capitalized at $75,000. It's slated to go into rehearsal Aug. 15, make a four-week tour and open Oct. 11 on Broadway.

Jack Small, New York theatre booker for the Shubert office, will be general manager.

WOOD SOANES DUE BACK

Critic Heads For San Francisco Via Panama Canal

Oakland, May 3.

Wood Soanes, drama critic of the Oakland Tribune and vet local correspondent for VARIETY, is due back at his desk on a full-time basis May 15. He's been on an extended leave of absence because of ill health, but has been contributing Sunday columns.

The critic and his wife are currently en route by boat from Amsterdam to San Francisco, via the Panama Canal. After several months at Majorca, they recently spent a few weeks in Paris.

Solly Pernick (An Ole Softie) Now Baby-Sitter

Solly Pernick is not running for reelection as business agent of the stagehands union. After 15 years, the longest tenure in that job in the union's 70-year history, he's stepping down to resume work as a regular member, an electrician.

Regarded in Broadway circles as one of the hardest-working, toughest and most colorful union representatives, Pernick is withdrawing on his doctor's orders and after years of urging by his wife. "I've never had time for home life, and wasn't able to be around to watch my kids grow up," he explains. "But I recently became a grandfather, and I'm going to take time to enjoy it."

Pernick's retirement as stagehands business rep means that he will no longer serve on the Fact Finding Committee of the various New York theatrical unions, of which he is chairman. He has arranged to participate on a non-paid basis in current stagehands contract negotiations with the League of N. Y. Theatres, Metropolitan Opera, television companies and a group of hotel-niteries.

The stagehands, officially Theatrical Protective Union No. 1, the New York local of International Alliance of Theatrical Stage Employees, will hold its annual election next Sunday (8), Mother's Day, incidentaly, at the Hotel Diplomat, N. Y. Candidates include Vincent Jacobi Sr., incumbent

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1-Niter Conn. Circuit As 'Audition' for Full East Loop Next Season

A one-niter legit circuit has been opened in Connecticut and may be extended over the eastern seaboard. Maurice Wasserman, heading Continental Theatrical Productions of New Haven, has sent out a touring company of "Sabrina Fair" on a two-week eastern trek, opening last Monday (2). Starring in the production are Constance Bennett and Tod Andrews. Former had a profitable strawhat tour last year in the Samuel Taylor play.

If "Sabrina" clicks, Wasserman plans sending out touring shows for about 25-30 weeks next season on a more extensive eastern circuit. Except for a two-night booking at the Klein Memorial Auditorium, Bridgeport, Conn., next Monday-Tuesday (9-10), dates lined up for "Sabrina" are all single stands.

The tour began in Norwalk, Conn., with ensuing Connecticut dates in Ansonia, Stamford, Danbury and New Haven. Other bookings, besides Bridgeport, include Norristown, Pa., Ridgefield, N. J., Kingston, N. Y. and Providence, R. I.

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

Charity Groups in Two-Way Squeeze; Party Agents Grine Over 'Tonight'

It Should Clean Up

"Arabian Nights," which begins its second season June 23 at the Marine Theatre, Jones Beach, L. I., has come up with a new twofer wrinkle. The Guy Lombardo production has worked out a tie-up with the B. T. Babbitt Co., manufacturer of Bab-O, a scouring powder, whereby purchasers of the product receive a coupon exchangeable for one cuffo ticket to the al fresco musical if another ducat is bought at a regular $2.20-$4.40 priee. Gimmick excludes Friday and Saturday performances.

The Bab-O tieup covers approximately 27,000 grocery stores and supermarkets in New York, Connecticut, New Jersey and Long Island. Bab-O foots half the cost of the free ticket.

'Can-Can,' 'King' Booked for D.C.

Washington, which has become a hot-weather legit stand in recent seasons, will split the coming summer between "Can-Can" and "King and I." The musicals will play the National Theatre there, following the example of "Guys and Dolls" in 1953 and "South Pacific" last summer. The National recently had "Seven Year Itch," but is now dark.

With the National air-conditioned, the tourist influx in the capital during the vacation period has made the town a good summer booking. It has thereby joined New York, Chicago, San Francisco and Los Angeles in that category.

With the added playing time available at that tough period of the year, strong touring shows that have already played the other summer stands are now able to keep going through June, July and August. Even if they only break even or take a small operating loss, that's considerably cheaper than closing and reopening in the fall for a resumption of the tour.

"Can-Can," which ends its long Broadway run late in June, probably June 25, goes directly to Washington for an engagement of about five weeks. It then moves to the Shubert, Chicago, for an indefinite run. After the Chicago stand it will play other key road cities and then head for the Coast.

"King and I," ending its engagement May 14 at the Shubert, Chicago, plays several split-week and single week stands before following "Can-Can" into the National, Washington, probably the week of Aug. 8. It will likely play six weeks in the capital, through Sept. 17, then resume its tour of key cities.

After "Can-Can" vacates the Shubert, N. Y., where it opened May 7, 1953, that house will go dark (pending an interim booking) until the end of next November, when "Pipe Dream," the new Rodgers-Mammerstein musical, is due after a tryout tour.

SCHOFIELD IN 'HAMLET' ON B'WAY IN 1956-57

Paul Schofield, young British dramatic star, may appear in "Hamlet" on Broadway during the 1956-57 season. The revival is to be staged by Peter Brook, with Roger L. Stevens reportedly sponsoring the U. S. engagement, presumably under the Producers Theatre banner.

Schofield will do the Shakespeare tragedy in Paris next season as part of a series of productions to be directed by Brook.

Option 'Ant Hill'

Franz's Spencer's "The Happy Ant Hill" has been optioned for fall Broadway production by Ray Gordon and Joseph Beruh. It'll be their initial production.

The comedy was tried out last summer at the White Barn Theatre, Westport, Conn.

Charity organizations with theatre party booking for "3 for Tonight" are having trouble with buyer resistance to the show. Situation is aggravated by the fact that the Plymouth Theatre, N. Y., where the Paul Gregory production is current, refuses to handle the unsold tickets through the box-office until the day of the performance.

Thus far, there's reportedly been little, if any actual loss from the two-way squeeze on the charity groups, as all or virtually all of the extra tickets have been sold at the theatre the day and evening of the respective performance. However, the uncertainty has had heads of the charity organizations jittery, and has aroused complaints.

Although all or virtually all theatre party contracts specify that tickets unsold by the sponsoring group may be returned to the theatre, the latter is not required to put them on sale until the day of the performance in question. However, most theatre treasurers waive the latter stipulation and sell the seats whenever they are returned (generally trying, of course, to dispose of tickets for non-benefit performances first).

Stickler for Rules

But Constance Coble, treasurer of the Plymouth, is known as a stickler for the rules, and she always adheres to the letter of the contract in refusing to put theatre party returns on sale until the day of performance. In most cases, such as the recent Gregory production, "Caine Mutiny Court Martial,"

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Back in 'Tops' After Overdose of Sedatives, Diana Gets an Ovation

Boston, May 3.

Diana Barrymore, back in the starring role of "Pajama Tops" after being on the critical list at City Hospital from an overdose of barbiturates, received an ovation from the two-for-one audience at the Majestic Theatre here last Thursday night (28). The actress missed only one performance of the show, with understudy Vera Fusek subbing.

Miss Barrymore, daughter of the late John Barrymore, denied taking the overdose of sedatives intentionally. In a statement she explained, "I only tried to calm my nerves. I have been suffering from a head cold for six months and I did take too many phenobarbitol tablets, for no reason at all, except that I'm exhausted. I'm supposed to take three a day."

Local papers gave the story extensive space, and one called the 34-year-old actress "a good trouper" for returning to the cast so quickly after being discharged from the hospital. Miss Barrymore had been rushed to the hospital, collapsing in her room at the Hotel Touraine. Her husband, actor Robert Wilcox, was quoted as saying that she had told him she had taken the overdose of sedatives, but that he hadn't believed her.

Both Miss Barrymore and the play were severely panned by the Boston critics. After the reviews appeared, Miss Barrymore missed the second-night performance because, according to an announcement, she was ill with laryngitis.

After its two-week engagement here, "Tops" moved to Worcester, Mass., opening last night (Mon.) for a two-day stand and concluding its tour with a four-day engagement in New Haven tomorrow (Wed.) through next Saturday (7).

Theatrical Subsids To Take Over Theatre Goers

Theatrical Subsidiaries, Inc., producer Alexander H. Cohen's outfit to conduct show-bus trips and various legit promotional ventures, is dickering to purchase Theatre Goers, a subscription organization operated by Norman Maibaum. Plan is to expand the group's membership list by an exploitation campaign through the Blaine Thompson ad agency.

Maibaum will remain with Theatre Goers under its new setup, and will also continue as a member of the staff of the theatrical accounting firm of Pinto, Winokur & Pogano, which he recently joined.

R&H Paradox: Office Never Busier Despite No B'way Show, Only 1 on Tour

For the last 10 years, ever since the opening of "Annie Get Your Gun," the Rodgers & Hammerstein office has never been without at least one show on the boards. But although there have been times when it had four, five and even six productions operating simultaneously, the office has never been busier than now, when it has one show on tour and one in preparation.

Actual leasing of rights is handled by the R&H law firm, Reinheimer & Cohen. When deals are set, the R&H office is notified and immediately arranges to send out copies of the score, script, costume and prop lists, etc. When the stock management is ready to do the show, R&H assist with casting and its staff production man, Charles Atkin, available for free consultation and advice, including on-the-spot visits to rehearsals and performances.

Since R&H has the most extensive talent file in producer ranks, comparable to those of the largest talent agencies, and holds regular auditions on a year-round policy, its assistance on casting is valuable for stock managements. Such assistance is used primarily for productions of musicals on the R&H list, but also is available and frequently used for any shows produced by anyone. (In fact, suggestions on casting are sought from and given by the R&H staff not only to other Broadway managements but also to television producers, film companies and anyone else in show biz.)

Standards To Maintain

Under the circumstances, it's a fairly routine matter for R&H to maintain a standard of productions of their properties. All lease contracts drawn by Reinheimer & Cohen specify that R&H must approve all casting and other aspects of the production. Although that has long been customary of musical copyright holders, it has gen-

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Airline Actors

Personnel of the British Overseas Airways Corp. have formed their own legit group for the production of plays at the BOAC building in N. Y. Initial production, which preemed last week, is "Chiltern Hundreds," which was done on Broadway several seasons ago as "Yes, M' Lord." Tagged the Speedbird Players, the outfit is charging an average $1 admission.

Critics were invited.

L.A. CIVIC LIGHT OPERA BOWS WITH 700G SALE

Hollywood, May 3.

The Los Angeles Civic Light Opera, which last night (Mon.) opened its four-show season with "Kiss Me, Kate," had over $700,000 advance sale. That's a record for the number of weeks scheduled.

Incoming requests reached the point last week that the theatre advertised, "Please, no more mail orders," the first time it has ever taken such a step. "Pajama Game," "Kismet" and "Plain and Fancy" complete the season.

St. Louis Muny Opera Has 320G Advance Sale

St. Louis, May 3.

Advance sale for the 37th consecutive season of the Muny Light Opera Season at the Forest Park playhouse has hit $320,000, highest on record.

Season opens June 2 with "Merry Widow."

Equity Review

Maedchen in Uniform

Equity Library Theatre revival of drama in three acts, by Christa Winsloe. Direction, Walt Witcover; scenery, Zvi Geyra; lighting, Barbara Richter; music, Don Evans. At Lenox Hill Playhouse, N.Y., April 2, '55.

Cast: Dorothy Peterson, Mabel Cochran, Anne Ives, Kay Parker, Anne Meara, Leah Dooley, Carolyn Brenner, Marion Morris, Frieda Milgram, Barbara Stanton, Joan Shepard, Natalie Richman, Betty Bradley, Barbara Barrie, Carol Hebald, Kay Levy, Theodora Landess, Barbara Van Ornam, Margaret Miller, Adele Fortin, Cecil Hoffman, Ursula Campbell, Louise Arnold, Elaine Crowley, Joyce Hines, Carol Jennison, Alice Kenner, Judy Lenett, Joanne Miller, Ann Pickles, Rosemarie Sheer.

While ELT's reincarnation of Christa Winsloe's brooding tragedy is a good effort, a cumbersome production tends to reduce the dramatic wallop. Certainly the story of a lonely girl's search for affection in a grim German boarding school is poignant enough to catch at the throat, yet director Walt Witcover's valiant efforts do not save "Maedchen In Uniform" from seeming remote.

Essentially it's a two-character play. The forlorn schoolgirl reaches out to her desolately lonesome fraulein instructor, only to learn most tragically that there is no place in their stern environment for understanding and love. Other characters and incidents provide just so much framework.

In designing a set that permits fluidity in this many-scened play, Zvi Geyra has utilized most of the stage area, forcing the brunt of the action to the apron. Witcover has capitalized on this to provide intimacy for his small scenes, but when, as frequently occurs, he gets most of his cast of 31, in the same space, the disadvantages of Geyra's design become painfully evident.

Barbara Stanton plays energetically as she transforms visibly from the frightened child to an ecstatic adolescent. Her peak scene requires near hysteria and she isn't afraid to tackle it with force. As the teacher, Anne Meara is impersonally withdrawn. Her careful interpretation is sound, yet barely escapes submerging emotional values too deep for communication.

Carol Hebald is warm as a homesick schoolgirl and Barbara Barrie's insouciance as another student provides welcome comedy. Dorothy Peterson is the uncompromising headmistress, Adele Fortin makes the most of her brief scene as a sewing woman, and Marion Morris plays a droll French teacher. Leah Dooley is properly forbidding as a grim schoolmistress and Anne Ives has a sparkling bit as a Grand Duchess. *Geor.*

Birdwell Gets Partial Nod in Contract Suit For $21,500 Payoff

Los Angeles, May 3.

Dispute between publicist Russell Birdwell and producer Paul Gregory has been settled, with an additional $21,500 payment to the drumbeater. Attorneys for both sides have asked for a dismissal of all legal action. Payoff to Birdwell brings his total take from Gregory to $71,250.

Birdwell had no claims on Gregory or others named in three breach-of-contract suits beyond the date he was discharged on April 15, 1954, Superior Judge Paul Nourse ruled last week, in a decision in favor of the defendants. Birdwell had sued for additional coin assertedly due him after the April 15 date.

Court held that any contracts were "terminable at will" by the defendants. Judge Nourse ruled, however, that Birdwell was entitled to an accounting on all Gregory shows, with one exception, between the period of May 23, 1952, original date of agreement, and April 15, 1954, when he was given notice by the defendants. Publicist had argued that he had been contracted for five years to receive 5% of producer's profits on his various shows. The $21,500 payment to Birdwell represents the amount still owed him for the period that the pact was in effect.

Judgment was rendered for Charles Laughton in one action, from whom Birdwell sought $35,000. In the two other suits, against Gregory Associates, Inc., and Paul Gregory & Co., the court found that neither defendant was liable beyond the April 15, 1954, discharge date.

Birdwell had contended he held an oral contract with the first defendant for 5% of the producer's share of "Caine Mutiny Court Martial" for "as long as the play should run." In the second, he claimed a five-year pact for a share of profits from the producer's other shows.

Latter claim involved "Don Juan in Hell," "John Brown's Body," Agnes Moorehead's "Fabulous Redhead," Elsa Lanchester's "Private Music Hall" and Laughton's television shows. Excluded by the court was Laughton's "Reading Hour."

'Guys' to Open Pitt CLO

Pittsburgh, May 3.

"Guys and Dolls," will open the 10th season of the Civic Light Opera Assn. at the Pitt Stadium, June 13.

The other seven shows following it in order will be "Me and Juliet," "Wizard of Oz," "Brigadoon," "South Pacific," "Best Foot Forward," "Kiss Me, Kate" and "Song of Norway."

Legit Becoming Merely Big Biz: British Equity

London, April 26.

The transition of the legitimate theatre from the traditional pattern of actor-managers to its present day status of an industry, was commented on by Gordon Sandison, general secretary of British Actors Equity, at the union's annual confabs April 24.

The theatre, he averred, is coming to be run by business men, who regard it as an industry. The normal business processes of combination have been at work since 1942, the threads of control have been gathered into fewer and fewer hands, and the guiding hands have been those of the accountants.

Sandison believes that it is almost impossible for anyone to become an indie theatre manager, even if he has the capital, unless he can come to terms with the controlling powers, and they allow him to operate.

In radio, the BBC holds a monopoly and films have always been an industry first and an art second, the union official said. He asserted that the function of Equity is to present a shield for its members against abuse by these formidable concentrations of power. He noted, however, that the union started with the great disadvantage of a permanent unemployment pool, varying between 26% and 36% of its membership.

While recognizing that mentally and emotionally actors in legit are still living in the kinder, gentler world of the actor-manager, Sandison observed, "Today, we live in a harsh climate in which we have to come to terms with modern industry. It is the passing of an age."

In a comment on the unemployment situation, Felix Aylmer, Equity prez, suggested that the union's efforts are more sensibly engaged in trying to up the minimum salary to a point at which earned income will cover the inevitable time out, rather than in trying to reduce the gaps between engagements.

Stock Review

Misalliance

Los Angeles, April 28.

Jacqueline Donnet production of George Bernard Shaw comedy in two acts. Features John Falvo, Richard Erdman, Lee Ellis, Robert Vaughn, Peter Brocco, Margaret Muse, Opal Euard, Pat Miller, Jerry Barclat. Direction, Allyn Joslyn; scenery, Cludio Guzman, Marvin Marton. At Ivar, Hollywood, April 27, '55; $2 top.

Johnny Tarleton	Jerry Barclay
Bentley Summerhays	Robert Vaughn
Hypatia Tarleton	Lee Ellis
Mrs. Tarleton	Opal Euard
Lord Summerhays	Peter Brocco
Mr. John Tarleton	John Falvo
Percival	Pat Miller
Lina	Margaret Muse
Gunner	Richard Erdman

The Stage Society might have hit upon a more auspicious opener of an eight-play season than this revival of a comedy George Bernard Shaw wrote more than 40 years ago, never one of his most popular works even in the most experienced hands. It's strictly a period piece, about the English caste system, with a few laughs in the late scenes.

John Falvo is energetic as the father, but has been over-directed by Allyn Joslyn. Lee Ellis is loud as the daughter, Robert Vaughn over-spoiled as her fiance. Best work is contributed by Richard Erdman, as the young clerk out to exact vengeance from his father, but Margaret Muse plays the Polish circus performer woodenly. *Whit.*

Stratford (Conn.) Sked

Initial season of the American Shakespeare Festival at Stratford, Conn., gets underway July 12.

Eight-week run is skedded, with "Julius Caesar" and "The Tempest" as the sole offerings.

Legit Bits

Group of Broadwayites, including author's agent **Janet Cohn**, stagers **Marshall Jamison** and **John Stix** and talent agent **Adna Karns**, went to New Haven last Wednesday (27) to speak on the subject of straight plays before a class at the Yale drama school. Another delegation, including producer **Cy Feuer (& Martin)**, batoner **Lehman Engel** and choreographer **Helen Tamiris**, will do a followup today (Wed.) on musical shows.

Broadway pressagent **Samuel J. Friedman** will tout the Oakdale (Conn.) musical tent, near New Haven, this summer . . . **Liam O'Brien's** "Remarkable Mr. Pennypacker," currently trying out in the British provinces, is due May 18 at the New Theatre, London . . . The pressagent procession at **Frank Carrington's** Paper Mill Playhouse, Milburn N. J., continues with **Betty Lee Hunt** the latest recruit . . . **Marjorie Gateson** is playing Julia, the role of the mother, in support of **Constance Bennett** in "Sabrina Fair" for a one-night tour of Connecticut this week and next.

John Huntington has acquired **Greer Johnson's** "I Hear You Singing" for Broadway production next fall after an August tryout at his Spa Summer Theatre, Saratoga Springs, N.Y. . . . "Inherit the Wind" will be published in book form by Random House . . . The Comedie Francaise, under the sponsorship of **Sol Hurok**, will make its initial U.S. appearance at the Broadway Theatre, N.Y. for four weeks beginning next Oct. 25.

Herman Shumlin has acquired **Audrey** and **William Roos'** "Speaking of Murder," which he'll produce and direct in London next fall prior to a Broadway presentation . . . **Arnold B. Horwitt**, "Plain and Fancy" lyricist, in Lenox Hill Hospital for surgery . . . **Jamie Smith** will appear opposite **Faye Emerson** in "Biography" at the Ann Arbor (Mich.) Festival beginning May 23.

Hillard Elkins, of the Henry C. Brown agency, planed to the Coast last Saturday (30) to set up a Hollywood affiliation for his N.Y. office and to line up stars for summer theatre dates . . . What was Chorus Equity council rep **James Schlader** doing early this week in Montgomery, Ala.? . . . **Dorothy Franklin**, not **Juanita Hall** as erratumed last week, will appear in "South Pacific" at the State Fair Musicals, Dallas . . . **Elaine Perry** and **Irl Mowery** have taken over the Cragsmoor (N.Y.) Playhouse for a 10-week summer season beginning June 28.

Sol Hurok will partner with **Henry Sherek** in the presentation of Irish-born **Siobhan McKenna** to star in the U.S. in "Saint Joan," beginning with a four-week run at the Festival Season, Central City, Col. The production will then go to San Francisco prior to a Broadway stand in early October . . . **Richard Aldrich** is taking a leave of absence from his co-production activities with **Richard Myers** to serve as deputy director of the U.S. Foreign Operations Administration mission to Spain . . . "Pied Piper" is the title of the **Max Wilk** play with **Alexander H. Cohen** and **Ralph Alswang** have under option for fall production.

Bernard Gersten and **Richard Blofson** are production stage manager and stage manager, respectively, for the N.Y. City Center Light Opera series . . . **Fred F. Finklehoffe** has optioned "The Loud Red Patrick," **John Boroff's** adaptation of **Ruth McKinney's** novel of the same name, for Broadway production next season.

Shirley Booth will star in a festival of four plays at **Richard Aldrich's** Cape Playhouse, Dennis, Mass., beginning July 2 with each of the entries, "Vinegar Tree," "Time of the Cuckoo," "My Sister Eileen" and "Come Back Little Sheba," playing alternate single weeks . . . **Chandler Cowles** planed last Friday (29) to Milan, Italy, to attend the La Scala opening yesterday (Tues.) of his production of "Saint of Bleecker Street." From Milan he goes to Berlin for confabs on the production of the **Gian-Carlo Menotti** opera at the Berlin Festival in September.

Hope Holiday will appear in "Guys and Dolls" at the Oakdale Musical Theatre, Wallingford, Conn., June 3-18 . . . **Kurt Kasznar** has replaced **Paul Hartman** in "Seventh Heaven" . . . Heritage Theatre, formed by **Michel Rosenberg, Zvee Scooler, Judah Bleich, Wolfe Barzell** and **Benjamin Rothman**, will present a series of plays in English about American Jewish life and also English adaptations of recent Israeli productions at the off-Broadway President Theatre next season . . . LPS Productions has optioned **Logan Smiley's** comedy, "Multitude of Sins" for fall production.

Raymond Massey has acquired the rights to **Jim Bishop's** book, "The Day Lincoln Was Shot," which he'll dramatize and produce, possibly in partnership with scenic designer **Donald Oenslager. Eddie Dowling** had previously announced plans to produce, direct and adapt the work himself . . . **John O'Shaughnessy** will direct **Gordon W. Pollock's** scheduled Broadway production of "Red Roses for Me" . . . **Kaye Ballard** will appear in "Reuben, Reuben," slated for Broadway production next season.

The Outer Circle, comprised of suburban and out-of-town legit critics, selected "Inherit the Wind" and "Three for Tonight" as the best play and musical, respectively of the '54-'55 season . . . **Jerome Cowan** succeeds **Dennis King** and **Whitfield Conner** replaces **Arthur O'Connell** in "Lunatics and Lovers" next Monday (9) . . . **Carl Low** is taking over **Joseph Anthony's** role in "Anastasia" this week while the latter is in Philadelphia for the opening tomorrow (Thurs.) night of "Once Upon a Tailor," which he directed . . . **Nina Foch** will appear on Broadway next season in the Theatre Guild production of "Child of Fortune," adapted by **Guy Holton** from **Henry James'** novel, "Wings of the Dove." **Charles Strouse**, who contributed music for "Shoestring Revue," is doing the score for a pageant, "God's Man Alone" to be produced for Presbyterians May 24 at Hollywood Bowl.

CHI BITS

Chicago, May 3.

Bill Adler is doubling from the "Tea and Sympathy" road cast into NBC-TV's Chicago-originated "Hawkins Falls" serial . . . Press agent **Al Butler** departed town to advance "King and I" in Toledo and Detroit . . . WBBM-TV public relations director **Andy Murphy** will take four month's leave of absence to handle press for **Marshall Migatz's** summer theatre operations.

COAST BITS

Los Angeles, May 3.

Donald Woods has taken an option on **Fred Shevin's** "The Sixth Sense," and will give the comedy a breakin at Pasadena Community Playhouse before taking it east for a summer tour. He will also present it at the Stamford (Conn.) Playhouse.

LONDON BITS

London, May 3.

E. P. Clift's "It's Different for Men" folds May 14 at the Duchess Theatre, and is being replaced May 17 by **Basil Dean's** "Diary of a Nobody," currently touring . . . **Linnit & Dunfee** are producing new musical in West End in September. Show is musical version by **Peter Myers** of Louisa May Alcott's "Little Women," and will be titled "A Girl Called Jo."

Tony Hancock out of **Jack Hylton** and **Alfred & George Black's** Adelphi hit, "The Talk of the Town," has been replaced by **Dave King**

LAWSUIT WON'T AFFECT LONDON'S 'KISMET' RUN

London, May 3.

The London run of "Kismet" will not be affected by a copyright infringement suit brought against Jack Hylton last Friday (29) in High Court. Action was brought by owners of the copyright in "Prince Igor," who requested that their motion, to restrain the producer from using the music, should stand over until the trial. That was agreed by the Judge.

F. E. Skone James, representing the "Prince Igor" copyright owners, said that producer Hylton had challenged their title to the copyright. Hylton, he said, admitted that the music of "Kismet" was to some extent based on the opera "Prince Igor." The trouble, the producer argued, was that although for a number of years it had been recognized in the trade that the opera was by the Russian composer Borodin, arranged by Rimsky-Korsakov and Glazunov, there was difficulty in proving this. To do so, it would be necessary to go back to events in Russia many years ago.

Neil Lawson, representing Hylton, said that the case should never have been brought by such a motion. He argued that the work had been published for many years and that the plaintiffs have no title to sue. Hylton agreed to keep accounts of the production until the trial.

Chi Perks; Deborah Fast $25,700, 'King' 29½G, Page $16,300, 'Trap' 16G

Chicago, May 3.

Loop biz brightened a bit last week although the general pace continues moderate. Exit notices are up at three of the four current productions, with only "Tender Trap" slated to remain into the summer months.

ESTIMATES FOR LAST WEEK

King and I, Shubert (23d wk) ($5; 2,100) (Patricia Morison). Nearly $29,500 (previous week, $28,200); exits May 14 to continue tour.

Rainmaker, Erlanger (3d wk) ($4; 1,300) (Geraldine Page). Almost $16,300 on Guild subschiption (previous week, $14,700).

Tea and Sympathy, Blackstone (8th wk) ($4.50; 1,500) (Deborah Kerr). Nearly $25,700 (previous week, $25,200); leaves town May 14 to continue tour.

Tender Trap, Harris (3d wk) ($4; 1,000) (Kent Smith, K. T. Stevens. Russell Nype). Almost $16,000 (previous week, $15,300).

'Teahouse' $42,400, 'Oh Men' 21G, SF

San Francisco, May 3.

Legit had another good week in Frisco as "Teahouse of the August Moon" continued its hot pace at the Curran and "Oh Men, Oh Women" went up again at the Alcazar.

ESTIMATES FOR LAST WEEK

Teahouse of the August Moon, Curran ($4.40; 1,758) (Burgess Meredith, Scott McKay) (10th wk). Edged up again over $42,400; exits May 28 to resume tour.

Oh Men, Oh Women, Alcazar ($4.40; 1,147) (Franchot Tone, Gig Young) (3d wk). For the second straight week, the take went up, this time just past $21,000.

'HEAVEN' NICE $34,000 ON FIRST 7 IN PHILLY

Philadelphia, May 3.

As the only show on the local boards, "Seventh Heaven" received the heavy play normally given musicals. Tuner remake of 30-year-old romantic comedy got very nice reception from press, although audience viewpoint was mixed.

Cast and staff changes have marked "Seventh Heaven" tenure at Forrest. Paul Hartman pulled out of a costarring role before opener (26) and Morton Da Costa replaced John C. Wilson as stager. The show grossed over $34,000 for its first seven performances at $4.80 top in the 1,760-seat house; continues the tryout this week, with Gloria De Haven and Ricardo Montalban as stars.

Tom Ewell Scratches 'Itch' for $31,100, Balto

Baltimore, May 3.

Tom Ewell in "Seven Year Itch" continued the sock road b.o. lure here at Ford's last week, grossing a giant $31,100. The George Axelrod comedy was the sixth local offering for Guild-ATS subscribers and wraps up the current season here.

The D'Oyly-Carte Gilbert & Sullivan company is penciled in for a pre-Broadway date in mid-September.

'B'way Hightlights' $5,400, 2 Performances, Indpls.

Indianapolis, May 3.

"Broadway Highlights" grossed a satisfactory $4,500 at $3 top in two performances at Murat last Friday-Saturday (29-30). It closed skimpiest road show season here since 1933.

Legit offerings included "Seven Year Itch," "Caine Mutiny Court Martial," "3 For Tonight," "Oklahoma," "Pajama Tops," "Guys and Dolls" and "Broadway Highlights."

Scheduled N. Y. Openings

(Theatre indicated if set)

Damn Yankees, 46th St. (5-5).
Once Upon Tailor, Cort (wk. 5-16).
Finian's Rainbow, City Center (5-18).
Seventh Heaven, ANTA Theatre (5-20).
First Edition, Bijou (7-7).

OFF-B'WAY

Safari, Barbizon-Plaza (5-11).
One-Act Bill, Gr'n'w'ch Mews (5-25).
Flies, Provincetown (6-8).

'Season' Moderate $15,300, Ending Tour, Montreal

Montreal, May 3.

"Fifth Season," starring Chester Morris and Joseph Buloff, drew under $15,300 last week at Her Majesty's with the house set at $2.94. The show folded here Saturday night (30).

"Guys & Dolls" is current, starting off with a solid $16,500 advance for one week. This is first time the show has played Montreal.

Kit-Ty $29,100, 'Yanks' 50G, Hub

Boston, May 3.

Things were a little more like old times hereabouts last week, with three shows on the boards. Actually, the Diana Barrymore incident, in which the actress took an overdose of sedatives and had to be taken to the hospital for a pumping-out, was a reminder of the great days of show biz, when actress antics more frequently made headlines.

With the departure of "Damn Yankees" and "Pajama Tops" last weekend, only "Dark Is Light Enough" is current this week. It exits town next Saturday (7), but the musical "Seventh Heaven" is due next Tuesday (10) for a two-week stand.

ESTIMATES FOR LAST WEEK

Damn Yankees, Shubert (3d wk) ($6; 1,734). Went clean again at over $50,000, for a total of over $148,000 for the three-week tryout; moved out last Saturday (30) for Broadway; house gets "Seventh Heaven" next Tuesday (10).

Dark Is Light Enough, Colonial (1st wk) ($4.95; 1,590) (Katharine Cornell, Tyrone Power). Theatre Guild subscription offering hit town with over $47,000 advance for its fortnight engagement and racked up over $29,100 for the opener; should top $32,000 for the current finale; tour ends here next Saturday (7).

Pajama Tops, Majestic (2d wk) ($3.50; 1,300) (Diana Barrymore). Grossed about $11,000 again on twofers for the holdover stanza, with the star missing one performance; pulled out over the weekend and winds up its tour this week in a split between Worcester and New Haven.

'Kismet' Hefty $43,000, Opens Tour, New Haven

New Haven, May 3.

Biz for the first week of the road jaunt of "Kismet" was okay. Shubert audiences went for eight performances of it last week to the tune of $43.000. Top was $5.50.

Current is "Pajama Tops," in for a six-performance stretch tomorrow (Wed.) through Saturday (7). Not mats, but two night shows each Friday and Saturday.

Last week's gross on premiere of "Seventh Heaven" was underquoted. Correct figure was $47,161.

Current London Shows

London, May 3.

(Figures denote premiere dates)

All For Mary, Duke York (9-9-54).
Bad Seed, Aldwych (4-14-55).
Beatrice Lillie, Globe (11-24-54).
Bell, Book, Candle, Phoenix (10-5-54).
Book of Month, Cambridge (10-21-54).
Boy Friend, Wyndham's (12-1-53).
Can-Can, Coliseum (10-14-54).
Crazy Gang, Vic. Pal. (12-16-54).
Desperate Hours, Hipp. (4-19-55).
Different For Men, Duchess (4-11-55).
Dry Rot, Whitehall (8-31-54).
Follies Bergeres, Wales (4-8-55).
Hippo Dancing, Lyric (4-7-54).
Intimacy At 8:30, Criterion. (4-29-54).
Jazz Train, Piccadilly (4-26-55).
King and I, Drury Lane (10-8-53).
Kismet, Stoll (4-20-55).
Matchmaker, Haymarket (11-4-54).
Mousetrap, Ambas. (11-25-52).
Old Vic Rep, Old Vic (9-9-54).
Sailor Beware, Strand (2-16-55).
St. Joan; St. Martin's (2-8-55).
Salad Days, Vaudeville (8-5-54).
Separate Tables, St. James's (9-22-54).
Serious Charge, Garrick (2-17-55).
Simon & Laura, Apollo (11-24-54).
Spider's Web, Savoy (12-14-54).
Talk of Town, Adelphi (11-17-54).
Teahouse Aug. Moon, Her Maj. (4-22-54)
Uncertain Joy, Royal Ct. (3-31).
Wonderful Town, Princes (2-23-55).

SCHEDULED OPENINGS

Merry Widow, Palace (5-3-55).
Tender Trap, Saville (5-3-55).
Midnight Family, Arts (5-4-55).
Lovers, Winter Gard. (5-6-55).
20 Mins. South, Players (5-10-55).
My 3 Angels, Lyric (5-12-55).

CLOSED LAST WEEK

Wedding in Paris, Hipp. (4-3-54).
South, Arts (3-30-55).

'Cadillac' Speedy $26,300 For Single Week, Cleve

Cleveland, May 4.

One of the Hanna's best grosses for a straight comedy was garnered by "Solid Gold Cadillac" here last week. Touring company pulled heavily from the start, bringing in an excellent $26,300 at $3.50 top in eight performances.

The 1,515-seat house goes dark this week and manager Milton Krantz has nothing on calendar.

'Mutiny' $25,900, 'Chas.' $26,400, L.A.

Los Angeles, May 3.

"Caine Mutiny Courtmartial" closed a six and one-half week run at the Huntington Hartford last Saturday (30) with a potent $167,756 total. It was not, however, up to early expectations. House has no immediate bookings set.

Elsewhere the local legit scene shone brightly, with "Anniversary Waltz" continuing good biz in its third week at the Carthay Circle, and "Dear Charles" showing well in its second frame at the Biltmore. Each has another week, after which "Oh Men, Oh Women" follows immediately at the Carthay for four stanzas, while the Biltmore will be dark.

ESTIMATES FOR LAST WEEK

Caine Mutiny Courtmartial, Huntington Hartford (7th wk) ($4.95-4.40; 1,032) (Lloyd Nolan, Barry Sullivan, Steve Brodie). Almost $25,900 and folded.

Anniversary Waltz, Carthay Circle (3d wk) ($3.30; 1,518) (Howard Duff, Marsha Hunt). Over $22,700.

Dear Charles, Biltmore (2d wk) ($4.95-$4.40; 1,636) (Tallulah Bankhead). About $26,400.

This Is Your Life, Mendel, Civic Playhouse (10th wk) ($3.30; 400) (Leo Fuchs). Nearly $4,000 again.

Finian's Rainbow, Hollywood Repertory (15th wk) ($3.30; 276) (Charles Davis). Nearly $2,000.

'GAME' SPORTY $55,700 ON SOLO WEEK, CINCY

Cincinnati, May 3.

"Pajama Game" grossed $55,700 in eight performances last week at the 2,500-seat Taft. Top was $4.52. All performances except the Monday night opener and Wednesday matinee were capacity. Turnaways were estimated at $2,000.

Town is sans road shows until "Kismet" tenants the Taft for a week opening May 23. Engagement winds up a local season of 15 playing weeks.

'Dial' $3,700 (18), Roch.

Rochester, N. Y., May 3.

"Dial M for Murder," was held over for a third week at the Arena Theatre here, grossing a nice $3,700 for 18 performances at $2.20 top. Dorothy Chernuck, coproducer of the resident in-the-round stock company, directed. Run ended Sunday (1).

Tonight (Tues.), Miss Chernuck unveils the group's fifth annual Shakespeare production, "Romeo and Juliet," for a two-week run. Show will be done in modern dress. Yvonne Clifford plays Juliet, with Stratton Walling as Romeo.

Current Stock Bills

(May 2-15)

Philadelphia Story—Miller, Milwaukee (3-15).

B'way Holds Up; 'Honeys' $16,400 (6), 'Ankles' $47,100, Muni Hefty $30,800 'Guys' 52½G, 'All' 11½G, Pheonix 20G

Biz on Broadway was fairly steady last week. Fluctuations in grosses from the previous stanza were generally minor. The sellout shows remained steady.

Besides "Guys and Dolls," which wound up its limited two-week run at the City Center last Sunday (1), the only other closer last week was "Champagne Complex."

ESTIMATES FOR LAST WEEK

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net: i.e., exclusive of tax.

All in One, Playhouse (3-bill) (2d wk; 15; $4.60-$3.90; 994; $21,865) (Maureen Stapleton, Myron McCormick). Almost $13,500 (previous week, $11,000 for first seven performances).

Anastasia, Lyceum (D) (18th wk; 142; $5.75-$4.60; 995; $23,339) (Viveca Lindfors, Eugenie Leontovich). Over $20,500 (previous week $20,000).

Ankles Aweigh, Hellinger (MC) (2d wk; 16; $6.90; 1,513; $56,000). Registered a nice gain to $47,100 (previous week, $41,500 for first eight performances).

Anniversary Waltz, Booth (C) (56th wk; 443; $4.60; 766; $20,000) (Macdonald Carey). Just under $17,000 (previous week, $16,600).

Bad Seed, Coronet (D) (21st wk; 165; $5.75-$4.60; 998; $27,700) (Nancy Kelly). Over $20,100 (previous week, $27,200 at the larger capacity 46th St. Theatre).

Boy Friend, Royale (MC) (31st wk; 243; $6.90; 1,050; $38,200). Over $36,300 (previous week, $36,500).

Bus Stop, Music Box (CD) (9th wk; 70; $5.75-$4.60; 1,010; $27,811). Capacity as usual, nearly $28,000.

Can-Can, Shubert (MC) (104th wk; 828; $6.90; 1,453; $50,160). Almost $38,900 (previous week, $38,100).

Cat on a Hot Tin Roof, Morosco (D) (6th wk; 44; $6.90-$5.75; 946; $31,000) (Barbara Bel Geddes, Burl Ives). Capacity again, almost $31,400 (previous week, $31,000).

Desperate Hours, Barrymore (D) (12th wk; 92; $5.75-$4.60; 994; $27,200). Over $24,900 (previous week, $26,100).

Fanny, Majestic (MD) (26th wk; 204; $7.50; 1,655; $65 300) (Ezio Pinza, Walter Slezak). Capacity as usual, over $65,700.

Honeys, Longacre (C) (1st wk; 4; $5.75-$4.60; 1,101; $28,300) (Jessica Tandy, Hume Cronyn, Dorothy Stickney). Opened last Thursday (28) to four favorable reviews (Coleman, Mirror; Hawkins, World-Telegram; McClain, Journal-American, Watts, Post) and three negatives (Chapman, News; Funke, Times; Kerr, Herald Tribune); over $16,400 for first four performances and two previews.

House of Flowers, Alvin (MC) (18th wk; 140; $6.90; 1,331; $47,000). Nearly $29,900 (previous week, $30,500).

Inherit the Wind, National (D) (2d wk; 12; $5.75-$4.60; 1,162; $31,300) (Paul Muni). Capacity at over $30,800, with theatre party commissions cutting into the take (previous week, $22,300 for first four performances and two previews); a regular Monday-Saturday performance sked will be started May 30.

Lunatics & Lovers, Broadhurst (C) (20th wk; 160; $5.75-$4.60; 1,182; $29,500). Over $18,500 (previous week, $19,000).

Pajama Game, St. James (MC) (51st wk; 404; $6.90; 1,615; $52,118) (John Raitt, Janis Paige, Eddie Foy, Jr.). Capacity as usual, over $52,100.

Plain and Fancy, Winter Garden (MC) (14th wk; 108; $6.90; 1,494; $55,672). Nearly $55,300 (previous week, $54,200).

Seven Year Itch, Fulton (C) (128th wk; 1,021; $5.75-$4.60; 987; $24,000) (Eddie Bracken). Almost $13,700 (previous week, $13,500); Switches to Sunday matinee and evening performances May 15.

Silk Stockings, Imperial (MC) (10th wk; 76; $7.50; 1,427; $57,800) (Hildegarde Neff, Don Ameche). Capacity as usual, over $58,300.

Tea and Sympathy, 48th St. (D) (82d wk; 653; $5.75-$4.60; 921; $28,300). Nearly $11,800 on twofers (previous week, $11,800 on twofers).

Teahouse of the August Moon, Beck (C) (81st wk; 653; $6.22-$4.60; 1.214; $33,608) (John Forsythe, Eli Wallach). Capacity as usual, over $34,000; John Beal succeeded Forsythe last Monday (2).

Three for Tonight, Plymouth (R) (4th wk; 29; $6.90-$5.75; 1,107; $39,000) (Marge & Gower Champion, Harry Belafonte, Voices of Walter Schumann). Capacity at nearly $38,000, with theatre party commissions cutting into the take (previous week, $38,000).

Witness for the Prosecution, Miller (D) (20th wk; 156; $5.75-$4.60; 946; $23,243). Capacity as usual, over $23,700 (previous week, $23,800).

MISCELLANEOUS

Phoenix '55 Phoenix (R) (2d wk; 9; $4.60-$3.45; 1,181; $22,000). Nearly $20,000 (previous week, $7,000 for one performance and four previews).

CLOSED LAST WEEK

Champagne Complex, Cort (C) (3d wk; 23; $4.60; 1,098; $26,000) (Donald Cook Polly Bergen, John Dall). Nearly $8,500 (previous week, $7,700); closed last Saturday (30) at an approximate $55,000 loss on a $60,000 investment.

Guys and Dolls, City Center (MC) (2d wk; 16; $3.60; 3,010; $50,160). Almost $52,500 (previous week, $43,700 for first eight performances); wound up its limited two-week run last Sunday (1), but returns for another fortnight's stand beginning May 31.

OPENING THIS WEEK

South Pacific, City Center (MC) ($3.60; 3,090; $50,160). Musical, adapted from James A. Michener's "Tales of the South Pacific," with book by Oscar Hammerstein 2d and Joshua Logan, music by Richard Rodgers, lyrics by Hammerstein, presented by the N. Y. City Light Opera Co. as the second revival of a three-production series presented on a total budget of approximately $220,000, including operation, and can break even at around $37,000 weekly; opens tonight (Wed.).

Damn Yankees, 46th St. (MC) ($8.05-$7.50; 1,297; $50.573). Musical, based on Douglass Wallop's novel "The Year the Yankees Lost the Pennant," with book by George Abbott and Wallop, music and lyrics by Richard Adler and Jerry Ross, presented by Frederick Brisson, Robert E. Griffith, Harold S. Prince (in association with Albert B. Taylor); production financed at $250,000. Cost approximately $175,000 to bring in, including around $5,000 tryout profit, but excluding bonds, and can break even at around $32,000; opens tomorrow night (Thurs.).

OFF-BROADWAY

(Figures denote opening dates)

Bamboo Cross, Blackfriars (2-21-55).

Shoestring Revue, Pres. (2-28-55); closes May 14.

Teach Me How to Cry, de Lys (4-5-55).

Thieves Carnival, Cherry Lane (2-1-55).

Three Sisters, 4th St. (2-25-55).

Total Legit Grosses

Following are the comparative figures based on VARIETY's box-office reports for last week (the 48th week of the season) and the corresponding week of last season:

BROADWAY

	This Season	1953-54 Season
Number of shows current	26	23
Total weeks played so far by all shows	1,034	988
Total gross for all shows last week	$806,900	$668,700
Season's total gross so far	$29,006,000	$27,436,200
Number of new productions	58	55

ROAD

Excluding stock

Number of current shows reported	21	16
Total weeks played so far by all shows	820	753
Total gross for all shows last week	$545,100	$350,500
Season's total gross so far	$19,438,800	$16,343,200

'Guys' Passable $17,700 For Holdover, Toronto

Toronto, May 3.

On turnaway biz for latter half of second week, "Guys and Dolls" racked up $17,700 at the 1,525-seat Royal Alexandra, at $3.50 top.

That gave the Manny Davis production a $35,300 gross for the fortnight's engagement.

Shows Abroad

The Jazz Train

London, April 26.

Max Morgan production of a revue in two acts (14 scenes), written and directed by Mervyn Nelson; original music, J. C. Johnson; choreography, Herbert Harper; decor and costumes, London Sainthill; orchestrations, Peter Knight. At Piccadilly Theatre, London, April 26, '55; $2.50 top.

Cast: Fredye Marshall, Chocolateers, Edric Connor, Taps Miller, Boscoe Holder, Bertice Reading, Uriel Porter, Jeff Williams, Apsita, Lucy Guannel, Roy Carr, Herbert Harper, Tony Scott, Sheila Clarke, Thesley Beverly, Richardine Jackson, Roy Bartley, Cyril Lagey, Val Richmond, Isabelle Lucas, R. E. Meckenzie, Anita Farr, Lucille Mapp, Carl Lattimer.

The title of this all-colored revue does it scant justice. It's more than a jazz cavalcade; it's a well deserved tribute to the contribution made to music and entertainment, by the colored people. Max Morgan, U. S. Army Captain making his debut in management with coin raised among his service colleagues, has a good chance to come out on the right side financially. His weekly operating nut is substantial, but well within the capacity limits of the Piccadilly Theatre. It's quite possible that the show may have a healthy run.

Like most revues, "Jazz Train" is uneven in quality. At times it's exceptionally good and at others a little labored. It does, however, achieve an overall effect of gaiety, color and spontaneity. Its principal weakness is in the inadequacy of the representation of some of the greats among artists, some of whom are new to the younger generation.

Personalities like Josephine Baker, Paul Robeson or Ethel Waters are inadequately treated. Nor are scenes from some of the outstanding colored productions too well done. The excerpt from "Porgy and Bess" is a long way from the original, and the piece from "Blackbirds" is just so-so. The most effective contribution in this category is one of the hit numbers from "Carmen Jones."

These are the weak links. On the plus side, there are Negro spirituals, "The Holy Roller" excerpt, an outstanding rendition of "Frankie and Johnny," a superb collection of minstrel songs and a hefty blues session. "Street Cries," also from "Porgy and Bess," is a captivating item. A recap of ballroomology from jitterbug to the blackbottom is another diverting item.

There's zest and enthusiasm galore among the performers, but all too few are good enough to recreate the verve and vitality of the era. Bertice Reading is the standout attraction of the production and she delivers her songs with a stylish punch. Her close cropped hair style, lavishly dressed with glittering powder, makes her conspicious among the cast; and she has the commensurate talent.

Edric Connor, a noted performer, rarely comes up to expectation; he lacks the wallop as the preacher for the "Holy Roller" number, but is more effective as the interlocutor in the minstrel item. Fredye Marshall shows vocal prowess and Isabelle Lucas impresses as Carmen.

The Chocolateers give a smash jitterbug display, and Boscoe Holder, Taps Miller, Lucille Mapp and Roy Bartley lead a lively supporting cast. Mervyn Nelson has directed slickly and Peter Knight, who leads the pit aggregation, has done a magnificent job of backgrounding. *Myro.*

The Gay Venetians

Glasgow, April 28.

Warren, Sutton & Welch Ltd. production of musical comedy in three acts, with book, music and lyrics by Tom Chatburn, based on Shakespeare's "The Merchant of Venice." Features Linda Gray, Sara Gregory, William Dickie, C. Denier Warren, Meier Tzelniker. Direction, Warren Jenkins; conductor, Howard Sylvester; scenery, Rosemary Vercoe. At Theatre Royal, Glasgow, April 25, '55; $1.20 top.

Lorenzo	Richard Morgan
Gobbo	Bruce Gordon
Antonio	Gerald Deacon
Bassanio	William Dickie
Gratiano	Frank Lawless
Prince of Morocco	Dale Williams
Prince of Arragon	Douglas Thomson
Duke of Venice	C. Denier Warren
Nerissa	Sara Gregory
Portia	Linda Gray
Shylock	Meier Tzelniker
Portia's Mai	Jane Martin
Jessica	Helen Hurst
Salanio	Roy Desmond
Lisa	Mary Dean
Salarnio	Graham Jones
Lucretia	Phoebe Lewis
Leonardo	Graham Ross
Stephano	James Cullifford
Gina	Joyce Wording
Flametta	Elspeth Ross
Ducal Court Usher	Don Carson
Messenger	Laurence Richardson

New British musical adaptation of "Merchant of Venice" is odd mixture of Shakespearean characterization and Gilbertian wit. While slow in pacing and overloaded with musical numbers, it nevertheless emerges as fairly interesting light fodder, with costumes and scenery adding the colorful note. It's slightly above average, but hardly enters the class of a show-to-talk-about. It's trying out here prior to London.

Tom Chatburn, comparatively unknown writer, has shouldered the lot, authoring book, lyrics and music. Assuming that he has done all this better alone than he might have with some collaboration, there remains the question of how well the Shakespeare and Gilbertian situations combine and whether there's anything really humorous or even funny in "The Merchant" per se.

As lightsome fun it may have some appeal to a few, but pace and zip of a show such as "Kiss Me, Kate," based on Shakespeare's "The Taming of the Shrew," makes way for ye olde English grace and charm amid the gaiety of Venetian harbor and palace settings.

Linda Gray achieves cool, detached dignity as Portia, and sings well, while Sara Gregory is a mischievous Nerissa. Bruce Gordon emerges as a comical Gobbo gabbing with an English rural accent.

William Dickie has a fine baritone voice and plays Bassanio convincingly. Meier Tzelniker conveys shrewdness and miserly alertness as Shylock.

C. Denier Warren, who has a financial interest in the show, struts amusingly as the Duke of Venice, and Dale Williams and Douglas Thomson swagger around as the rival princes of Morocco and Arragon.

Rosemary Vercoe's settings on a piazza close to Venice harbor and in palace salon and hall are colorfully elegant. Warren Jenkins has directed with maximum effect considering play's obvious limitations. *Gord.*

Picnic

Vienna, April 22.

Josefstadt Theatre production of comedy-drama in three acts, by William Inge, translated by Willy H. Thiem. Direction, Wolfgang Liebeneiner; scenery, Otto Niedermoser. At Josefstadt Theatre, Vienna, April 22, '55.

Cast: Elizabeth Markus, Walther Reyer, Luzi Neudecker, Karl Haberfellner, Nicole Heesters, Vilma Degischer, Lotte Lang, Peter Weck, Susi Witt, Silva Medwed, Guide Wieland.

"Picnic" is another Josefstadt Theatre production likely to have either full acceptance or flat rejection. The problem of making an Austrian audience understand the smalltown Kansas atmosphere is largely overcome by careful translation and production. Lack of action in the story, with the inconclusive ending appears to be no handicap here.

Walther Reyer plays the rugged, inarticulate hero, giving a performance that should gain the sympathy of femme patrons. Nicole Heesters, daughter of the leading native filmstar, gives an appealing portrait of the introvert heroine.

Competent support is given by Elizabeth Markus, Luzi Neudecker, Vilma Degischer, Lotte Lang, and Peter Weck. Wolfgang Liebeneiner's direction is effective, and the scenery of Otto Niedermoser is decorative. *Maas.*

The Sell-Out

Glasgow, April 27.

Citizens' Theatre production of comedy in three acts, by Robins Millar. Stars Duncan Macrae. Direction, Richard Mathews; scenery, Nevil Dickin. At Citizens' (Royal Princess's) Theatre, Glasgow, April 25, '55; 90c top.

Cathy Bauldy	Nell Ballantyne
John MacColl	Fulton Mackay
Christina Paterson	Aileen O'Gorman
Mrs. Adair	Madeleine Christie
Samuel Bauldy	Paul Curran
Diana Bauldy	Joan Scott
Guffie	Mackenzie Robertson
Sandyman Petrie	Duncan Macrae
Mrs. Tagkart	Aileen Vernon
Tom MacBain	Andrew Keir

Robins Millar, vet author-playwright-critic, makes the clash between individualism and big business the theme of this lightweight comedy, preemed by the local legit group. Result is diverting for native audiences but doubtful as big-time material.

Play is set in a busy Scot county town, and involves a croaking 80-year-old who has built up a local drapery and general store, and now fights the threat of an amalgamation with his rival and possible absorption by a large combine. His anger at this impending move, plus overtures from his rival's widow and romantic-business moves by the rival general manager towards his attractive granddaughter, provide antics which border on farce.

Duncan Macrae, a local legit name, plays a gangling artist with extravagant gestures and flair for declamation. Paul Curran is broadly effective as the old draper. Madeleine Christie scores as the codger's vampish employee.

Joan Scott is joyously alive as the attractive grand-niece. Aileen Vernon is a minor but as the amorous widow, Mackenzie Robertson contributes a caricature of an obsequious doorman and Nell Ballantyne middleaged relative is a bit fussy.

Play has been crisply directed by Richard Mathews, and Nevil Dickin's living-room setting is authentically drab. *Gord.*

'La Belle Lulu' Winds Margo Jones' Season

Dallas, May 3.

Theatre '55 is closing its 30-week season with the current tryout of the musical, "La Belle Lulu." Book is by the late Frederick Jackson, with lyrics by Irving Phillips. Charles Previn adapted the score, based on Jacques Offenbach music. Ramsey Burch directed.

Three weeks of repertory will be hitch-hiked, May 16-June 4. Original return run of "Inherit the Wind," May 19-21, sold out and four more performances of the Jerome Lawrence-Robert E. Lee drama, which preemed at Margo Jones' arena theatre here in January, have been set for May 23-25. Miss Jones is co-producer, with Herman Shumlin, of the current Broadway production of "Wind."

She has set a 10-week summer sked here, starting June 13, for five new scripts in fortnightly showcasings.

Current Road Shows

(*May* 2-14)

Dark Is Light Enough (Katharine Cornell, Tyrone Power) — Colonial, Bost. (2-7).

Dear Charles (Tallulah Bankhead) — Biltmore, L. A. (2-7); Alcazar, S. F. (9-14).

Guys & Dolls—Her Majesty's, Montreal (2-7); Forrest, Phil. (9-14).

King and I (Patricia Morison)—Shubert, Chi. (2-14).

Kismet—Aud., Rochester (2-7); Shubert, Det. (9-14).

Once Upon a Tailor—Walnut St., Phil. (5-14).

Pajama Game (Fran Warren, Larry Douglas, Buster West) — KRNT, Des Moines (2-7); Aud., St. Paul (9-10); Lyceum, Mpls. (11-14).

Pajama Tops (Diana Barrymore)—Elm St., Worcester (2-7).

Rainmaker (Geraldine Page)—Erlanger, Chi. (2-7).

Seven Year Itch (Tom Ewell)—WRVA, Richmond (2-7); Aud., L'ville (9-12); Coliseum, Evansville, Ind. (13-14).

Seventh Heaven (Gloria DeHaven, Ricardo Montalban, Paul Hartman) (tryout)—Forrest, Phil. (2-7); Shubert, Bost. (9-14).

Solid Gold Cadillac—American, St. L. (2-14).

Tea and Sympathy (Deborah Kerr)—Blackstone, Chi. (2-14).

Teahouse of the August Moon (Burgess Meredith, Scott McKay)—Curran, S. F. (2-14).

Tender Trap (Kent Smith, K. T. Stevens, Russell Nype)—Harris, Chi. (2-14).

R&H Never Busier

Continued from page 56

erally not been enforced. R&H, however, are enforcing it strictly.

As composer-producer Richard Rodgers explains it, he and lyricist-partner Oscar Hammerstein 2d are determined not to allow their valuable properties to be cheapened and tarnished by poor productions. So they insist that the stock revivals be well cast and competently produced. Also, he indicates that they may refuse flatly to lease their properties to a management that has a reputation for doing inferior productions.

"We have various ways of knowing who does good shows and who doesn't," Rodgers says. "We naturally get reports from various sources. That includes the mail, of course. It isn't pleasant to receive a letter complaining about a poor performance of, let's say, 'Oklahoma' or 'Carousel.' So in cases like that we're very careful about leasing any of our properties to that stock management again."

No Objections

Rodgers discounts the prospect that some stock producers may object to R&H approval of casting. "There has been only one such instance, as far as I know," he declares. "The producer involved is known for paying low salaries. So if he claims that some singer approved by us tried to get more money, he's probably telling the truth.

"Artists and their agents naturally try to get as high a salary as possible. It's a matter of negotiation. If a producer doesn't want to pay what any artist or his agent demands, he's free to select some other artist approved by our office. There are plenty of names in all categories in our files, and we never insist on the engagement of any specific artist.

"We not only have a fulltime casting and production staff, but we originally did these shows on Broadway, either as producers or authors or both, and we know more about them, what the problems are and the best way to handle them, than any stock producer could possibly know. Stock managers appreciate that and welcome any assistance we can give them, particularly since the service is entirely free."

No New Policy

Rodgers points out that although the present elaborate leasing, casting and production setup of the R&H office is new, he and Hammerstein have been exercising control over stock productions of their shows for many years. Everyone in the trade is familiar with their policy, he adds.

The present R&H setup stems from the belief of the author-producers that, with the steady decline of the road, non-Broadway legit has come to be more and more limited to stock. In the musical field, especially, the development of tent playhouses has been an important factor.

As Rodgers puts it, he and Hammerstein now control the major musical comedy properties—"the giants," he calls them. With the tax situation what it is, R&H are keenly interested in building their shows as properties for the future. Royalties from these works will support "their grandchildren." That, as well as the steady shrinkage of the road, explains their attitude.

The R&H staff, in addition to Atkin, includes Morris Jacobs, general manager; Lillian Leff, office manager; Barbara Wolferman, casting director; Harold Glick, music and script librarian; plus two bookkeepers and a switchboard operator-receptionist.

Atkin, and Miss Wolferman are in charge of the twice-a-week talent auditions. The audition procedure for applicants involves a preliminary confab with Atkin, including selection of material and rehearsal, then the audition itself for the two aides and finally a second audition with Rodgers or Hammerstein (usually both) present.

Covering Expenses

Expense of the setup, as well as for the entire R&H office and staff, is covered by the royalties from stock and, of course, from the author-producers' royalties and profits from regular Broadway and touring shows. Stock royalties range from about $2,250 to $4,000 a week per show per engagement, depending on the capacity of the individual theatre, amphitheatre or tent. There is also a charge (about $125 a week) to cover wear and tear on copies of music and scripts.

Titles on the R&H list include not only their own collaborations like "Oklahoma," "Carousel," "Allegro," "South Pacific," "King and I" and "Me and Juliet," and such of their individual works such as "Boys from Syracuse," "By Jupiter," "Connecticut Yankee," "Higher and Higher," "I'd Rather Be Right," "On Your Toes," "Rose Marie" and "Show Boat," but also two shows they produced but did not author, "Annie Get Your Gun" and the non-musical, "Happy Birthday."

R&H have no show on Broadway at present, but "Pipe Dream," their musical treatment of a John Steinbeck story, is nearing completion and is slated to go into rehearsal next Sept. 22, with a N. Y. opening at the end of November. Production of their "King and I" is playing the final weeks of a Chicago engagement, and will then resume its tour.

The film edition of "Oklahoma," produced by the Todd-AO process, is getting its final touches and will be released soon.

410 Cleve. Showtrainers Catching 5 B'way Shows

Group of 410 legit patrons returned to Cleveland from New York over the weekend. The five-day visit was sponsored by the Cleveland Press. Turnout tops either of the sheet's two previous ones.

For an overall fee of $92.50 each, the patrons saw "Anastasia," "Witness for the Prosecution," "Fanny," "Silk Stockings" and "Cinerama Holiday." Representing the paper on the trip were managing editor Harvey Christ, drama critic Omar Ranney, columnist Milt Widder, travel editor Ed Clarke, promotion editor Milton J. Lapine and photographer Bernard Noble.

The Press is planning the next showtrain for next fall.

RCA-NBC and Yale Offer Playwriting Fellowship

New Haven, May 3.

Radio Corp. of America, NBC and the Yale Drama School have combined to offer a fellowship whereby a young author will be given playwriting training under Robert Penn Warren and other members of the Yale drama faculty. Grant, established by RCA-NBC, provides a fund of $3,500, consisting of an award of $2,100 to the recipient, $650 toward his tuition and $750 to the Yale Drama School for added educational costs.

Also established is an $800 RCA scholarship for a Yale undergrad interested in drama.

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Show Finances

CAT ON A HOT TIN ROOF
(As of April 2, '55)
(2d Week)

Original investment (includes 20% overcall)	$102,000
Original production cost	75,244
Profit, two-week tryout	16,405
Pre-opening expense	4,491
Cost to open on B'way	63,330
Operating profit, first two weeks on B'way	9,510
Unrecouped cost	55,655
Repaid to backers	17,000
Balance available	745

Weekly Operating Budget

Theatre share	30% of first $20,000 gross, 25% of the balance.
Cast payroll (approx., at capacity)	$6,410
Costars Barbara Bel Geddes and Burl Ives apparently get a total of 15% of the gross).	
Crew	1,015
Stage managers	375
Company and general managers	500
Pressagents	250
Wardrobe and dressers	175
Author royalty	10%
Director royalty	2%
Designer	$200
Ad-publicity expense (approx.)	1,000
Departmental & rentals (approx.)	1,300
Office expense	250
Boxoffice assistants and mailing	204
Gross necessary to break even (approx.)	17,000

(Note: The Playwrights Co. production opened at the Morosco, N. Y., last March 24).

Feld Bros. Set 400G Budget

Continued from page 55

bring them $52,000 advance for the season. The coupon books are just put on sale as "a $21 value for $3.50.

Ticket System

Each includes one ticket exchangeable for a free, top-price seat for any show of the summer season; three coupons each good for "twofers" for any show in any price range; and 10 coupons good for 50c apiece toward the purchase price of tickets in any price range for any show. In addition, there are three coupons good for 50c apiece toward the price of tickets for attractions which the Feld Bros. will present at Constitution Hall next fall.

Finally, the Felds are lending a helping hand to the Olney Summer Theatre, 20 miles from Washington; operated by Players, Inc., the graduate stock company of the Catholic U. school of speech and drama. The Value Book contains four coupons, each good for a 50c reduction on a ticket for one of the plays to be offered at Olney this summer. The Feld midtown boxoffice and new boxoffices to be opened in Baltimore and Richmond, will handle tickets to Olney.

Only string to the use of Value Book coupons for Carter Barron offerings is that they may not be exchanged for tickets to Friday and Saturday night performances. These do very well without bait stimulus. Idea is to promote business for the remainder of the week.

For most shows, Carter Barron Amphitheatre will be scaled $1.25 to $3. For "Saint of Bleecker Street" and for the second musical if it is obtained, the top will be $3.50. Since the free-seat ticket may be exchanged for a top price ducat for these presentations, purchasers of the books know they will get their money back if they only use one coupon all summer. The 1954 experience, however, proved that the 12,500 book holders used all or nearly all of their coupons, providing a "built-in" audience for the summer operation.

The amphitheatre in Rock Creek Park has 4,056 permanent seats. The Feld contract with the Government permits the operators to add up to 700 folding chairs in side aisles and in the rear. Last summer the final five days of "Golden Apple" and the final five performances of Jose Greco Ballet sold the full 4,700 seats, plus standing room. Contract for the amphitheatre also provides that at least 500 seats must cost no more than $1.25 apiece.

SEEK 150G GRUBSTAKE FOR GAYNOR'S 'FRIENDS'

William Eythe and Lon McCallister are proceeding with plans for a Broadway production of Charles Gaynor's intimate musical, "Between Friends." Duo, who've had the project on tap for nearly a year, are currently soliciting financing. The venture is budgeted at $150,000.

"Friends," which preemed at the Pittsburgh Playhouse last May, is Gaynor's first show since "Lend an Ear," a Broadway hit for two seasons beginning with the '48-'49 semester. "Ear" also originated at the Pitt spot.

Eythe, who appeared in "Ear" and also directed the production's sketches, will repeat the latter assignment with "Friends."

Deer Lake Theatre Sold, Barn to Become Chapel

Reading, Pa., May 3.

The 19-year-old Deer Lake Theatre, 15 miles north of here, near Orwigsburg, has been sold by Simon Milanich, of Upper Darby, Pa., to the St. Ambrose Catholic Church, of Schuylkill Haven, for use as a chapel. Price was $14,000.

The air-conditioned 320-seat strawhat has played summer stock since 1936, with top Hollywood and New York names. It was operated last season by Joseph W. Kapfer and Leonard Soloway, but closed the 10-week season early because of poor business, despite such stars as Elaine Stritch, Betty Field, Jeffrey Lynn, John Beal, Mary Astor and Charles Korvin.

Solly Pernick

Continued from page 55

president, unopposed; Arthur Harvey, incumbent, and Thomas H. Fitzgerald, vice-prez; John J. Garvey, treasurer, unopposed; John C. McDowell, incumbent, and Ed Kavanagh, secretary-treasurer, and William J. Gorey, financial secretary (new office).

Other candidates include George McCormick, incumbent, and John Goodson and Jack Shapiro, for legit business agent (two to be elected); Louis Yaeger, incumbent, and Hugh Graham, Bob Harris, John Horohan, Richard Nimmo, and Ray Syracuse, tv business agent (two to be elected). Joseph Dwyer, incumbent business agent for tv, is not a candidate for reelection. Joseph McCarthy, incumbent, is unopposed for reelection as sergeant-at-arms.

Other posts to be filled in the election include three replacements on the board of trustees and three members of the replacement committee.

Charity Groups

Continued from page 55

there was relatively little charity-patron resistance to the show, so the number of returns has tended to be limited and the squawks from sponsor outfits comparatively minor.

Miss Coble has explained to theatre party agents that her policy of strictly following the terms of party contracts is simply in line with her duty to protect the interests of the show and the theatre management (Shuberts). She feels that the advance sale of theatre party performance tickets at the boxoffice may cut into the sale for non-benefit performances. The latter are her concern and obligation, she points out.

Charity organizations and party agents can, and reportedly in some instances do, sell extra tickets to brokers. But it's figured risky to do so, not so much on the slim chance of involvement with tax officials or the municipal licensing setup, but for fear that the theatre treasurer may discover it and take reprisal.

Such retaliation might take the form of reducing the regular ticket allotment to the broker involved. Few brokers want to risk cutting their own throats that way just for the sake of a few theatre party tickets, particularly when the show in question is already having buyer resistance.

Migatz Plans Stock

Continued from page 54

troupe; Murray Stahl, young Toledo professor who headed the company last year; William West, co-director for the past three years, and Greg Falls, the other co-director for the past three years, are not available. Season ticket subscribers will get their money back.

'Sabrina' Open's Gateway

Atlantic City, May 3.

Gateway Musical Playhouse in suburban Somers Point will launch its third season June 21 with Constance Bennett in "Sabrina Fair." Jonathan Dwight will be the producer in the 1,500-seat converted night club spot.

Hayes to Play 'Queens'

Ann Arbor, Mich., May 3.

Helen Hayes, Faye Emerson, Valerie Bettis and Eva Le Gallienne will star in a series of five plays at the annual Michigan U. Drama Festival here beginning next Monday (9). Season in Lydia Mendelssohn Theatre will continue through June 11.

Opening bill will be "Southwest Corner," with Miss LeGallienne, Enid Markey, Parker Fennelly and Ray Boyle, of the recent Broadway cast. Second offering will present Miss Hayes in program titled "Gentlemen, the Queens," to consist of segments from "Victoria Regina," "Mary of Scotland," "Macbeth" and "Great Catherine." Supporting cast will include Philip Bourneuf, Edith Meiser, Alexander Clark, Frances Tannehill and Boyle.

Third week will be "The Rainmaker," with cast yet to be selected. Faye Emerson will star in "Biography" as fourth offering and program will wind up with Valeria Bettis and Lydia St. Clair in "Time of the Cuckoo" with Stiano Braggiotti and Sylvia Gassel.

5 Michigan Silos

Detroit, May 3.

In addition to the Will-O-Way strawhatter in suburban Detroit, five strawhat groups will be active in West Michigan vacation spots this summer. The Barn Theatre, at Augusta, midway between Battle Creek and Kalamazoo, will open June 14 for its 10th season under the direction of Jack P. Ragotzy and Betty Ebert (Mrs. Ragotzy). The 450-seat former dairy barn's schedule so far announced includes "Guys and Dolls," "Oh Men, Oh Women," "Fifth Season," "Country Girl," "Dial M for Murder," and "Rainmaker."

Madge Skelly, director of the Kalamazoo Civic Theatre, returns as managing director of the Ramsdell Theatre at Manistee. Eight productions will be presented starting June 7. This will be the fifth season for the spot.

Newest of the strawhatters is the Petoskey Playhouse, which opened last year at Petoskey. It again will be under the supervision of Bentley Lenhoff. Other summer theatres are the Lake Michigan Playhouse at Grand Haven, and the Red Barn Theatre, near Saugatuck.

Antioch Plans 'Kinsmen'

Yellow Springs, O., May 3.

The fourth season of Antioch College's ambitious Shakespeare Festival will open its 11-week season here June 29. The outdoor theatre, which expects to present all known works of the Bard in five seasons, will present this summer Shakespeare's seven romantic fantasies, plus a rarely produced work, "The Two Noble Kinsmen," a Shakespeare-John Fletcher collaboration.

Arthur Lithgow, managing director of the festival, predicts that if the increasing attendance trend continues the Antioch Area Theatre will have played Shakespeare before more than 100,000 customers by the time this fourth season ends. A new play will open each Wednesday, with Grand Repertoire scheduled the last four weeks. Scheduled shows include "Merry Wives of Windsor," "As You Like It," "Twelfth Night," "Macbeth," "Cymbeline," "Winter's Tale," "Two Noble Kinsmen" and Grand Repertoire.

LeGallienne To Teach

Hartford, May 3.

Eva LeGallienne will teach acting at the White Barn Theatre, Westport, this summer. Actress will conduct courses in Shakespeare, Ibsen and Chekhov one afternoon a week for 10 weeks. Star's on June 28. Classe. will be restricted to pros and advanced drama students.

Indiana U. Sked

Bloomington, Ind., May 3.

The seventh season at the Indiana U. Brown County Playhouse in Nashville, Ind., will open June 24. First production will be "Apple of His Eye," comedy by Kenyon Nicholson and Charles Robinson. Performances will be given Friday, Saturday and Sunday nights through July 10.

"Male Animal," by James Thurber and Elliott Nugent, will begin a four week-end run July 15. The final play of the season will be Emlyn Williams' "Night Must Fall," to be shown weekends from Aug. 12-28.

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THANK YOU

The Newspaper Guild of New York extends its deepest thanks to the following gifted people who gave so generously of their time and talent to make a success of the Guild's Page One Ball last Friday at the Sheraton Astor:

HARRY BELAFONTE
Accompanied by guitarist Millard Thomas
VICTOR BORGE
EDDIE FISHER
HELEN GALLAGHER
GEORGIA GIBBS
CAROL HANEY
Assisted by Jim Hutchi and Frank Derbas
GEORGIE KAYE
EARTHA KITT
Accompanied by her Quartet
BAMBI LINN and ROD ALEXANDER
GISELE MacKENZIE
LUCY MONROE
WALTER SLEZAK
THE THREE MANHATTERS
ZIPPEE THE CHIMP
Lee Ecuyer, owner-trainer

Masters of Ceremony: Eva Marie Saint, Hy Gardner, Harry Hershfield, Hiram Sherman and Phil Silvers

Signed
JOSEPH P. MURPHY,
President.
LOUIS SHEAFFER,
Producer-director, Page One Ball.

Ex-NBC Orch Opens 365G Six-Week Cultural 'Invasion' With Tokyo Stand

The Symphony of the Air (the former NBC Symphony) is scheduled to open a six-week concert tour of the Orient in Tokyo tonight (Wed.), in America's most impressive cultural invasion of the Far East. Group of 92 musicians, plus extra staffers, flew to Frisco from N. Y. via TWA last Thursday (28), and thence via MATS (Military Air Trasnport Service) to Japan. The six-week trek of 30 dates may also spread to eight stanzas before the orch returns.

Payroll plus per diem fees for the men, and administrative expenses (two stagehands, two secretaries), runs about $30,000 a week, with the overall package cost for the six weeks estimated at $365,000. Tour is being sponsored by ANTA's International Exchange Program, with the Mainichi newspaper chain as co-sponsor in Japan. Although the tour is booked commercially by impresario A. Strok, the IEP is sustaining the major part of the tour's cost, appropriating $175,000 to underwrite it; but expecting not to use it all up.

MATS is transporting the orch to and from the U. S. (as the State Dept.'s contrib to international cultural goodwill). In addition to three weeks in Japan, the orch will give military, civilian and special kids' concerts in Korea, Formosa, Okinawa, Hong Kong and the Philippines. Group will merge with the Japan Broadcast Orch in a special open-air concert in Tokyo May 24.

Walter Hendl, Dallas Symphony conductor, and Thor Johnson, Cincy Symphony director, are sharing podium duties as guest maestros. Nicolas Moldavan, viola player in the orch, is also tour manager. Don Gillis, prez of Symphony Foundation of America, which runs the orch, is with the tour.

Alan Shulman, a board member, is prez pro tem in N. Y. till Gillis returns. Flora Walker, vet concert exec connected with Community Concerts until recently, has been appointed business manager of the orch. There are some prospects of the group going back on the air next season, according to reports.

CANADA BALLET SET FOR D.C. BOW IN 10-DAY RUN

The National Ballet of Canada, which had a profitable two-day stand in Brooklyn in late March for its metropolitan N. Y. debut, has been signed by the William Morris Agency for a 10-day run at the Carter Barron Amphitheatre in Washington June 9-18. The 4,000-seater can scale to $80,000.

The Toronto troupe, booked by WM's Klaus Kolmar on guarantee and percentage, can make as high as $35,000 on the date, weather and biz permitting. Celia Franca is artistic head of the outfit.

7th Army Symph Set For Tour in Scotland, Spain

Edinburgh, April 26.

The U.S. Seventh Army Symphony Orch is set to play at concerts here next month prior to going on to Spain. Group of over 70 young musicians, all servicemen, had played in Germany only until this year. It toured France in February and has since played Italy.

Present conductor, who returns to civvies in June, is Sgt. Kenneth D. Schermerhorn, 24-year-old musician who studied at the New England Conservatory and played the trumpet for the Boston Symphony Orch. Leader is Pvt. 1st Class Stanley Plummer.

Proceeds of the Edinburgh concert in the 3,000-seater Usher Hall May 5 will go to the Roosevelt Memorial (Polio) Fund.

70th Boston Pops Year

Boston, May 3.

Tonight (Tues.) starts 70th Boston Pops season at Symphony Hall and the 26th successive one under the direction of Arthur Fiedler. A Boston tradition, with refreshments served at tables covering the floor of the hall, and to balcony patrons during intermissions, concerts will be given nightly through May, continuing through June with Sundays excepted, to July 1.

Programs will emcompass pop to standards, with Boston Symphony Orch players as group's mainstay. Fiedler, however, won't be conducting, as he's convalescing from a recent operation at New England Medical Center. First concerts of the season are to be led by Harry Ellis Dickson, a member of the orch's first violin section.

Ballet Russe Tour In OK 600G Take

The reactivated Ballet Russe de Monte Carlo, making its first tour for Columbia Artists Mgt. in many years, wound up a 27-week season in Montreal recently with a gross estimated at just under $600,000. Tour was a success, the troupe making an operational profit, though not enough to pay for the two new productions ("Mikado," "Harold in Italy") and pre-season preparations, totalling around $100,000. (Ballet Russe Foundation furnished the latter).

Troupe of 78 traveled in three buses and two trucks, and spent every night in a bed. Over half the dates were one-nighters. Management feels that its experiment of bus-travel, booking where the troupe was wanted (as against rail-travel, with bookings made because of rail convenience) worked out. Troupe not only reached many offbeat stops, but booked more advantageously. It had only one poor night, in St. Joseph, Mo. Biz was also under expectations in Frisco, due to the fact that the London Festival and Ballet Theatre troupes had been in too soon previously.

Frederick C. Schang, whose Columbia division books the troupe, plans a second season, of 24 weeks, from Oct. 10, '55 to March 24, '56, and reports the new tour already about 90% booked. Tour will be similar to the one just closed, but will include Florida for the first time. Boston and Philly will be omitted this fall, as Sadler's Wells has taken the time. Troupe plans to offer two new productions in its repertory, as it did this year.

Hope Hampton Sparking New Penn. Music Fest

Philadelphia-born Hope Hampton is sparking an annual Pennsylvania music festival which is to tee off in 1956 in Allentown, Penna. Project calls for a huge, 35,000-seat open-air amphitheatre to be built at a cost of $1,500,000, in which operatic, symphonic and ballet presentations will be offered. Visits from overseas groups will be sought, with idea of creating another Tanglewood or Salzburg.

Fest was conceived by S. James Friedman, an Allentown attorney and former judge, who is co-chairman with Miss Hampton of the fete's board of governors. Coin is being sought for both construction of the amphi and for festival operations, while Penna. industrial outfits like Mack Truck and Bethlehem Steel have already evinced interest. Fest would have an annual 10-week run, beginning in August.

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Longhair Disk Reviews

Tchaikovsky: Violin Concerto; Ravel: Tzigane; Sinding: Suite (RCA Victor). Brilliant version by Jascha Heifetz of the w.k. Tchaikovsky warhorse, sufficiently sentimental yet musicianly refined. Support by Walter Susskind and Philharmonia Orch is solid. Ravel's gypsy rhapsody and the lyrical Norse piece of Sinding are also dashed off with style, supported ably by the L. A. Philharmonic under Alfred Wallenstein.

Maria Callas Sings (Cetra). Greek-American soprano shows her versatility and wide range in German and Italian opera arias, dramatic, vivid, sometimes vocally uneven, but always distinguished.

Elgar: Violin Concerto (London). A graceful yet vigorous dramatic work in the romantic, conservative tradition. Alfredo Campoli displays a full, confident tone and musical taste in an inviting presentation, backed by the London Philharmonic under Sir Adrian Boult.

De Falla: Nights in Gardens of Spain & Homages (Angel). "Nights," an evocative impressionistic study, gets proper, skilled treatment from pianist Aldo Ciccolini, backed by the Radiodiffusion Orch under Ernesto Halffter. "Homages," tribute to various French composers, is in much the same vein.

Khachaturian: Violin Concerto (Epic). Lush, flavorsome melodies played in rhythmic, dashing gypsy style by Thomas Magyar, with the Vienna Symph under Rudolf Moralt backing. An inviting work, engagingly performed.

Piano Music From Spain (MGM). Varied, appealing collection of Turina, Nin and Albeniz pieces have color, dash and good musical content. William Masselos is a gifted keyboarder, with a feeling for these rhythms and melodies.

Franck: Trio in F Sharp & Chausson: Trio in G Minor (Vox). Two early works, yet meaty and impressive. The Franck has some sweet, moving passages, and the Chausson is lyric and impassioned throughout. Excellent performances by the Trio Di Bolzano bring all this out.

Ballet Theatre Winds 3-Wk. N.Y. Run to 206G; Readying Latino Tour

Ballet Theatre wound up a three-week engagement at the Metropolitan Opera House, N. Y., Sunday (1) with an estimated $206,000 for the run, considered impressive for the tail-end of a concert season. First week's take hit about $69,000, second stanza around $66,000, and the final week, $71,000.

Top was $5, with opening night at a $10 figure (with some seats at $25). Opener drew $19,400. Tuesday and Sunday nights (with exception of the windup) were weak—a general experience with the S. Hurok office, which books Ballet Theatre.

Troupe is currently in Boston and winds its season shortly. After a short rest, it will be off to Latin America on a tour booked by Hurok. ANTA's International Exchange Program will help on the transportation, regarding BT's trip as a cultural goodwill tour, appropriating $50,000 to $75,000 for the purpose.

NBC-TV SHOOTS CASALS FOR 'WISE MEN' SERIES

Prades, France, April 26.

For another in its "Wise Men" series, NBC-TV has shot a 20-minute feature-interview on Pablo Casals, world's foremost cellist. The 79-year-old Spanish Catalan, now living in self-imposed exile on the French side of the Pyrenees because of his strong anti-Franco feelings, was interviewed by Madeline Foley, his No. 1 pupil and herself a concert artist. She runs the annual Casals fests here.

The picture, written and produced by Robert Graff, was shot in the Casals home and the church at Prades where most of the Casals music festivals are held. Exteriors were shot in Prades, nearby Molitg-les-Bains and at the foot of Canigou Mountain. Jacques Barratier directed, with Raymond Clunie and Jean Lalier handling cameras and Charles Mounteney mixing sound.

'Hail To The Day'

A most unusual instance of a tieup of a longhair event with a major political move occurred last week. Austrian Chancellor Julius Raab asked the occupation powers, currently negotiating the freedom of his country, to leave Austria in time for the opening of Vienna's once bombed-out and now rebuilt State Opera House Nov. 5.

"On Nov. 5 Beethoven's opera "Fidelio" will be presented in the newly-built opera house in Ringstrasse," Raab said. "It would be a splendid gift to the Austrian people if this immortal hymn to freedom and humanity by the greatest composer of all time could resound in a free and independent Austria. The whole world would applaud if the immortal strains of the prisoners song, 'Hail to the Day, Hail to the Hour for Which We Long Have Yearned,' could be heard by a finally liberated Austria."

Top Modern Dance Season in N.Y. Bow With 65G Take, 20G Deficit Expected

America's most imposing modern dance season got underway at the ANTA Theatre, N. Y., last night (Tues.), with a three-week run that will involve six companies plus six soloists. Engagement will offer 38 works, with 18 of them premieres; 13 choreographers, the cream of U. S. talent, will be represented. Season is being presented by the Bethsabee de Rothschild Foundation, with Gertrude Macy, of the Cornell-McClintic office, as general manager.

The Foundation, headed by Mme. de Rothschild (who is a young biologist working at Columbia U.), assured Miss Macy $30,000 to cover anticipated deficits, although she hopes to hold it to $20,000 on the three-week run.

Two years ago, the Foundation sponsored a similar modern dance fest for two weeks in N. Y. Event grossed $41,600 on the fortnight, with a deficit over $20,000. Dancers drew $7,000; musicians, $9,600; stagehands, $4,000; front of the house, ushers, etc., $3,500. (Musicians' payroll for rehearsals last week ran over $5,000).

Foundation took the 1,177-seat ANTA Theatre on a four-wall basis, and hopes to gross $60,000 to $65,000 on the current three-weeker. Capacity is around 29G weekly, with top at $4.05, scaled to $1.15. Floor was split, contrary to customary procedure and against b.o. men's wishes, at $4.05 and $3.45. Matinee top is $3.45.

With every performance but one on the first two weeks being a premiere, a heavy press list will hold the gate down further. Mme. de Rothschild's prime concern was to encourage the modern dance, so coin was offered in advance to talent to get fresh costumes, or hire a rehearsal pianist, etc. One principal was advanced roundtrip fare to come from the Coast.

Perkins at Hartford

Hartford, May 3.

Arthur W. Perkins has been named manager of the Hartford Symphony Orchestra, on a three-year pact.

He's former assistant manager of the Detroit Symphony.

Met Opera O'seas As Goodwill Rep?

Washington, May 3.

Strong interest in sending the Metropolitan Opera overseas as a representative of American culture was indicated last week by Vice-President Richard M. Nixon, who attended the Met's performance of "Faust" in the nation's capital. With him at the time was Theodore C. Streibert, director of the U. S. Information Agency, which is involved in the cultural tours.

"I discussed with Mr. Streibert the possibility of sending the Metropolitan Opera on a tour of Europe, which would serve as an effective part of our U. S. information service," explained Nixon. "The State Dept. is studying the matter.

"There is a lot to be worked out—the cost, whether the whole company could be sent, or just a representative group. It should be done if at all possible."

The Philadelphia Orchestra is already scheduled for a two-month European tour. Last week, President Eisenhower lauded the Philly group as "cultural ambassadors" in connection with their trip.

Longhair Bits

Met baritone **George London** flew to Austria last Friday (29) for Vienna State Opera dates and a recording session on "Don Giovanni." He returns to the Met next January.

Klaus Kolmar, head of the William Morris Agency's longhair department, won't return to summer strawhat publicity work for the first time in eight years. Formerly with NCAC, Kolmar would take summers off for p.a. work at Saratoga, N.Y., barns. But WMA pressure is too great.

N.Y. Philharmonic is dickering to buy Carnegie Hall. Private-owned hall has had an offer from a bidder who wants to raze the building for a commercial structure. Price is reported at $4,000,000. Meantime, in Philly, the 100-year-old Academy of Music needs a $1,000,000 restoration job or will have to be torn down, its prez warned its stockholders.

Met contralto **Jean Madeira** has been made a regular member of the Vienna State Opera. She sailed last week for a summer of dates throughout Europe; will sing in Vienna in November, and return to the Met in January.

Columbia Artists Mgt. prez **Frederick C. Schang** leaving May 31 for a summer in Europe.

Mezzo **Nan Merriman** left on Saturday (30) for a European tour of concert and radio dates, in Germany, Holland, France and England. She'll remain abroad until Xmas.

Soprano **Elaine Malbin**, now on tour as the lead in the Broadway musical, "Kismet," until Aug. 21, has signed with the Coppicus, Schang & Brown division of Columbia Artists Mgt. for concerts and opera. She was formerly with S. Hurok.

Violinist **Isaac Stern** flew to Paris Saturday (30) to begin a seven-week concert tour of France, Italy, Switzerland and England.

Cellist **Gregor Piatigorsky** was awarded the honorary degree of Doctor of Humane Letters by Temple U. in Philadelphia last week.

Pianist **Artur Rubinstein** sailed last week for a sixmonth European concert tour.

Samuel Chotzinoff, producer of NBC Opera Theatre, who left for Europe last week, will be gone four to six weeks and will spend most of the time in England and Italy. While in England he'll see British composers **Sir William Walton** and **Benjamin Britten** to discuss the possibility of writing operas especially for NBC Opera Theatre.

Max Rudolf, artistic administrator and conductor of the Metropolitan Opera, will conduct a complete recording of Mozart's "Don Giovanni" for Cetra in Torino in early June. Cast will include Giuseppe Taddei, Italo Tajo, Maria Curtis, Cesare Valletti and Maria Erato.

Alfred Wallenstein, conductor of the Los Angeles Philharmonic, will direct the symphony orchestra which will accompany **Artur Rubinstein** in his series of five programs at Carnegie Hall next season devoted to Beethoven-Brahms concertos.

Pianist **Claudio Arrau** will mark the Mozart bicentennial next season with a cycle of all the major solo piano literature by Mozart at Town Hall, N. Y., in October and November.

Ballet Russe Highlights Ltd. has been chartered to conduct an entertainment business in New York. This is the dance group headed by **Leonide Massine.**

Literati

'New Form of Book Burning'

A largescale hassle has been developing over what's termed a "new form of book burning," with columnists George Sokolsky and Walter Winchell taking the lead in charging that bookstores and their personnel have been instituting their own form of "burning" of anti-Communist books by not stocking them, failing to reorder with demand and even telling customers they don't carry the books when they are actually in the stores. Latter technique is ascribed to clerks "with leftist leanings." Issue was brought into the open by Newsweek associate editor Ralph de Toledano, who charges that his new novel, "Day of Reckoning," and his earlier treatise on the Alger Hiss case, "Seeds of Treason," have been subjected to the treatment.

Most of the controversy has been aired on radio, with de Toledano taking to the air on "State of the Nation" on Mutual last Thursday (28) to pinpoint the charges, debating the issue with American Booksellers Assn. exec secretary Joseph A. Duffy. de Toledano went into specifics, charging that Brentano's in Washington, the Columbia U. Book Store, Scribner's (N. Y.), the Concord Book Shop (N. Y.), and others had given his books the treatment. Duffy objected to the accusation that the average book store did this, and in each case detailed a number of possible reasons why books might not be in stock, on reorder, etc.

Sokolsky took up the matter on his ABC show the week before, citing the de Toledano works as well as Max Eastman's "Reflections on the Failure of Socialism" and Joseph Scholmer's "Vorkuta" as books being scuttled at point of sale. He's also dwelt on the issue in his Hearts columns. de Toledano books are published by Henry Holt & Co., which denies the charges.

William E. Buckley, Holt veepee, states that Mrs. de Toledano has given him the names of bookshops which are keeping her husband's book sub rosa and he has been phoning them, even to out-state points. His initial investigations still hold; he found the book as well distributed as any work that gets ordered through the normal channels. Buckley recognizes that for a book which got a rave review in the Satevepost the "4,000 or 5,000 copies to date" are nothing to cheer about.

Seeks Lonsdale Data

Frances Donaldson, daughter of Frederick Lonsdale, is writing a book about the late playwright and is seeking material about him, particularly covering the years he spent in the U.S.

Her address is Burden Court Farm, Tresham, Wooton-under-Edge, Gloucestershire, England.

Pope's B'klyn Eagle Bid Flivs

Monday (2) was the last day, in theory, that the strike-closed Brooklyn Eagle could be sold as a solid hunk of property, but there were no takers. The Frank D. Schroth daily had one prospective buyer, Il Progresso Italo-Americano's chief Fortune Pope, dropped out of the running on the same day. If there are no purchasers by Tuesday (10), the paper goes to auction.

An Eagle spokesman reported that though Pope withdrew as a buyer, there were two local groups that were still eyeing ownership. The Italo publisher's reasons for cancelling a tentative contract were not disclosed.

Since Monday was the last official day for sale of the daily as a unit, buyers until May 11 will have to take it in three pieces: (1) good will, paper's name and library; (2) the presses and composing facilities; and (3) office equipment.

The Eagle was closed by Schroth some time ago when he said he could not possibly publish under a Guild wage increase demand that would bring staffers up to par with the Manhattan dailies.

Paper's Frown On Tv Tie

Television sidelines are playing an increasingly important factor in decisions by newspapermen to freelance. Witness the recent resignation of VARIETY mugg Fred Woodress as columnist and entertainment editor of the Scripps-Howard Birmingham (Ala.) Post Herald. One reason for Woodress' resignation was to set up his own public relations outfit (now handling the Bankhead Hotel, Brownell Travel Tours and the YMCA membership drive); another, and equally important, was the refusal of the paper to let him do a tv or radio show, despite the fact that the sister newspaper, The News, has a radio-tv station tie and its personnel do shows on the side.

Woodress has already been approached to do a tv'er, but wants to get his p.r. outfit on its feet first.

MacNeal's Top Spot

Robert E. MacNeal, president of Curtis Publishing Co., has been elected chief executive officer of the company. Walter D. Fuller remains as chairman of the board and a member of the finance committee on a retainer basis.

Fuller, who started with Curtis in 1908, was elected president in 1934. MacNeal became president of Curtis in 1950.

Herb Crooker's Ship Ahoy Book

Metro's eastern publicity director Herb Crooker—no landlubber, he—proves that, with "The Boatman's Almanac" (Hermitage; $3.75), just published. Jimmy Durante, of the Anchors Aweigh Durantes, did the foreword as it's laughingly called. It also reads that way.

Despite the scuttlebutt intro, Crooker's book is a seaworthy manual for boat owners. Quite obviously the Metro matie is a real bounding main feller, and he has plenty of weather-eye info between the covers of this $3.75 book. And it's not limited to Central Park lake mariners.

Paul L. Sens' Post

Paul L. Sens, formerly on the editorial staffs of newspapers in Philadelphia, Washington and Pittsfield, Mass., elected president of Marlboro College, Marlboro, Vt., after serving as acting president since 1953.

He is a graduate of Dartmouth and did graduate work at the U. of New Hampshire and Yale. He was a combat radio operator in the European area during World War II.

Palm Springs' Own Daily

Though smart crowd is believed to have deserted Palm Springs for Las Vegas, California resort has a twice-a-week paper that is going into a daily next fall. Publisher of the Desert Sun, Oliver Jaynes, has announced that George Cameron, Texas oilman who now has his main office in Palm Springs, is going in with him to buck the tide of diminishing dailies.

Sun has a circ around 7,000 and has confined itself to desert news since Jaynes, who used to publish the Tucson Citizen, took over some years ago. L.A. dailies take care of the clients who can't live without wire news.

Biggest bump, however, likely to be felt by the Sun's switch to a daily will be the Riverside Daily Enterprise. This one covers the county and gives a big daily play to Palm Springs news. George Ringwald is their Springs man and is a hustler.

To offset Sun's bullish behavior, Fortnight, a Time sort of publication, has announced it is retreating to a monthly. But instead of confining its coverage to California, mag will now cover the whole coastal area. Shopping around for a new name as well. They'd like Frontier, but Gifford (Milk of Mag) Phillips owns that and since their views politically are as far apart as the poles, a merger in this direction is not likely.

Al Schacht's Saga

The saga of a Jewish kid from New York's east side who became a major league pitcher, who struck out Babe Ruth, is told with a breezy, anecdotal style by Al Schacht in his informal autobiography, "My Own Particular Screwball" (Doubleday; $3.50), with an editorial assist from Ed Keyes. Although it's doubtful whether Schacht will ever make the Hall of Fame because of his hurling, he was one of the authentic clowns of the game and the book is scattered with narrations of his gags and capers on and off the diamond.

Schacht merged show biz and baseball when he teamed with Nick Altrock, while both were coaches on the Washington Senators in the 1920s, to do a comedy act between doubleheaders and for World Series games. Later, Schacht & Altrock played the vaudeville route with their baseball act, but it was far from a click turn. Schacht and Altrock, incidentally, were bitter enemies and didn't speak to each during the last years of their comedy partnership. The book only alludes to the reasons for the breakup.

As a player who broke in with the N. Y. Giants under legendary John J. McGraw and then moved between the bush leagues and the majors until he became a coach for Washington, Schacht lived through one of baseball's greatest and grimiest era. His book has some brief bits about all the top players of the day, from Ruth to Walter Johnson, and also touches lightly, perhaps too lightly, on the Chicago White Sox scandal of 1919 when the World Series was dumped by a syndicate of crooked players.

The final section of the book is devoted to Schacht's start as a restaurateur on the N. Y. east side, but a couple of miles north of his youthful home on Catherine St. The late Joe Laurie Jr. figured during this phase when Laurie came up with a $10,000 advance to help Schacht complete his spot after he ran out of funds. *Herm.*

$3,000,000 Scot Plant

Production is expected to teeoff in a year at the new $3,000,000 printing works to be occupied at East Kilbride, near Glasgow, by Waterlow & Co., w.k. London printers. Factory will produce British Broadcasting Corp. publications with a circulation of 4,000,000 copies weekly.

The BBC signed a 40-year contract for the publications, The Radio Times, The Listener and other periodicals.

CHATTER

Joe E. Brown is writing his autobiography in collaboration with Ralph Hancock.

Anton Body of Lever Bros., named chairman of the Assn. of National Advertisers Newspaper Steering Committee.

James Adam named assistant editor of Evening Times, Glasgow. He has been features editor of Daily Record, Glasgow, for past decade.

Martin Abramson's article on the Luxor Baths, the W. 46th St. Turkish steamery favored by the show biz set, in the May issue of True magazine.

Meg Munro (Sally Russell), Scot femme scribe, off to Russia to pen series on Soviet life and work in schools, hospitals and factories for Glasgow Evening Times.

Page Davis, formerly with Edward Gottlieb & Associates in N.Y. handling radio-tv promotion, is now publicity director for the Castle Harbour Hotel in Bermuda.

New Jersey Press Photographers Assn, holding its second annual contest to name "Miss New Jersey Press Photographer" May 21 at Palisades Amusement Park, Fort Lee, N.J.

Chet Whitehorn, within a month of being named associate editor of Tempo, ankled to return to a freelance status. Was entertainment topper at the pocket mag before promotion.

Coinciding with the world preem May 5 of Fred Astaire's newest picture, "Daddy Long Legs," at the Roxy, N. Y., Arrowhead Books is issuing "The Fred Astaire Dance Book and Record."

Bernard G. Davis, Ziff-Davis prexy, was picked to represent the publishing industry on a committee which left last week for Lisbon to plan the International Cadet Exchange program.

Florence Schetty, formerly managing editor of Fawcett's True Confessions, upped to editor-in-chief of the same mag. She replaces William C. Lengel, promoted to what is described as a special new Fawcett project.

"Idea of a Theatre," by Frances Fergusson, among the 99 paperback books, comprising "The American Bookshelf," a $30 package assembled by CARE for overseas distribution to disseminate the "truth about America."

Bill Ornstein, Metro h.o. trade liaison, will speak on writing as an art at the Merrick Library, N.Y., May 9, to the group known as Friends of the Library. He will also discuss his two books, "Ma and Me" and "Deep Currents," in addition to a novel now in gestation.

Joseph D. Ravotto, ex-VARIETY mugg in several key European capitals pre-World War II (Berlin, Paris, Rome, Lisbon), being transferred from Government information service in Bonn to Mexico City. He's married to a French girl who, too, has since become an American citizen.

The Long Islander Publishing Co. Inc. chartered to conduct business in the Town of Huntington, Suffolk County, with capital stock of 200 shares, no par value. Directors are Clarence H. and Marie R. MacLachlan, Lower Wall St., Huntington; Louise O. Junge, 82 Fourth Ave., Huntington Station.

Article on subscription tv by Irving Kolodin in the Saturday Review is accompanied by a questionnaire "probing public sentiment on an issue of vast interest to tv viewers . . ." According to Kolodin, "such guidance" as the answers to SR "may afford will be available to the FCC when it takes its deep breath before arriving at a decision."

Cannes Film Fete

Continued from page 2

ing countries as villains, but the peaceful aspect of fest was not marred by any objections.

Opening film to a packed evening was Vittorio De Sica's "L'Oro Di Napoli" ("Gold of Naples"), with De Sica and stars Sophia Loren and Silvana Mangano down for the opening. Though this sketch pic of life in the meltingpot city had brilliant moments, its overblown dramatics and comedy made for an overlong film. It led to a cool overall reception.

Next afternoon the first Jap entry, "Chikamatsu Monogatari" ("Tales From Chikamatsu") was shown. The Japanese mastery of cool, classical filmic storytelling was in evidence. This tale of two lovers who break the strict codes of 18th Century life is beautifully told but remains too Eastern in taste and discretion to measure up to the success of its predecessors. Director Kenji Mizoguchi has three fest prizes to his credit already.

'Black Rock' Scores

The evening of the same day was given over to "Bad Day at Black Rock" (M-G). It was a good day for the Yanks. Well made, tense film was well received and the work of Spencer Tracy lauded. Film was to open the fete but Tracy's sudden return to the U.S., because of illness, had fest authorities putting it second so as to open with a pic with some of its personalities present. Afterwards Metro Continental Manager Dave Lewis tossed a party at the local Casino nitery, Brummel.

Next afternoon pic saw a mild revelation, Greece's "Stella," directed by Michael Cocayanis and starring Melina Mercouri. The story of a sensual woman whose need for liberty finally leads to her death benefitted from telling dramatic handling by Cocayanis plus a sterling performance by Miss Mercouri. Richard Davis, of the N. Y. Fine Arts Theatre, is reported interested in it. Cocyanis, who is here, says he brought this in for $22,000. Although the pic has some rough technical edges, it is playable.

Israel Has Good Afternoon

Israel had a good afternoon with Anglo director Thorold Dickinson's "Hill 24 Does Not Answer." Obviously nationalistic in viewpoint, it makes for a poignant bit of filmmaking and looks to be of interest for special situations in America. Other propaganda slanted pix were the two iron curtain entries, Czechoslavakia's "Psochlavi" ("Heads of Dogs") and Bulgaria's "Gueroita Na Chipka" ("Heroes of Chipka"). Former was a laborious story of the uprising of peasants against their brutal upper classes in the 17th Century. But it lacked filmic adroitness. Martin Fric's lacklustre direction and posey tableaus made this a heavyhanded bore. However, "Chipka," despite its coating of propaganda, emerges a film of great epic proportions. Its brilliantly mounted battle scenes and the individual creation of its characters in war overcome its propaganda. Primarily a Russo pic since its director is Russian (Sevgueï Vassilev) and is a coproduction, the outstanding visual aspects of this might make it a prize contender.

Jules Dassin's French pic, "Du Rififi Chez Les Hommes" ("Brawl Among the Men"), led to a big afternoon crowd on its earlier publicity. It was well received by the outsize audience. Its well-paced storytelling and its 30-minute silently executed holdup made for big mitting. Davis also is interested in this.

'Marty' Draws Fine Reception

"Marty" (UA), unspooled before producer Harold Hecht and star Betsy Blair and a full house, drew fine audience and critical acceptance. This poignant romance of two maladjusted people came as a breath of fresh air to the fest screen. Hecht had an intime party afterwards.

Weakness of films shown so far has been in the shorts department, most of them being of low calibre. Standouts are Norman Mac Laren's Canadian short, "Blinkety Blank"; the U.S. UPA cartoon, "When Mc Goo Flew" (Col), and an arty short made by American Ted Rowe, for a Gallic producer, "Images Prehistoriques." "Blinkety" is a series of images, with a charming and poetic personality in its riot of invention, imagery and whimsical doodling. "Mc Goo" is a loud laugh riot. "Images" is interesting (if overstated in lab trickery) outline of the prehistoric cave drawings made around Europe.

Big Yank Turnout

U. S. industry turned out in force, with Dave Lewis of Metro, John Nathan of Paramount, Bob Cohn of Columbia, Charles Smadja, Arnold Picker of UA already in, plus theatre owner Charles Moss. There is a big name roster, including Doris Day, Bella Darvi, Van Johnson, Betsy Blair, Jean-Pierre Aumont, Olivia De Havilland, Grace Kelly, Esther Williams, Terry Moore and many other foreign luminaries. Eddie Constantine, the U. S. singer who has become a top toughguy Gallic star, is down on a fest invitation to give the proceedings a truly international air. He has been continually mobbed by autograph hounds. He is also huddling with Doris Day and hubby Marty Melcher for a pic to be made with their company, which will be a new indie. Constantine is also up for a pic with 20th-Fox and a musical to be directed in France by Vincente Minelli on "Folies-Bergere."

Miss De Havilland was so taken by Greek pic director Cocayanis' handling of the femme lead in his film that she told him she would be happy to do a pic with him anytime. She goes to Paris to meet Stanley Kramer, who comes here with her before hopping to Spain to set up exteriors for his next film.

Phil Reisman of Todd-AO also is here, as is Marc Spiegel, repping MPEA for Eric Johnston. He is huddling with Jacques Flaud on the upcoming Franco-U. S. film accord.

Jury Rigidly Policed

Andre Morice, Minister of Commerce and Industry, in his whirlwind trip through had some cheerful words for Gallic producers as he pledged forthcoming adjustments in the Gallic film fiscal and censorship setup.

Anatole Litvak, jury member, blew in three days late because he was finishing his pic, "Deep Blue Sea" (20th), in London. Jury is being rigidly policed and has to sign in for every showing. If a member misses a film, he cannot sit in on debates until he sees it.

Old bromide about producers and creators of pix who feel they are being insulted if their pix do not get the evening slotting also seems to be on the way out at this fest because afternoon pix are drawing as big as many of the night projections. Evening shows are a black tie "must."

SAG TV 'Escape'

Continued from page 1

bally for his feature theatrical release. And, it's asked, when a performer has a percentage of profits on his pic, isn't he, in effect, something akin to producer or owner? It's in this capacity that the player would appear in telepix, and not as a member of the SAG.

Anyway, this is being regarded as the possible "out" from the SAG ruling. Chances are it will come up for some kind of test in the near future. It's importance, of course, lies in the fact that many of the top name players are working on percentage deals and the list continues to grow. If they can go on tv as "producers" or "owners," it's felt in some quarters, the SAG policy wouldn't be nearly the blow originally feared by the studios.

'Cat' and 'Saint'

Continued from page 2

Besides "Cat," the crix had previously chosen Williams' "Glass Menagerie" and "Streetcar." "Cat" is the sixth play in 20 years to have been selected by both the critics and Pulitzer award committee. Besides winning the Pulitzer and critics awards, "Saint" also was chosen as the best opera by the Music Critics Circle.

"Cat" is currently in its seventh sellout week at the Morosco, N.Y., while "Saint" folded last April 2 after a flop 92-performance Broadway run at the Broadway, N. Y. The opera is scheduled to have its tv preem May 15 as the season's windup production of the NBC Opera Theatre.

Broadway

Metro pub-ad chief Howard Dietz coasting this week.

Pressagent Mike Hall into Flower Fifth Ave. Hospital for quickie surgery.

Hillard Elkins who handles drama for the Henry C. Brown Agency, on business prowl in Hollywood.

Mrs. Ida Ritter, formerly of Theatre Owners of America, returning to operate Silbert's Hotel at Schroon Lake, N.Y.

Joseph Sweeney to L. A. May 3, only east coaster to appear in "The Petrified Forest" for the "Producers Showcase" (tv).

Barbara Walters, daughter of Latin Quarter boniface Lou Walters, being married June 20 at the Plaza Hotel, to Bob Katz, a textile exec.

Joe Glaser, head of Associated Booking Corp., returned to New York over the weekend, after a jaunt to the Coast to bring his ailing mother to Chicago for o.o. by medicos.

Barney Balaban, president of Paramount, and other homeoffice associates saluted A. W. Schwalberg at a cocktailery in the company's exec dining room to mark Schwalberg's exit as distribution chief to rep indie producers. Gave him a special arm chair, a duplicate of the one he used at the Par h.o.

Louis (Gigi) Molinari, longtime restaurant manager at the Hotel Plaza, and most intimately connected with the Rendez-Vous Room there, has been upped to manager of restaurants at the Waldorf-Astoria by v.p. and g.m. Joseph P. Binns. Gigi has been a w.k. maitre d' around town, dating back to Le Coq Rouge, the Montauk Surf Club and Montauk Beach Club, among others.

Philadelphia

By Jerry Gaghan

Sammy Davis Jr., at Latin Casino for three weeks, record booking for spot.

Bobby Brookmeyer, trombonist, joined Stan Getz combo at Jack Field's Blue Note.

Donald Engle, Philadelphia Orch's new manager, in Europe making arrangements for symphony's forthcoming tour.

S. Beryl Lush, veepee of the Civic Grand Opera Co., to visit the Soviet Union; plans to invite Russian Ballet to Philly next season.

Anshel Brusilow, local violinist, concertmaster for New Orleans Orch last season, transfers to Cleveland Symphony in the fall as assistant concertmaster.

Barney Sackett, local producer, axed opening of new tent theatre in Downingtown, due to technical difficulties, planning to continue with enterprise next season.

Pittsburgh

By Hal V. Cohen

Fritz Weaver, winner of $500 Clarence Derwent award, a local boy.

Frank Wagner isn't returning as Eddie Noll's dance assistant for summer opera company.

Jules Green, Steve Allen's manager, in town over weekend visiting his mother and son.

Burt Mustin and his wife flew back to Coast after guesting at Fellows Club's annual dinner.

John R. Miller, just discharged as lieutenant in Navy, acting again at Int'l Theatre in "All My Sons."

Mrs. Dave Silverman, wife of the RKO exchange manager, in the Women's Hospital for observation.

Carl Low leaves "Anastasia" on May 14, and returns here with Clay Flagg two days later to launch White Barn strawhat season.

Paris

By Gene Moskowitz

(28 *Rue Huchette; Odeon* 49-44)

Louis Armstrong set for a date at the Olympia in September.

Antonio Spanish Ballet into the Theatres Des Champs-Elysees this week.

Jules Dassin finishing a play and prepping next pic, "Life of Victor Hugo."

Alix Boisnard new head of publicity for Columbia Films in France.

Sacha Guitry's "Napoleon" did $138,008 in its first week at three big houses.

Jean-Paul Sartre plans to do one original script for the films every year from now on.

Bruno Coquatrix is having Robert Dhery mount a special show for his Olympic Music Hall which will run through the summer.

Jean Anouilh's new play, "Ornifle," will be produced at the Comedie Des Champs-Elysees next season with Pierre Brasseur in the lead.

Roberto Rossellini was in for preem of his pic, "Voyage In Italy," with Ingrid Bergman and George Sanders, at the arthouse Cinema D'Essai.

Film Museum here holding a special showing of early U. S. film masterpieces to commemorate "50 Years of American Films," under the aegis of Les Amis De L'Art.

Third Anton Tchekov revival, the Andre Barsaq version of "The Seagull," at the Theatre Atelier. Others are "The Three Sisters" and "Cherry Orchard," are both hits.

Jules Roy's hit play, "Les Cyclones," will be made into a pic in Naples this summer as a Franco-Italian coproduction in C'Scope. Pierre Fresnay will repeat his legit role.

Harold Hecht in to look at setup for forthcoming Hecht-Lancaster production, "Trapeze" (UA), which is to roll in June. He will also attend the Cannes Film Fest where "Marty" (UA) is an entry.

Maria Schell inked for the lead in the Rene Clement film version of Emile Zola's "L'Assomoir" (The Trap). It will be called "Gervaise," with script by Jean Aurenche, Pierre Bost and Clement.

Bella Darvi into "Edition Speciale" opposite Eddie Constantine. Director is John Berry and this is Miss Darvi's first pic in France since she became a star in the U.S.

Bernard Luber, who will do Andre Maurois' "Leila," with Olivia De Havilland, here this summer, also taking an option on Maurois' biography of Alexandre Dumas for future production. "Leila" is a biog of Georges Sand.

Legit Haulers

Continued from page 2

and influence of tv, with its multiplicity of big business sponsors. The amount of hauling involved in legit would hardly justify the effort and expense of a Government suit, it was suggested.

Managerial opinion has tended to be (and the Government's inclusion of the teamsters' union in its suits supported the view) that the theatrical transfer companies could not have made their monopolistic practices stick without the support of the union. Pursuing that line of reasoning, the trade is wondering whether the situation can be corrected as long as the union is a holdout.

According to the Dept. of Justice announcement last Wednesday (27), the consent agreement ended civil antitrust suits against Walton Hauling & Warehouse Corp. and Eugene A. Walton, president; Tait Transfer Co., Inc., Saul Freedman, president; Erie Transfer Co., Inc., Harry Hyde, president; Schumer Theatrical Transfer Inc., and Harry Schumer, president. It was also announced that the same defendants has entered no-contest pleas in companion criminal suits and been fined a total of $10,000.

Civil and criminal suits are still pending against the teamsters' union, officially the International Brotherhood of Teamsters, Chauffeurs, Warehousemen & Helpers of America, Theatrical Drivers, Chauffeurs & Helpers Local Union No. 817, New York, and secretary-treasurer and business agent Edward O'Donnell.

Hayward

Continued from page 1

ly was taking place on stage. There's not such excitement to be found elsewhere."

Hayward had a 12-show deal with NBC-TV but had to cancel out because of other commitments, he said, after producing a one-shot for Ford. He'd like to be back to tv now but other commitments still are keeping him away, he added.

Hayward went to the Coast over the past weekend to start the preliminaries on the adaptation of Charles Lindbergh's "The Spirit of St. Louis" for Warner Bros. release. He just signed Wendell Hayes, a tv writer, to work on the screen treatment of the book. Billy Wilder will direct.

Hayward's previous production for WB distribution is the recently-completed "Mister Roberts," which has Henry Fonda, James Cagney, William Powell and Jack Lemmon in the leads. It's booked to open in N. Y.'s Radio City Music Hall this summer.

London

Mark Stone named press agent for the Polygon and Nixa diskeries.

Leslie Knopp to represent the Cinematograph Exhibitors Assn. at a technical congress in Paris next week.

Sir Alexander Korda closed a deal to make "Arms and the Man" for Columbia release. Alec Guinness and Claire Bloom co-star.

Howard Jones and Reg Arnold left the Joe Loss orch to form their own vaude act, and start a national tour next Monday (9).

The Deep River Boys, having completed a 26-week date for Radio Luxembourg, had their engagement extended an additional 26 weeks.

Lane Brothers, who just finished two weeks at the London Palladium, off to the Continent to open at Chinese Theatre, Stockholm, for four weeks.

Muriel Smith, currently featured in the London edition of "The King and I," gives her first longhair concert in London at Wigmore Hall June 26.

Pat Hillyard, head of BBC Variety division, planed to the US, last weekend for a six-week tour, which will include New York, Las Vegas, Hollywood and Canada.

Visitors from America include Paul Douglas, who is to star in "Joe Macbeth"; Raymond Chandler, Howard Reinheimer, George Dembow, Bill Treadwell and Tom Collins.

For first time in years, Val Parnell was unable, due to indisposition, to cover the opening of an American star at his London Palladium. Star was Johnnie Ray; Mrs. Parnell there in his place.

W. E. (Billy) Wallace is chairman and Judy Montague, vice-chairman of the premiere committee for royal launching of "Daddy Long Legs," at the Carlton June 6. Princess Margaret is attending the screening in aid of the Invalid Children's Assn.

Chicago

Dean Martin and Jerry Lewis due into the Chicago Stadium for a one-nighter May 26.

Jimmy Stewart arrived today (Wed.) for preem of "Strategic Air Command" pic, in which he stars.

The Ben Cohens (he's the former Chicago Tribune show biz artist, now freelancing) back after their annual Florida hiatus.

Ex-Windy City pressagent Sam Honigberg, now doing publicity for George Goebel, advancing comic's midwest one-nighters.

Sun-Times columnist Irv Kupcinet's annual Purple Heart Cruise sails May 13 on the SS North American, with some 500 Chi-area vets as guests.

Boston

Bette Davis and husband Gary Merrill thrilled the high schoolers at Marblehead when they selected winners in the New England Secondary School Drama Festival.

Jackie Cooper, driving an Austin-Healey 100S, will head a list of sports car drivers from all parts of the country competing in the first full scale national sports car race in New England, July 4, at Beverly Airport.

Loew's State Theatre promoted 2d week of "Hit The Deck" with a fashion show, inspired by MGM designer Helen Rose's original creations in "Deck," on their stage Saturday morning (23) with reduced admission of 50c. Door prizes were presented lucky ticket holders.

Madrid

By Ramsay Ames

(*Castellana Hilton;* 37-22-00)

Charles Trenet scoring at swank cabaret Rex.

Lola Flores soon will begin work in the title role of Armando Osori's "Lola Trapillo."

Paramount preemed "White Christmas" at the recently-converted Lope de Vega, formerly a legit theatre.

A benefit ball will be held June 4 at the Castellana Hilton for the new British-American hospital, only recently opened.

Silvia Morgan's next picture for Hispamer Films, immediately upon finishing "La Mestiza," will be "Terror en la Noche" (Terror in the Night).

Director Francisco Rovira Beleta, stars Susana Canales and Antonio Casal and entire "Familia Provisional" company shooting exteriors in Germany.

C. B. Films and United Artists opened "Limelight" (here it's "Candilejas"), at the Cine Capitol. Spanish version of this great film, written by Luis Calvo, director of newspaper A. B. C., is as good as the original.

Producer-director Benito Perojo, recently returned from Argentina and Uruguay, where his "Un Caballero Andaluz," starring Jorge Mistral and Carmen Sevilla is reported a hit, plans a film with Argentine stars Zully Moreno and Luis Cesar Amadori immediately upon completion of his "La Fierecilla Domada."

Vienna

By Emil W. Maass

(*Grosse Schiffgasse 1A; A* 40 0 45)

Erich Kleiber disking records here, among them Beethoven's "Eroica."

Carl Zuckmayer's "Cold Light" accepted for early preem by Burg Theatre.

N. Y. Philharmonic under Dimitri Mitropoulos inked by Konzerthaus for Sept. 12-13.

Vienna Ice Revue on European tour, started in Lyons, France. After that, it goes to North Africa.

Knight Play Festivals at Forchtenstein Castle, Lower Austria, to be resumed this year, starting June 19.

Camilla Williams appeared in Volks opera as "Butterfly." San Francisco singer got excellent crix appraisal.

Shakespeare Memorial Theatre of Stratford-on-Avon with John Gielgud and Peggy Ashcroft inked for the Vienna June festivals.

Cleveland

By Glenn C. Pullen

Ace Brigode, ex-bandmaster, reopened his ballroom at Chippewa Lake Park.

Six Headliners, nitery musical act that nearly broke up, reorganized as quartet at Alpine Village.

Clifford Harvuot, Met Opera vet, signed by Musicarnival for strawhat version of "Fledermaus" July 18-31.

Marc Blitzstein, Broadway composer, in to see Karamu repertory company's version of his "Three Penny Opera."

After "Solid Gold Cadillac," it looks like the Hanna will be through with 1954-55 legit season, because of scarcity of road attractions.

Three Suns reopened Eddie Sindelar's Sky-Way Club. Merle Jacobs leasing spot May 13 for invitational party and show headed by Guy Lombardo orch, at $25 per plate.

Stars' Demands

Continued from page 1

performer is showing a greater affection for money. Demands of $200,000 for a single picture's work, at one time rare, now has become commonplace among the stars, he commented.

Another source reported that Richard Todd has been invited to do the "Joseph" role in Columbia's "Joseph and His Brethren" and Todd, who's a relative newcomer to Hollywood, wants $150,000. Col is hesitating.

Also rapped by some easterners are the participation deals which took on trend proportions in the industry over the last couple of years. The N. Y. money men favor the principle of these profit-sharing arrangements because they reduce the risk on production investment. But now, it's said, some players are asking for both salary and percentage or a guarantee against the percentage.

Stated a major company official: "The only way we can come out on top is through a profit on distribution and you know how tough this can be."

Agents Blamed

Talent agents did not escape the barbs of the easterners. A specialist in trade economics charged that in many cases the agents are the ones with too much gold dust in their eyes and are responsible for rocketing pic costs.

Regardless of who's insisting upon what terms, the fact clearly remains that casting has become a kingsized problem.

United Artists, for one, is licking it with its policy, which has been accented of late, of encouraging stars to establish independent companies. UA provides the financing and takes distribution rights. Important to UA is that the stars are in the pictures.

In another aside, trade suspicion has it that the casting matter was in back of 20th-Fox production chief Darryl F. Zanuck's recent public statements about studio policy. In effect, he said story material will be the prime concern and production schedules will be met regardless of whether certain stars are available.

Hollywood

Bette Davis laid up with flu.

Tony Martin planed in from Chicago.

Ralph Winters joined Bob Brandies agency as an associate.

Gail Patrick to Birmingham to receive an honorary degree from Howard College.

Harry M. Kalmine in town to celebrate second birthday of "This Is Cinerama" at Warner Hollywood.

Col. James Carreras in from London as a delegate to the 19th annual Variety Clubs International conclave.

Mayor Norris Poulson gave the city's official greetings to the Variety Clubs International convention.

Telemeter

Continued from page 1

tions now operating with about 20,000 sets installed. The smaller city is in the South. It has a population of 50,000 and a single tv channel operating. In each case, MacNamara said, the project was started at the incentive of local exhibs anxious to make franchise arrangement. In the larger city, the syndicate inyolved plans to start out with 5,000 installations.

The only other test of Telemeter was in Palm Springs, Cal., during the winter and spring of 1953-54. It was discontinued in part because Telemeter said it was unable to obtain the necessary feature pix from the distribs.

"We could have gone to court against the companies and gotten our films," MacNamara said last week, "but it wasn't worth it. They can't refuse product to anyone willing to make a fair bid for it."

His comments were in connection with a question of whether or not the film companies would play along by providing product in the two cities where Telemeter runs are now planned. He said Telemeter had been assured by the exhibs seeking the local franchise that the companies would be convinced to make their features available for this expanded service.

Exhibs in the past have argued against toll-tv primarily on the basis of its use of the "free" airwaves. On several occasions, men like Trueman Rembusch and Alfred Starr have stated flatly that, should pay-as-you-see tv be run on a closed-circuit basis—like theatre television—they would raise no objections.

MacNamara didn't think that installations such as now proposed would weaken the home-toll case before the FCC. "You can do this sort of thing in smaller communities, but not in the big centers like New York or Chicago," he noted. "It would be prohibitive cost-wise and, too, where there are many channels operating, there might well be interference." He stressed that, where Palm Springs had no tv, the two cities where Telemeter is now projected did have video service.

One of the reasons why the Telemeter installation on a closed-circuit basis would be cheaper was that it required little more than the coinbox, MacNamara explained. That box can now be mass-manufactured for as little as $20. However, for over-the-air telecasts, the cost is higher due to a special electronic translator unit that goes into the set itself.

One of the factors holding up the runs in the midwest and south is the question of just when over-the-air toll-tv might be approved. MacNamara was in Washington recently to "just get an idea," but admitted he didn't come away with any conclusions. Both Telemeter and the exhibitors are eager to form some sort of opinion on the timing so as to establish whether or not they could amortize the cost of the equipment before regular toll-tv comes in.

MacNamara stressed that the coinboxes that would be installed for the closed-circuit runs would be compatible with the equipment that would be required if and when fee-tv is authorized. As it would work on the closed circuit, the image would come over scrambled and would be unscrambled upon insertion of the required change.

MacNamara saw the projected installations as proof of the exhibs' eagerness to get in on toll-tv via franchises. Both Telemeter and Zenith have argued all along that theatremen would and should be in a position to cut themselves a piece of the subscription-tv pie.

OBITUARIES

WILLIAM H. PINE

William H. Pine, 59, motion picture producer, died of a heart ailment April 29 in Hollywood. He was apparently recovering from a previous attack when the end came suddenly. His passing brought to a close his 15-year association with William Thomas in an independent production company known familiarly as the Two Bills, formally as Pine-Thomas.

A graduate of Columbia U., Pine joined the Paramount publicity staff in 1933 and advanced to head of the department in two years. Later he became an associate producer in the Cecil B. DeMille organization.

The Pine-Thomas company was organized in 1940 and produced 81 pictures for Paramount, with three still awaiting release. The firm ended their releasing agreement with Paramount last March and signed a new distribution deal with United Artists. Still unreleased by Paramount are "Lucy Gallant" and "The Far Horizon."

Survivors include his wife, his son Howard, currently producing at Universal-International; three grandchildren, three brothers and three sisters.

LULA VOLLMER

Lula Vollmer, playwright and script writer for radio and motion pictures, died May 2 of a heart ailment in New York. Her first play, "Sun-Up," was written while she was working at the boxoffice of the Garrick Theatre, N.Y. After five years of rejections it was finally staged in 1923 at the Provincetown Theatre, N. Y., and was praised by some critics as the first American folk play.

Among other Broadway plays

In Memory of
WILLIE DUNLAY
1954 - May 3 - 1955
Always In My Heart,
Always In My Thoughts
His Loving Wife
BESSIE

Miss Vollmer wrote were "The Shame Woman," which ran concurrently with "Sun-Up" in 1923; "The Dunce Boy," "Sentinels" and "Trigger," which was subsequently made into a film called "Spitfire." She also authored several radio series including "Moonshine and Honeysuckle," "Grits and Gravy" and "The Widow's Son."

Two sisters survive.

J. TREVOR ADAMS

J. Trevor Adams Jr., 37, sales director for WABC-TV, New York, and onetime head of radio-tv for the New York Yankees baseball and football teams, died of a heart attack May 1 in Larchmont, N. Y.

Adams came to WABC-TV (then WJZ-TV) in 1951 as general manager, becoming director of sales for the station early in 1953. Prior to that, he spent two years at

WILLIAM WIEMANN

February 16, 1902—May 15, 1952

WABD, N. Y., as assistant sales chief, coming to the DuMont station from the Yankees. Before his baseball stint, he was with WINS, N. Y.; partners with his father, J. Trevor Adams Sr., in a station rep firm; sales manager for the Texas State Network in Ft. Worth; and with WMCA and WHN (now WMGM) in N. Y.

Survived by wife, a son, two sisters, a brother and his parents.

MARY H. CONQUEST

Mrs. Mary H. Conquest, 82, known as the "Red Cross Radio Lady" for her 32 years of broadcasting for the Red Cross, died April 20 in Edmonton, Alta. She began broadcasting in Calgary, telling children's stories under the name of "Aunt Mary."

In 1922 Mrs. Conquest started the Red Cross programs which later were carried on from Edmonton, until last June. Her later broadcasts were made from her home, where she was confined following amputation of an arm and a leg.

Survived by two sons and two daughters.

MORITZ HAMBURGER

Moritz Hamburger, 71, pioneer German motion picture exhibitor, died April 28 in New York. He came to the U. S. in 1939 and following the war obtained licenses from the Dept. of Justice covering German films seized by the Alien Property Custodian.

Hamburger entered the distribution field with his newly acquired German pix and later picked up additional product in trips to Europe. He was president of Grand Prize Films Inc., and an officer of Splendid Films, Skelus Inc., and Baron Colorfilms.

Surviving are his wife, a son, a sister, niece and a nephew.

GUS DEMBLING

Gus Dembling, 59, vet agent, died April 30 of a heart attack in Hollywood. With the late Dave Allen, he formed a casting agency some 25 years ago which was the forerunner of Central Casting.

After operating Central with Allen for several years, Dembling resigned to set up his own agency which he operated for 20 years up to the time of his death.

His wife, former actress Betty Stockton, and a daughter survive.

ROBERT M. LYNCH

Robert Maxwell Lynch, 68, for more than 30 years a member of the motion picture industry, died April 16 in Harrisville, Pa. after returning from a hospital following a heart attack. He had been a salesman for FN-WB for more than a quarter of a century until his retirement two years ago. At one time he had also been a partner with Ed Lebby, vet Pittsburgh film man, in business in Erie.

His wife survives.

MANUEL REACHI

Manuel Reachi, 54, Mexican film exec and producer, died of cancer April 26 in Cuernavaca, near Mexico City. A veteran film-maker, he was board v.p. of the Producers Assn.

His mother, a son and three brothers survive. One of the latter, Santiago Reachi, is head of Posa Films, exclusive producer of pictures in which Mexican comic Cantinflas appears.

ISY GRAHAM

Isy Graham, British film pioneer, died April 24 in Sheffield, Eng. He started in the industry in 1906 and was an active member of the Cinematograph Exhibitors Assn. in his early days. He was a director of cinemas at Sheffield and Newark.

Surviving is his wife, the former Lily Harrison, who was the widow of the late Saul Harrison, onetime distributor.

WILLIAM CLEVELY

William Clevely, 47, shorts sales manager for General Film Distribs, died April 23 in London. He entered the industry in 1922 with Universal Pictures and in 1936 transferred to GFD. He was appointed shorts chief in 1940. He left the company 10 years later to join Republic, but returned to his old post in 1952.

His wife survives.

LEO BERTOLERO

Leo Bertolero, 63, president of the Black Hills Amusement Co., operator of 13 theatres, died recently in Deadwood, S.D. Born in Lead, S.D., he started with one house there in the early 1920s to run the string to 13.

Surviving are his wife, a brother, John, who is secretary of the company, and two sons.

CHARLES M. GALLOWAY

Charles M. Galloway, 44, St. Louis baritone and choral director for years, died April 28 of a heart ailment in that city. He was a musical consultant to the St. Louis public schools and had appeared as narrator and soloist with the St. Louis symph orch and St. Louis Philharmonic.

His wife and six children survive.

LEW COOPER

Lew Cooper, 66, personal manager for George Jessel, died May 2 in Duarte, Cal. Associated with the comedian for more than 25 years, he also acted as an assistant producer when Jessel was a producer on the 20th lot.

Surviving are a brother and two sisters.

JOSEPH BOSSLE

Joseph Bossle, 92, treasurer of Local 77, American Federation of Musicians, for 15 years, died April 30 in Camden, N. J.

Bossle, who played flute and violoncello, was one of the organizers and former bandmaster of the Third Regiment Band, New Jersey National Guard.

RUTH LITEL

Mrs. Ruth Litel, 60, former Broadway actress and wife of actor John Litel, died April 26 in Encino, Calif.

She was appearing in the musical, "Irene," when she wed Litel, also in cast, and retired to private life after close of show.

JOHN SULLIVAN

John Sullivan, 77, operatic tenor who sang with the Chicago Opera Co. in 1919, died April 28 in Paris, France. Born in Ireland, he went to France as a child and in 1914 was signed by the Paris Opera Co.

Sullivan later sang with opera companies throughout Europe and South America, until his retirement in 1937.

GEORGE MORRELL

George Morrell, 82, stage and screen actor, died April 28 in Hollywood after a long illness. On Broadway he played for years with Walter Mack and later appeared in western films.

His wife survives.

Avery King Clizbe Jr., 41, who as King Owen had been a singer and pianist at WENT in Gloversville, WCSS in Amsterdam and WWSC in Glens Falls, N. Y., died April 27 in Amsterdam after a year's illness. A native of Amsterdam and a composer, he is survived by his wife, mother, two daughters and a brother.

Archie Twaddle, 77, longtime officer of the Cinematograph Exhibitors Assn. in Scotland and organizing secretary of the association's Scot Benevolent Fund for 21 years, died April 27 in Glasgow.

Clifford Whitehead, member of an aerial act known as the Flying Veleros, died in Chester, Eng., recently. He was badly injured two years ago when he fell 50 feet during his stage act.

Stalham L. Williams, 53, veepee and chairman of the plans board of the Needham, Louis & Brorby agency in Chicago, died in that city April 29. A daughter survives.

Pearl Gage, 63, telephone chief for 31 years at RKO, died April 25 in Hollywood. She left a daughter and two grandchildren.

Francisco Lopez Meneses, 37, announcer for a Tiajuana radio station, was killed near there in a recent auto accident.

Sam Philips, 70, film salesman, who retired from Archway Film Distribs two years ago, died April 25 in London. Survived by his wife and one son.

Joseph Di Riego, 71, trumpet player and former soloist with Creatore's Band, died April 24 in Philadelphia. Survived by wife, two sons and two daughters.

William (Squeeky) Schwytzer, trumpet player, died recently in Lyons, Ill. Survived by wife, two brothers and two sisters.

John Donohue, comptroller for the American Guild of Variety Artists, died April 23 in New York following a brief illness.

Mother, 59, of Bill Haley, combo leader (Comets), died April 25 in Boothwyn, Pa. Also surviving are her husband, daughter and brother.

E. Clinton Keithley, 77, retired vaudevillian, songwriter, and a member of ASCAP since 1930, died April 27 in Tampa, Fla.

Fred Ardath, 71, vet comedian, died March 11 in New York. Surviving are his wife and a daughter.

Mrs. Beulah Munson Van Surdam, 77, former concert singer, died April 26 in New York.

Stanley Sielanski, Polish stage and screen actor, died April 28 in New York.

Wife, 80, of the late composer John Thurland Chattaway, died April 30 in Milford, Conn.

Leon C. Stewartson, 67, retired musician, died April 24 in Manchester, N. H.

'Itch' Booms

Continued from page 1

to be shared equally by producers Courtney Burr & Elliott Nugent and the show's backers.

An initial payment of $40,000 under the new deal was made yesterday (Tues.) with the balance due in installments on the following schedule: $35,000 next Sept. 15, another $65,000 on Jan. 15, 1956, and the final $35,000 on Sept. 15, 1956. The contract did not go through the office of attorney Edward E. Colton, Dramatists Guild negotiator on film sales of legit, but was handled by Robert Rockmore, attorney for Burr & Byram.

Because 20th-Fox can use a strong-grossing picture just now and on the assumption that Marilyn Monroe, femme star of the picture, is currently "hot" as a boxoffice draw, the company has been attempting for some time to arrange for release of "Itch" before the old contractual deadline of Feb. 1. It reportedly worked out a tentative deal directly with author Axelrod, involving a $50,000 payment, for the right, but Burr & Nugent objected and threatened to go to court.

There is apparently some question of the legal aspects of the whole matter, not only as to the right of Axelrod to grant an earlier release date without mutual agreement with the legit management (and backers), but also whether the producers and backers are entitled to share with the author in the coin involved in the revised release deal. Rather than test the matter legally and risk delay that might upset the entire deal, Axelrod agreed to the regular 60-40 author-producer split of the extra revenue. 20th-Fox, caught in the author - producer disagreement, finally upped its payment from the originally proposed $50,000 to $175,000.

Despite the stepped-up release of the film version, Burr & Nugent plan to continue the scheduled runs of the two legit productions of the comedy as long as business warrants. Presumably the screen edition, starring Miss Monroe and original male lead Tom Ewell, will have some effect on the b.o. of the stage troupes (which is the basis for the extra payments by 20th-Fox), but the producers intend to keep the Eddie Bracken company at the Fulton, N. Y., indefinitely and the Ewell troupe playing out its scheduled road dates. Both are doing profitable business.

"Itch" will be Miss Monroe's first and only release during 1955. Even so, 20th-Fox is reportedly planning to give Ewell a strong buildup in the promotion of the picture.

Eric Johnston

Continued from page 2

ing that a "top State Department source" had endorsed the idea of dealing with the Reds for propaganda values. Johnston simply asked the film company officials to "think about it" and no time was set for formal decisions. Although Johnston did not drop any names. Secretary of State John Foster Dulles reportedly is strongly in favor of the proposal.

Eric A. Johnston, president of the Motion Picture Assn. of America, insists that if there's to be any agreement on sending Hollywood pictures to Russia it must be accompanied by assurance that the product will be "policed". There was no suggestion of how this might be accomplished.

A participant at the meeting with Johnston said this week he had no idea of what kind of deal could be made with Russia or whether the product to be exported would be screened by the industry itself, the Government or screened at all. He added: "Naturally, if our Government wants us to do something, we'll do it."

MARRIAGES

Eleanor Schano to Warren Dana, Pittsburgh, April 30. Bride's on tv at KDKA-TV and groom, a director there, is the son of Pete Dane, eastern sales manager for U-I.

Nancy Bowman to Louis Rys, Erie, Pa., April 23. Bride's the daughter of Bob Bowman, district manager for SW Theatres in Erie area.

Lorraine Manville to Charles Baxter, Las Vegas, April 27. He's an actor.

Virginia Carter to Lou Perry, New York 23. Bride is a showgirl; he's a vaude-cafe agent.

Ruth Marsden to Donald Kelly, Los Angeles, April 28. Bride's a publicity secretary; he's an actor.

Joan Winmill to William F. Brown, Philadelphia, April 29. Bride's a British film actress; he's with evangelist Billy Graham's film organization.

Lucia Lambert to Hy Sisserman, April 30, N.Y. Bride is a dancer in "Plain and Fancy."

Joan Projansky to H. Roderick Nordell, Cambridge, Mass., April 30. He's film and drama critic for the Christian Science Monitor.

Vegas Signs 'Dolls'

Continued from page 1

Vegas cafes, which didn't work out. He noted that these attempts called for a set of numbers from the show sans scenery, and without some of the other items necessary for the staging of such a bill.

The "Guys and Dolls" presentation will differ from the others, inasmuch as everything will be done as it was on Broadway, except that by necessity the show will have to be condensed to 90 minutes, and therefore 44 minutes will have to be sliced. Most of this will be done by shaving the overture, trimming some of the dialog and perhaps slicing one of the tunes.

In addition, Kuller is planning some other departures. He'll have a 50-piece symph for the show with Anna Maria Alberghetti. He's also planning a jazz concert weekly, with Duke Ellington teeing off the series.

Although the show will run fairly high, it's still lower than some of the headline shows. It's estimated that with overhead on the dining room, operation of a show with a 50G headliner will run to $100,000. Consequently, he's seeking to angle shows.

Kuller pointed out that the room has Dancing Waters, the fountain display. Against that background, he'll attempt to stage "Swan Lake." He's attempting to sign Maria Tallchief and several dancers in Ballet Theatre for this event. Kuller says that he'd like to give the Royal Nevada an air of class. By doing that, he'll be calling on a set of performers not too frequently demanded by the other inns, and it will be for considerably less than the prevailing Las Vegas budgets.

Deal is also pending to have the Royal Nevada edition of "Dolls" transferred to the Huntington Hartford Theatre, Hollywood, after the nitery run. For that spot, show will resume its original length.

BIRTHS

Mr. and Mrs. Guy Madison, daughter, Santa Monica, Cal., April 26. Mother is actress Sheila Connolly; father is an actor.

Mr. and Mrs. Vin Sumner, daughter, Preston, Eng., April 18. He's an impresario there.

Mr. and Mrs. Morris Davis, son, Santa Monica, Cal., April 25. Father is business manager of Universal-International studio.

Mr. and Mrs. James Snyder, son, Pittsburgh, April 27. Father's on KDKA news staff.

Mr. and Mrs. Clarence Nixon Jr., daughter, Pittsburgh, April 23. Mother's Midge Nixon, of tv.

Mr. and Mrs. William Shiller, daughter, Pittsburgh, April 24. Father's an announcer on WJAS-FM.

Mr. and Mrs. Ben Weintraub, son, Detroit, April 25. Mother's the daughter of Dr. Morris Rubin, who runs Art Cinema in Pittsburgh.

Mr. and Mrs. Richard Noullet, son, Pittsburgh, April 24. Father's on WCAE staff.

Mr. and Mrs. Steve Decost, daughter, Pittsburgh, April 22. Father's a musician.

Mr. and Mrs. Stan Lenchner, daughter, Pittsburgh, April 23. Father's a public relations man.

Mr. and Mrs. Ford Serrao, daughter, Pittsburgh, April 21. Father's a tri-state theatre owner.

Mr. and Mrs. Joe Bach, son, Pittsburgh, April 25. Father's property man at Casino Theatre.

Mr. and Mrs. Sidney Rechetnik, daughter, New York, April 28. Father is a Warner Bros. home-office publicist.

Mr. and Mrs. Jack Rothenberg, daughter, New York, April 27. Father's controller of advertising for UA.

Mr. and Mrs. Bill Randle, daughter, Cleveland, April 28. Father is a disk jockey at WCBS, New York, and WERE, Cleveland.

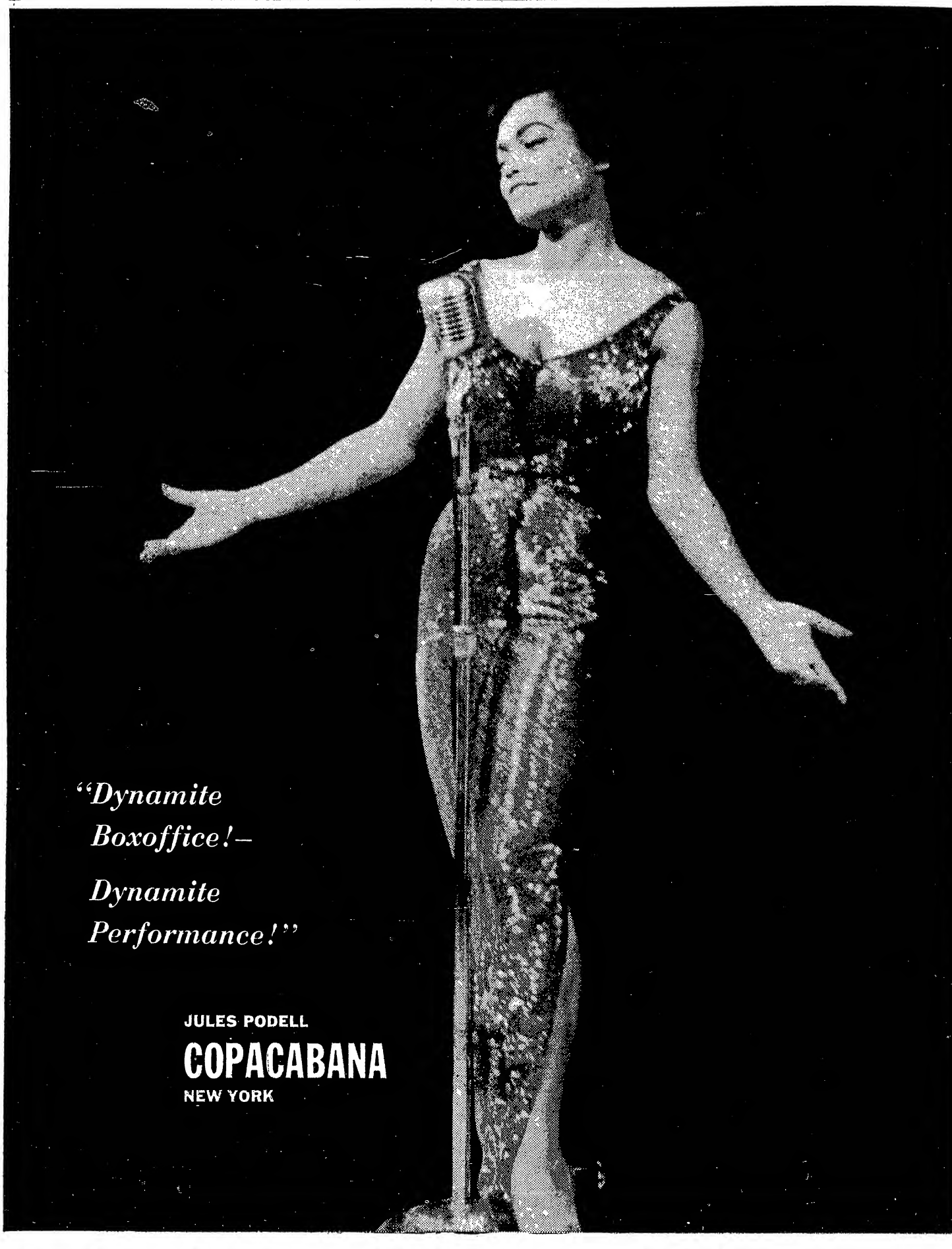
Mr. and Mrs. Jerry Milgram, daughter, New York, April 27. Father is promotion manager of Esquire mag.

Mr. and Mrs. Fred Eisley, daughter, April 26, Jamaica, N.Y. Father is an actor in "Desperate Hours"; mother is former actress Judie Tubbs.

Mr. and Mrs. Manuel Prieto Crespo, son, Mexico City, April 28. Mother is film actress Marion del Valle.

Mr. and Mrs. Marshall (Brother) Robbins, son, Hollywood, May 1. Father, the son of v-t music publisher Jack Robbins, is in the music publishing biz on the Coast with Johnny Mercer.

Mr. and Mrs. Julian Claman, daughter, New York, April 28. Mother is the former Marian Seldes, an actress; father is a playwright.



EARTHA KITT

Direction WILLIAM MORRIS AGENCY • RCA VICTOR RECORDS • *Public Relations* VIRGINIA WICKS

1905 — GOLDEN JUBILEE YEAR — 1955

VARIETY

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TV'S UNFUNNY SITUATIONS

Next Season Shapes As 'Toast' Vs. Colgate Vs. ABC's Pine-Thomas Pix

Deal is in the works for ABC-TV to telecast the Pine-Thomas pictures recently acquired by Eliot Hyman's Associated Artists Productions on a firstrun, full-network basis in the fall, the first time feature films would get the network treatment. ABC is planning to put the features in prime Sunday night time, from 7:30 to 9, bucking the Ed Sullivan and "Colgate" comedies on NBC and CBS, the first time ABC will compete against the other networks in the time.

The unprecedented deal, however, may be aborted before it ever happens. Hyman's deal with Paramount Pictures for the Pine-Thomas features hasn't yet been signed, though it's all but in the bag. But Par is deeply involved in Colgate's plans for next season, and it may shut the door on any negotiations involving the slotting of its own features on ABC in competition with its Colgate setup. Hyman's deal with Paramount would be an outright purchase of the negatives

(Continued on page 63)

Louis Nizer, Songsmith

Lawyer-author-orator Louis Nizer has added songwriting to his current accomplishments. He's a words-and-music man, humming his tunes, which are taken down by a music arranger, a la Irving Berlin.

Nizer's first, "Hula Hula," is being published by Bourne.

Closed-Circuited Bout May Gross Over $600,000

By HY HOLLINGER

Based on a lineup of 83 theatres, the largest closed-circuit hookup in the history of theatre television, the Rocky Marciano-Don Cockell heavyweight championship fight emanating from San Francisco Monday (16) can chalk up a gross, it's estimated, of between $600,000 and $700,000. Previous high racked up for a closed-circuit fight was an estimated $500,000 for the Sept., 1954, bout between Marciano and Ezzard Charles which reached a total of 70 theatres.

Monday night's telecast is expected to hit some 70 cities. The total available seats will be about 250,000, a new record in seating capacity for a closed-circuit event. According to Nate Halpern, president of Theatre Network Television, producer of the theatre telecast, a total of 130 theatres requested the attraction but many had to be eliminated because of

(Continued on page 70)

Murrow Show on Texas Vet Land Scandal Cues Attorney General Beef

Austin, May 10.

John D. Harper, general manager of the Aluminum Co., of America plant at Rockdale, stated that he had promised to furnish Atty. Gen. John Ben Shepperd with a film transcript of the Edward R. Murrow tv program on the Texas veteran land scandal.

Harper stated that Shepperd telephoned him the day following the program had been telecast nationally and complained that parts of it were unfair to him. Harper said that he had not seen the program, which was sponsored by Alcoa, but he told the attorney general he would try to obtain a kinescope for him.

Shepperd has complained that some of the remarks on the program by Sen. Jimmy Phillips of Angleton were uncalled for and untrue.

Bela Lugosi Benefit

Los Angeles, May 10.

A benefit premiere-preview of "Bride of the Atom," starring Bela Lugosi, will be held tomorrow (Wed.) at the Paramount Hollywood Theatre, with all proceeds going to a trust fund for the actor who recently had himself committed for narcotic addiction.

Under a plan set up by Tony McCoy, film's producer, and Marco Wolff, Franchon & Marco, Inc. vepee, operator of theatre, a certain amount will be paid the actor each week when he is released from hospital, to aid him on the road to recovery. Price-Waterhouse, C.P.A. firm, has been set to handle all receipts of the opening.

$3,000,000 RAP ON NEW PILOTS

By GEORGE ROSEN

The year 1955 will be remembered as the semester when the situation comedy in tv took the count, with an almost endless succession of cancellations. It'll be remembered, too, as the year when approximately 100 situation comedy pilot films, pegged at approximately $30,000 each, took it on the chin for a $3,000,000 rap, with only a handful attracting any kind of sponsorship attention.

Keyed to the season when the tv networks got that "spectacular look" with a decided upbeat in 60-minute programming, the lopped-off situation comedies in some instances bowed before the onrushing trend toward full hour shows. As but one illustration, the brace of Saturday evening situation comedies on NBC-TV (Mickey Rooney Show and "So This Is Hollywood") are being axed by their respective

(Continued on page 44)

Long Vegas Deals Freeze Top Names

The three-year deals for performers by Las Vegas hotels are further cutting down the availabilities of headliners in all cafes throughout the U.S. Indication of the talent scarcity that now prevails is seen by the last-minute inking of Joan Weber by the Copacabana, N. Y. Miss Weber was pacted at virtually the last minute for tomorrow's (Thurs.) preem, following a desperate scrutiny of talent agency lists. Miss Weber recorded the hit disk "Let Me Go, Lover" several months ago, but hasn't followed up since. The Copa

(Continued on page 71)

Film Studios Seeing Double As Prod. Code-Church Rift Widens

Trend towards more mature feature film themes, coupled with the broader, more liberal interpretation of the Hollywood Production Code in recent months, is creating a schism between the Code on one hand and the various pressure groups, such as the Legion of Decency, on the other.

At the same time, the Code administration is stymied by the inflexible wording of some of its provisions, a roadblock which is recognized by the producing companies but is unlikely to be removed by them, partly for fear of an even greater outcry from those groups who already feel that too much is "getting by."

Within the recent past, at least four pix, which already had the Code seal, were recut by studios to conform with objections subsequently raised by the Catholic Legion. The pictures are: "Battle-cry," "Three for the Show," "Kiss Me Deadly" and "The Prodigal." In addition, the Legion contacted Metro over the scene of attempted suicide in "Interrupted Melody" and it last week handed a "C" or Condemned rating to RKO's "Son

(Continued on page 22)

Errol Flynns' Vegas Act

Errol Flynn and his wife Patrice Wymore are preparing an act for Las Vegas. Miss Wymore is a tapdancer.

Team will be represented by Joe Glaser's Associated Booking Corp.

Baseball B. O. Poison, So Sex Gets 'Yanks' Nod

Initial reaction to "Damn Yankees" indicates that baseball may still be boxoffice poison for legit. Despite generally enthusiastic notices, there has been only mild broker call and window sale for the new musical version of the diamond novel, "The Year the Yankees Lost the Pennant."

Spotlighting the negative public response, producers Frederick Brisson, Robert E. Griffith & Harold S. Prince are drastically revising the promotion policy for the show. Closely following on the large display ads of last Monday (9), carrying an illustration of femme lead Gwen Verdon in a baseball suit, the new copy will show her in scanty garb and emphasize sex angles.

It's a truism of legit and films that baseball is brutal boxoffice. Various shows about the diamond sport have invariably flopped in the past, and even such excellently-received baseball pictures as "The Stratton Story" and "Pride of the Yankees" disappointed at the b.o. The theory is that the femme public isn't interested in horsehide pastime.

Schoolmaster-Saloonkeeper John Roy Ends Life; Put Glitter in Rainbow Room

By ABEL GREEN

The suicide by poison of John Roy last week, at his Manhattan flat, leaving two notes to intimates in the Rockefeller Center environs, recalls the halcyon days of the Rainbow Room, atop the 65th floor of the RCA Bldg., when he was its first and only managing director. Roy's segue "from a schoolmaster to a saloonkeeper," as the show biz bunch affectionately labeled the transition, was the keynote of his physical deterioration.

He was brought into the Radio City environs by Winthrop and Nelson Rockefeller whom he had tutored at Lawrenceville (prep school) and Princeton. One legend had it that one of the younger Rockefellers used to confide to

(Continued on page 20)

Hilton's Crillon, Paris?

Conrad N. Hilton has his sights on a famed Paris landmark, the Crillon, overlooking Place de la Concorde and the Tuilleries, as the French capital's new Hilton hostelry. Idea would be to raze it and rebuild. The Crillon is next door to the American Embassy.

Hotelier, who took over the Statler chain and who denies the Government's "monopoly" charges, has also been auditioning locations in (west) Berlin, Amsterdam and London. Berlin is set to go

3-Ring $$ Show of Shows

By GENE ARNEEL

Ringling Bros.-Barnum & Bailey Circus grossed $2,120,000 in its 40-day stand at Madison Square Garden, N. Y. ending last Sunday (8). That was $170,000 over a year ago. Sensational business relates to a whole new concept of modernized "selling" of the big show which stresses (1) much more radio and television paid advertising, (2) an all-out appeal to the moppets and family trade and (3) a custom-breaking, history-making slash by nearly 50% of the free passes traditionally handed out, lavishly, to the daily press on the basis, since time immemorial, of "circusy" publicity breaks. Second-stringers and certain V.I.P.'s are being dropped from "courtesy."

With more kids and family trade in the seats on a paying basis the concession money from food, drink and souvenirs was also proportionately up this season, hitting near to $700,000 on the Madison Square Garden run.

John Ringling North merchandising switch on a number of counts will be closely watched after the Boston and Washington dates when the big show goes under canvas and hits the sticks.

The old-school bally was still in evidence, of course, but the 1955 emphasis was slanted differently. As tv networks are more and more shaping programming for moppet viewing, and film theatre chains are even reducing prices to woo the kids, the arena spectacular, too, directed its big pitch to the young set.

Shelled out for promotion this year was $200,000, the same as in 1954. The $30,000 that went for outdoor lures in past was cut to $15,000 this year. The previous budget of $70,000 for sniping was lopped to $20,000. (A railroad car, 40 men and 15 trucks last year; no car, six men, three station wagons this year.)

The saving of $65,000 was allocated to other outlets which, North felt, would have more of the immediate impact required to peddle a product of

(Continued on page 58)

Cannes Fete Winds Up Today With 'Marty,' 'Eden' Grand Prize Favorites; 'Chipka,' 'Hill' Up for Special Awards

By GENE MOSKOWITZ

Cannes, May 10.

Informal poll indicates that the Cannes Film Fest grand prize probably will go tomorrow (Wed.) either to "Marty" (UA) or "East of Eden" (WB), with "Marty" also likely to get the Catholic award. Directorial prize looks to be awarded to Jules Dassin for his "Brawl Among Men," French pic, or Eli Kazan for "Eden."

Male acting laurels appear a tossup between James Dean in "Eden" and Spencer Tracy in "Bad Day at Black Rock" (M-G). Best femme prize likely will go to Melina Mecrouri for her role in the Greek film "Stella."

Dark horse pix candidates look to be the Mexican-made "Raisces;" "Princess Sen," Japanese production, and "Marcellino, Bread and Wine," from Spain. Special jury prizes probably will go to "Heroes of Chipka," from Bulgaria; "Romeo and Juliette," Russian-made, and "Hill 24 Does Not Answer," Israeli production.

The Cannes Film Festival rolls to a halt tomorrow night (Wed.) with the projection of "Carmen Jones" (20th), out of competition, and presentation of prizes. This will be followed by a ball at the Ambassadeurs, with Marian Anderson, Dorothy Dandridge and Eddie Constantine to sing for the assembled film VIPS and newsmen from all

(Continued on page 20)

Did Ohio Legislators View Pirated Picture Scenes? Owners Investigating

Both RKO and the indie Times Film Corp. last week had a report in New York City that a committee of the Ohio legislature in Columbus had been shown a potpourri of scenes from features banned by the now defunct Ohio state censor board.

Involved, according to the account, were the dance scene from "The French Line" and the nude sequence from "One Summer of Happiness," a Swedish import. It was not made clear how the footage had come into the possession of the private group doing the screening.

William Sheldon, Times Film sales topper, said he was investigating the report and that, if it proved correct, he would bring suit for theft. He pointed out that, apart from the legal aspects of the showing, it was both improper and unfair to take scenes and present them out of context.

Inquiry at RKO indicated that that company, too, was taking steps to investigate whether there was an unauthorized showing of "The French Line" or parts of it. The screening is said to have taken place April 25.

Brackett Quits Acad Post

Hollywood, May 10.

Charles Brackett is too busy with production matters to seek reelection as prexy of the Academy of Motion Picture Arts and Sciences, a post he's held for the past six years. Producer went on record to this effect, in a letter to Mrs. Margaret Herrick, executive director of Academy, simultaneously stating he feels it's time that the job which he relinquishes in June goes to someone else.

"The fact that I am currently producing four pictures may have something to do with this renunciatory gesture," he reported.

Brackett was nominated for the post by the nominating committee of the Writers' branch of the Academy, despite fact he had sent word through Mrs. Herrick to the committee that he would not be available again for the post. In his communique to her, Brackett said the committee would have to "reassemble" to select another candidate.

Many Yank Stars To London Charity

London, May 10.

A big contingent of American stars, some of whom will be coming specially for the occasion, is being lined up for the annual midnight matinee at the London Palladium for the benefit of The Actors Orphanage, which is billed as "Night of 100 Stars." Preliminary announcement of talent probabilities was given by Robert Morley at a reception hosted by Noel Coward.

Because of its commitment at Las Vegas, Coward himself will be unable to appear, but he has completed most of the prelim arrange-

(Continued on page 70)

Garry Davis Set For New Role, As Dance Maestro

Garry Davis, onetime World Citizen No. 1 and former legiter, is going into a new phase of entertainment. His father, Meyer Davis, bandleader and society dance contractor, is taking Garry into his business. Garry will not only learn the exec side of his father's enterprises but Meyer says he expects to make a bandleader out of his son. Garry, who plays the piano, joined N. Y. Local 802 of the musicians' union last week.

Garry created quite a stir in politics briefly after World War II with his World Citizen movement, headquartered in Paris. Before seeing service he was in Broadway musicals ("Let's Face It," etc.).

5/11

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Angles Influencing $20,000 Apology By Mortimer-Lait

A combination of circumstances figured in Crown Publishers' and the Lee Mortimer-(estate of) Jack Lait authorship team's decision to settle the Neiman-Marcus libel suit for $7,400,000 arising from "U.S.A. Confidential." The amount entailed is around $20,000, equally split between Mortimer and Lait's estate. Crown had previously settled and ran a similar type of apology advertisement in 24 key cities apologizing "to the Neiman-Marcus Co. and its employees."

The settlement releases some $150,000 in accrued royalties, of which an original $104,000 had been impounded by Crown pending suit and decision. There is an additional $40,000 since accrued on the Lait-Mortimer "Confidential" books on New York, Chicago, etc., including paperback reprints and the like. "U.S.A." sold around 1,000,000 copies, including the 25c reprints.

Lait and Mortimer were for fighting the Neiman-Marcus (Dallas department store) suit. Latter felt itself and its employees libeled by a reference as to the morals of "all" N-M employees. (Lait-Mortimer felt that one word made them vulnerable; had they said "some" employees there might have been latitude for debate and proof, but in all events that is after the fact.)

Mortimer, a protege of and later

(Continued on page 71)

Pix (All Branches) Top In Number of Workers For Amuse. Businesses

Washington, May 10.

Motion pictures, in all its branches combined, remains the nation's largest employer in the amusement and recreation field. A nationwide study, covering the first quarter of 1953, and just released by the U. S. Census Bureau, shows that picture business employed an average of 225,296 over the three-month period. The payroll totaled $140,383,000 for January, February, March, 1953.

The study, which went into all lines of business, included production, distribution and exhibition of motion pictures. Of the 14,167 reporting firms, 19 had 500 or more employees. At the other end of the scale were 3,620 businesses with three or fewer employees.

Radio and tv broadcasting reported an average of slightly under 66,000 employees, with a three-month payroll of $76,079,000. Some

(Continued on page 18)

Boom in Fake Raccoon

Having provided the nation with the latest in juve chapeau, Walt Disney has upset the economics of a branch of the fur industry.

Demand for Davy Crockett hats has sent the manufacturer's cost of imitation raccoon up to $4 per pound. This item was six cents per pound prior to the Crockett craze.

They Help Themselves to 'Variety'

As we will be doing many a week, between now and the end of '55, when the 50th Anniversary Number will be published—in a fancy Gold Cover, we hope—we will revert to Sime Silverman, founder of this journal and his editorial credo.

The call-'em-as-you-see-'em policy he first laid down in the 16-page nickle paper that was Vol I, No. 1 of VARIETY of Dec. 16, 1905, has been just about the only rule of the paper. And when Sime had something on his mind he told it in the same way.

It's no secret that VARIETY's impact is not restricted to the mere "circulation." As a fountainhead for virtually every branch of show biz happening and happenstance, VARIETY has long been culled from, quoted from, extraordinarily credited (in printer's ink, in celluloid, and via the two broadcasting media). So Sime was right, 'way back in 1920, when he editorialized, in part, on "Crediting VARIETY." He wrote:

"A VARIETY staff man wanted to write an editorial calling the attention of dramatic editors and city editors to the large mass of theatrical news reprinted from VARIETY without credit given this paper. At first he spoke softly on the subject, then he commenced to rave, and at the finish he believed it.

"We don't agree with our enthusiast. If we did, we would accept one of the several offers of clipping bureaus . . . if a daily or another weekly rewrites any of VARIETY's news without crediting VARIETY it doesn't injure us in any way, socially, morally, feelingly or financially. If a VARIETY reader afterwards reads a VARIETY news item in another paper, that VARIETY reader will know that VARIETY had it first. If the reader of the rewrite doesn't read VARIETY, it can't make any difference anyhow, so let the dramatic and city editors make all the use of VARIETY and its news they may want to, with or without credit. We don't think enough about it to spend 50c a week to copyright our stuff. If it's a matter of convenience, let it go at that."

Well, Sime was a smart cookie. One, VARIETY has been and is being widely copied—but quoted. Generously. No complaints. And the four-bits statutory copyright fee has gone up to four bucks now. (But now we do copyright each issue. We had to do it when a thieving Coast trade paper had to be put in its place.)

Anyway, the chain-reaction from the paper has been most flattering. After 50 years, surely. No squawks. Our only squawk is if we don't get a news break first. Never mind, too, that we're handicapped by being a weekly. We still want to have it ahead of the dailies. We're a show biz paper, and we try to get the news first. What's more, no one-liners. It's the real story, with details. Just to take a 3,000-mile journalistic Cook's tour, it has been a subject of record, for decades now, that British show news gets back fleeter (oops, sorry!) to the Fleet Street-to-West End-to-Wardour Street than their native show press.

Sarnoff's 'Commie Memo' to Ike; Cardboard Disks, Mobile TV, Etc.

Brig. Gen. David Sarnoff, board chairman of the Radio Corp. of America, on April 5 presented to the White House his memorandum titled, "Program for a Political Offensive Against World Communism." This stemmed from a discussion of the subject with President Eisenhower on March 15. Last week, at RCA's annual stockholders' meeting, Sarnoff told that gathering that the treatise would be released shortly. This came about yesterday (Tues.) exactly one week after his disclosure to stockholders. The memo is in the form of a booklet spanning 42 pages and the text relating to the so-called show business phases, along with kindred references, is given below.

In 1948 Soviet broadcasting to foreign targets totalled 528 hours per week. By 1954 this figure was increased to 1,675 hours. In addition, the Soviet news agency "Tass" broadcasts 121 hours *daily* to the foreign press. By comparison, the Voice of America broadcasts only 716 hours a week.

It is estimated that over 1,000 Soviet transmitters are engaged in "jamming our signals. The Kremlin spends more for jamming than we spend on all operations of

(Continued on page 44)

Pre-Collapse 'Survey' By CBS-TV of N.Y. Coliseum

A tv remoter was making a survey of the New York Coliseum less than two hours before Monday's (9) collapse of a section of the $35,000,000 project being built at Columbus Circle. Jack Cuney, an associate editor, and Bob Alison, one of the writers on CBS-TV's new kid show, "Let's Take a Trip," were at the site at about 1 p.m. conferring on the physical aspect of the Coliseum with chief architect Leon Levy and chief engineer Dave Cowger.

"Trip" had scheduled the Coliseum show for May 29. The accident toll hit 41 workers.

Katleman's Rough Vs. Kozloff & Co.

Las Vegas, May 10.

The bitter court battles between a pair of Strip hotel owners erupted here last week when Beldon Katleman filed a new suit in district court containing sensational charges against Jake Kozloff and the new group taking over the New Frontier Hotel. A 20% owner in the hotel, Katleman asks for a receiver until his charges have been aired in court. Among his accusations:

1. Kozloff, president of the (old) Last Frontier Corp. together with the other hotel officers, permitted the new group to operate the hotel although they had not been licensed by the State Tax Commission "In violation of the laws of the State of Nevada."

2. Kozloff, together with the new group, "conspired" to financially ruin the hotel corporation for their own personal profit. The new group consists of B. Frank Williams, Stanley S. Leeds, Maurice Friedman, Irving Leff and Bruce Ivy.

3. The hotel is now insolvent and unable to meet its financial obligations.

Katleman also alleges that cred-

(Continued on page 70)

Says Theft Not Proved, Hedy Lamarr's Deduction Wrong; Actress Appeals

Washington, May 10.

Hedy Lamarr has appealed to the U. S. Tax Court a government income tax claim against her for $90,125, plus $2,825 in penalties.

Biggest hassle is in connection with $147,000 in jewelry which the screen actress reported stolen from her Sherry-Netherland hotel room in New York Aug. 24, 1950. She took a deduction for the loss, against her 1950 income. Government refused to accept this, claiming the theft was never proven and that the value of the jewelry was never substantiated.

Internal Revenue also disallowed a $3,000 item for medical, travel and wardrobe expenses, but she is not contesting this. Penalty is on the ground that she substantially underestimated her estimated tax.

MORE TV STARS FOR THEATRES

20th's Use of TV for Ballyhoo Curbed Under Gen'l Electric Deal

Recently-concluded deal between 20th-Fox and General Electric, under which the latter will sponsor 26 full-hour shows to be produced by 20th, raises the question of 20th's promotional activities on other webs.

It's understood that the contract spells out 20th's inability to "build" similar shows for other sponsors, programs that would be in competition with the GE show over CBS which launches in September. Furthermore, 20th can't use a talent accumulation that would bring it in direct rating competish with the GE stance which is officially billed at $100,000 a shot.

On the GE show, 20th will have eight to nine minutes on each hour to plug its product via a special formula designed to give tv viewers a peek behind the production scenes both in Hollywood and on foreign locales. This formula can't be used on other tv shows, nor can film clips shown on the GE hour.

While 20th will continue its extensive program for plugging forthcoming releases on tv, this activity—on a larger scale—will necessarily have to be restricted to keep within the framework of the agreement with GE.

"Some of this is spelled out in the agreement, but a good deal of it is just an understanding between the two parties not to create serious competition for themselves," commented one source close to both partners. This "understanding" is said to cover the appearance of "live" 20th contract talent on other shows.

Tension of Times

Don Hartman, Paramount exec producer and member of the public relations committee of the National Assn. for Mental Health, would like to see the word spread concerning the urgency for funds to combat mental afflictions.

Hartman underlines that persons suffering mental illnesses outnumber all other types of patients in the nation's hospitals.

Yanks May Color Print in Japan, If It's Possible

American distribs in Japan are exploring various future possibilities of doing local color printing in the wake of the Japanese government's edict limiting to 12 the number of prints allowed in on any film.

Motion Picture Export Assn. in N.Y. had confirmation of the Japanese order last week. The restriction, aimed primarily at cutting down U.S. film earnings in Japan, goes into effect July 1.

While both black-and-white and color prints are included, hardest hit will be importers of CinemaScope and VistaVision pix, most of which have been tinters. There are no facilities in Tokyo for Technicolor processing of dupes and none for the widescreen processes, of any hue.

Distribs in the past have been using anywhere from 15 to 20 pix on a color feature. Impression in N.Y. is that, unlike the Italians, the Japanese didn't put through their limitation to create work at their home labs. Italy has limited color print imports with the specific aim to keep the local labs busy.

Irving Maas, the MPEA rep in the Far East, has registered the American companies' objections with the Foreign Exchange Bureau of the Japanese Finance Ministry. Maas has now left Tokyo for a week's stay in the Philippines. From there he is to proceed to Singapore and the Southeast Asia Film Festival.

MPEA spokesman in N.Y. said last week that, in the light of the Japanese ruling on print imports, consideration was now being given on what might be done to make it possible to print locally in Tokyo.

Goldwyn Bowout From SIMPP Due

Samuel Goldwyn Productions appears headed for a split with the Society of Independent Motion Picture Producers. The Goldwyn company has been one of SIMPP's most important members, considering membership revenue (which is based on gross business) and the active part taken in Society affairs. James Mulvey, president of Goldwyn Productions, has had a prominent role in negotiating film trade deals in behalf of the indies with the British, for example.

Whether Goldwyn already has severed connections from SIMPP or has submitted a resignation to become effective later is not clear. One insider source said the Goldwyn outfit has become "lackadaisical" about its SIMPP membership.

Some time ago Goldwyn bowed out of the Motion Picture Assn. of America. But the producer still is indirectly linked with both MPAA and the Motion Picture Export Assn. via his new distribution deal with Metro. Presumably, this representation is regarded as sufficient.

Contacted in Atlanta yesterday (Tues.), SIMPP president Ellis Arnall said he knew Goldwyn is withdrawing from the Society membership but was uncertain as to the effective date. "We regret losing the Goldwyn company and hope very much they'll reconsider," he stated.

Arnall reported SIMPP now has 38 members, highest in its history, and "there's more money in the treasury than we have ever had before."

WB's British 'Busters'

Deal has been set for Warner Bros. to release "The Dam Busters," an Associated British Pictures Corp. film starring Richard Todd and Michael Redgrave.

A popular hit as well as a best-selling novel in England, yarn concerns the efforts of British flyers in blowing up a dam in Germany. Pic will be released in the U.S. in July.

INFLOODING WB PIX

Four In Bunch Reflects Step-Up Of Activity

Recent step-up in production activity at the Warner Bros. studio is reflected in the number of pictures which will be hitting Broadway almost at the same time. Four pix bearing the WB stamp are getting bookings in top houses on the Main Stem.

"Mr. Roberts" is set for the Radio City Music Hall early in July. "Land of the Pharaohs" opens at the Astor on May 24 and "Strange Lady in Town" is scheduled to follow Columbia's "End of the Affair" at the Victoria. "The Sea Chase" will succeed Paramount's "Strategic Air Command" at the Paramount Theatre.

Jack Jerstein to Rome

N. Y. attorney Jack Jerstein is off for Rome to negotiate a contract for musical composer Mario Nascimbene, believed to be for the Italian version of "War and Peace." Nascimbene scored UA's "Barefoot Contessa."

Enroute home Jerstein will stop over in Lodon on a legit importation angle now pending.

SULLIVAN NEWEST SWITCH-HITTER

Ed Sullivan will produce and star in a theatrical motion picture to be released by Warner Bros. Contract for the television personality was negotiated by attorney Arnold Grant.

Sullivan feature stacks up as the latest example of a television-created boxoffice value gravitating to the theatres. It meshes with the idea increasingly expressed that what's big for pictures is big for video, and turnabout.

Warners is particularly sold on the "pre-sell" of television personages. It will repeat Jack Webb of "Dragnet" fame and also has features in preparation starring Liberace and Eve Arden ("Our Miss Brooks") plus "The Lone Ranger."

On the basis of recent experience with video-inspired material and performers—WB's "Dragnet" and Metro's "Long, Long Trailer," starring tv's "Love Lucy" team of Lucille Ball and Desi Arnaz, the film companies are increasingly prone to exploit a pre-sold audience presumably willing to pay to see their favorite tv shows and stars in feature-length films.

Metro will attempt to duplicate its "Trailer" success with another Ball-Arnaz entry currently in production. United Artists will shortly be represented by a theatre version of Sheldon Reynold's foreign-filmed tv series, "Foreign Intrigue," with Robert Mitchum as the star of the UA release. In another break with tradition, Walt Disney is taking three of his video "Davy Crockett' films putting them together, and issuing the package as a feature entry. Film and tv producer Alex Gottlieb is prepping a film version of the Peter Lawford video starrer, "Dear Phoebe," and Danny Thomas and producer

(Continued on page 6)

Wall St.'s Columbia Pictures' Slant: Couple of Big Grossers Enough

Is This a Trend?

Newton, a former indie house in Queens, N. Y. (once known to high schoolers as "The Itch") has been remodelled into a reformed Jewish Temple.

Meanwhile, nearby Loew's Woodside is now a Roman Catholic Church.

Probably more so than any other film company, Columbia is being regarded as an outfit that can show handsome profits on the basis of one or two top grossing productions in the period of a year. At least, this is the way some Wall Street onlookers have Columbia sized up.

Key factor is the corporation's capitalization. Col has about 60,000 shares of $4.25 cumulative preferred stock outstanding along with about 828,500 shares of common. (Loew's has over 5,000,000 shares of common held by the public.)

As a result, Columbia is figured to have smooth sailing so long as it can maintain its production pace, that is, turning out a "From Here to Eternity" or a "Caine Mutiny" and at the same time being near the break-even point with balance of its lineup. Because of the limited stock issue, only a couple of block-busters are required to keep the per-share earnings comfortably in the black.

Gross-wise, Col has been steadily

(Continued on page 6)

Disney Policing Angle-Shooting In 'Crockett' Pix

RKO homeoffice this week alerted all salesmen in the field to "police" bookings of Walt Disney short subjects. Specifically, the drummers were instructed to be on guard against the use of Disney's name on theatre marquees in cases where "Davy Crockett—Indian Scout" is playing. Latter is an Edward Small production of 1950, with George Montgomery in the title role. It has no connection with Disney's "Davy Crockett" feature now going into release.

It has been learned that some theatres have booked Disney shorts to play with the Small pic. The theatremen thus have justification to place Disney's name on the marquee but it's so arranged as to indicate that the "Crockett" feature is Disney's, too.

Although Disney features are being distributed through Buena Vista, a wholly-owned subsidiary, the producer's shorts continue to be handled by RKO.

Buena Vista's Crowded Sked

Buena Vista, Walt Disney distribution subsidiary, will be on the hop this upcoming year with a release sked of five new productions, one repeat and six others of "less-than-feature size.

"Davy Crockett, King of the Wild Frontier" launches the program next month, to be followed by "Lady and the Tramp," cartoon feature; "The Littlest Outlaw," live actioner; "The African Lion," Christmas holiday entry; "Song of the South," live action-cartoon

(Continued on page 18)

National Boxoffice Survey

Trade in Seasonal Dip; 'Prodigal' Takes Over No. 1 Spot, 'Jungle' 2d, 'Legs' 3d, 'Holiday' 4th

Biz is on skids generally around the country this session, with the first siege of springlike weather blamed. Lack of much strong b.o. fare also is showing up more forcibly. It is so difficult to get enough big screen product that exhibs are juggling fare about rapidly. This is reflected currently in the fact that more than 48 different pix are playing in the main key cities this week.

"The Prodigal" (M-G), just starting this week and due Friday (13) at N.Y. Capitol, is new box office champ. It is the lone pic to top the $200,000 gross mark this stanza. "Blackboard Jungle" (M-G) is taking second after being No. 1 for two weeks in a row.

"Daddy Long Legs" (20th), which likely will be heard from more in the future, is capping third money its initial week out. "Cinerama Holiday" (Indie) is pushing up to fourth place. "Violent Saturday" (20th), not doing particulary well on individual dates, is showing enough for fifth position.

"East of Eden" (WB), long high on list, still is doing well enough to land sixth spot. "Cinerama" (Indie), about to shutter in favor of "Holiday" in a couple of keys, is winding seventh. "Glass Slipper" (M-G) is finishing eighth, "Strange Lady in Town" (WB), is ninth and "Big Combo (AA), 10th.

"Run For Cover" (Par) and "Doctor in House" (Rep.) are runner-up films this week.

"Mad At World" (FM) is one of really promising newcomers. It is terrific in Boston and fancy in Detroit. "Interrupted Melody" (M-G) is rated nice in N.Y. at the huge Music Hall.

"Strategic Air Command" (Par) opened in two additional cities this week, being okay in Philly and terrific in Chi. James Stewart starrer continues great in N.Y. and stout in L.A. "Eternal Sea" (Rep), also new, is fine in Frisco. "Kiss Me Deadly (UA), mild in Chi, looms good in Frisco and Denver.

"Man Called Peter" (20th) is doing okay in Cincy, K.C. and L.A. "Mambo (Par), fair in Washington and Denver, looks oke in Providence.

"Man Without Star" (U), okay in Montreal, shapes good in L.A. "Gate of Hell" (Indie), fine in N.Y., is rated solid in Boston.

"Purple Plain" (UA) looms disappointing currently excepting in Cleveland where rated okay. "Revenge of Creature" (U), which comes into N.Y. Globe this week, looks okay in Balto and Toronto.

"To Paris With Love" (Indie), good in Chi and Boston, is nice in Balto. "Garden of Eden" (Indie) looms big in Denver.

(Complete Boxoffice Reports on Pages 10-11)

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

Whorf Produces at WB

Hollywood, May 10.

Richard Whorf has inked a term pact as a Warner Bros producer.

He checks in immediately at lot where he formerly played as actor prior to joining Metro as director.

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DAILY VARIETY
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'Eden' April Topper; Easter Period Gives 'Man Called Peter' Impetus; 'Blackboard Jungle' Big Grosser

Upbeat of Easter holiday week made the month of April a strong one for most firstrun theatres. Many of the bigger film houses again felt the shortage of top product last month. While there were several big grossers during the month, exhibitors claimed there was not enough topnotch product to go around.

Race for top honors at the wickets last month produced another close finish, with "East of Eden" (WB), "Man Called Peter" (20th) and "Country Girl" (Par) closely bunched in standings. "Eden" finally won No. 1 spot by dint of heavy grosses, a high average per engagement and the large number of sock to terrific dates. "Man Called Peter" was a stout second-place winner, although showing up uneven in final weeks of the month.

"Girl," which was boxoffice champ in March, still displayed enough stamina and real coin results to cop third position. The Bing Crosby starrer was first one week and only dropped to fifth near the end of the month. "Blackboard Jungle" (M-G) was in the peculiar position of being smash in nearly all openings but not having enough playdates until the final week of April. Consequently, it wound up fourth, but likely will be heard from plenty in the future.

"Glass Slipper," another from Metro, took fifth spot despite its great showing at the N. Y. Music Hall where the annual Easter stageshow obviously contributed a major part of the draw. Pic played some arty-type theatres which cut down the total take since these were usually limited-capacity houses.

"Man Without a Star" (U) finished sixth, the sexy angles of plot helping to overcome the western pic taint. "Cinerama" (Indie) took seventh money, although now playing in only eight or nine keys. "Hit the Deck" (M-G) wound up eighth. It was fifth in March.

'Creature' Starts Out Big

"Revenge of Creature" (U), which started out very big and then dipped in weekly VARIETY standings, copped ninth place. "Untamed" (20th), which was fourth in March, took 10th position.

"On Waterfront" (Col), on second time around in most keys where dated to cash in on Academy Award publicity, was top runner-up film. "Gate of Hell" (Indie) and "Doctor in House" (Rep) were the other two runner-up pix.

"Battle Cry" (WB), which was champion for more than two months running, finished eighth one week but did not figure importantly after that since having completed its main key city dates. "Purple Plain" (UA), disappointing thus far, was a runner-up entry another stanza. "N. Y. Confidential" (WB) wound up 10th one week. "Chief Crazy Horse" (U), combatting the stigma of being a westerner, copped ninth place one session.

"Violent Saturday" (20th) was being launched as the month ended, but did not chalk up many impressive dates the first week out. "Eternal Sea" (Rep) was rated socko on its two initial playdates.

"Strategic Air Command" (Par) looks like a winner for Paramount, crix citing that VistaVision, process in which this was made, was particularly suited for an Air Force drama. "Run for Cover," also from Paramount, checked in with some strong engagements at the close of April.

"Big Combo" (AA), another new pic, racked up several highly successful dates at the close of the month. "Capt. Lightfoot" (U) garnered some additional coin in April winding as a runner-up pic one week. "Long Gray Line" (Col), third in March, was 12th one week and a runner-up pic another during the past month.

April's Big 10

1. "East of Eden" (WB).
2. "Man Called Peter" (20th).
3. "Country Girl" (Par).
4. "Blackboard Jungle" (M-G).
5. "Glass Slipper" (M-G).
6. "Man Without Star" (U).
7. "Cinerama" (Indie).
8. "Hit Deck" (M-G).
9. "Creature" (U).
10. "Untamed" (20th).

Cy Roth In Good Grace

Hollywood, May 10.

Indie producer Cy Roth has been removed from the Screen Actors Guild's unfair list, on which he was placed last March, SAG board of directors reports.

Roth stepped back into the good graces of Guild after he settled a Guild claim by making payment due an actor.

Disney Sues For Full Right To 'Crockett' Name

Walt Disney Productions has filed suit in Federal Court for the District of Maryland seeking full right to the name "Davy Crockett" in merchandising. Named are Morey and Hannah Schwartz and Davy Crockett Enterprises, Inc., of Baltimore.

According to Franklin Waldheim, Disney eastern counsel, the complaint asserts the defendants' registered trade-mark, "Davy Crockett, Frontiersman," is invalid. Point is made that the public associates "Davy Crockett" with the characterization created by Disney.

Allegation is that the defendants have sought to capitalize on Disney's activities by trying to license an abandoned "Crockett" trademark, have claimed an exclusive right to the name in connection with clothing and have threatened to prosecute infringers. As a result, it's said, Disney licensee and their customers have been reluctant to handle goods labeled "Walt Disney's Davy Crockett."

NINA LEEMS WINS 'BUG'

But Her 'Lost Dog' Was Yanked For Lack of IA Emblem

"Lost Dog," two reeler made independently by Life photographer Nina Leems, ran into an unusual union snag during its engagement at N. Y.'s Normandie Theatre. The film had been running about a week when the projectionists discovered it lacked the International Alliance of Theatrical State Employees stamp (known in the trade as the "bug").

The booth men thereupon refused to run "Dog" and the Trans-Lux management yanked the pic to avoid any hassle with IA Local 306. The short was processed and recorded by union personnel but was lensed by a non-union cameraman. Consequently, no "bug."

Problem was ironed out when Miss Leems consented to have new opening and closing scenes shot by IA lensmen. This was done, "Dog" was given its "bug," and is now back on the Normandie's program.

Legion of Decency Sounds Organ-Blast in Rating Hughes' 'Sinbad' as 'C'

RKO appears headed for more trouble of the type encountered by "The French Line." Legion of Decency's blast at "Son of Sinbad" over the past week was generally regarded in the trade as foreshadowing pressures to keep the pic out of exhibition, or to make exhibitors playing it uncomfortable, in areas where Catholics form a substantial part of the population.

Legion gave the pic a "C" (condemned) rating and accompanied promulgation of this with an unusually vociferous denunciation of the subject matter. It was rapped on the familiar grounds of morality and, additionally, as encouraging juve delinquency.

Catholic reviewing group stated: "This film, in its character and treatment, is a serious affront to Christian and traditional standards of morality and decency because of its blatant and continuing violation of the virtue of purity. Throughout, it contains grossly salacious dances and indecent costuming. This picture is a challenge to decent standards of theatrical entertainment and as an incitement to juvenile delinquency; it is especially dangerous to the moral welfare of youth."

Not long ago the Hughes production was altered as a means of obtaining Production Code approval. Fact that the Code okay was given, with this followed by the Legion's firm nix, was taken to further reflect the differences of opinion—if not standards of acceptability—between the Hollywood and the religioso groups.

For the past several weeks the Legion's weekly ratings have been marked by an increasing number of films in the "B" category — meaning morally objectionable in part for all.

"Sinbad" has been booked for close to 400 situations next month.

MASSACHUSETTS SETTLEMENT

'French Line' and 'Sinbad' Will Get Belated Release

Boston, May 10

Two Howard Hughes films are currently the subject of Boston's round-about censorship, which is enforced through an archaic Sabbath blue law which although applying only to Sunday has the practical result, via prints, of affecting the whole week.

Having been banned last year, "The French Line" has now been passed in "toned down" form, minus the Jane Russell hotcha dance. But "Son of Sinbad" is still under advisement with State Public Safety Commissioner Otis M. Whitney although Mayor Hynes of Boston gave the picture his consent for the metropolis itself.

Howard Hughes through RKO Pictures had sued the mayor and the commissioner last year in Federal Court here charging they exceeded their legal authority. Officials will probably now settle for a face-saving formula and the suits are expected to be quashed.

Seymour I. Feig, manager of the competitive bidding department at the RKO homeoffice, has been sworn to the N. Y. State Bar.

Guinness' 'Paris With Love' Nears Needed $700,000 to Break This Side

"To Paris With Love," the Alec Guinness tinter, so far has racked up $250,000 via actual film rental or advance guarantees and looks a sure bet to recoup its investment and show a profit in the U. S. market.

According to Frank Kassler, prez of Continental Distributing, which is handling the British comedy, the film has been set in all 32 key city areas and, within five weeks of its American preem at the Fine Arts Theatre, N. Y., has brought in film rental in excess of $100,000.

Kassler, who is in partnership with Walter Reade Jr. and who bought the Guinness starrer under the "Continental Plan," i.e. with a group of exhibs chipping in, said he expected the pic to be shown in more than 5,000 houses. Ten bookings have been played and the film is breaking out of the confined art house circuit for dates in the commercial houses.

Due to the tall coin staked by Continental on the film, plus the Technicolor prints, etc., "Paris" has to gross at least $700,000 to $800,000 to break even. The only other Guinness comedy to rival that figure was "The Captain's Paradise" which, according to United Artists, its distrib, grossed close to $1,000,000.

At the Fine Arts, N. Y., "Paris" is doing excellent biz despite brutal reviews from the N. Y. Times and the N. Y. Herald Tribune. In recent dates, the film broke several house records. It's set to open in 12 major cities in the next four weeks.

Committee for the Unseating of Yates Rents Office, Interviews Publicists

Dissident stockholders of Republic Pictures have just about completed the organizational setup to challenge the management of prexy Herbert J. Yates. Currently being prepared is a proxy solicitation statement for filing with the Securities & Exchange Commission.

The dissident group, led by Wall Streeter Bernard E. (Sell 'em Ben) Smith, has rented office space at 11 Wall St. for the headquarters of the Stockholders Protective Committee, Inc., the group formed immediately after the recent Rep stockholders meeting at which the beefs against the Yates regime were outlined. The name for the dissident group hs been cleared and incorporation papers are presently being filed in Albany.

Son Bernard E. Smith Jr., a director of Republic, is president of the protective committee, and Harold Weil, of the law firm of Leon, Weil & Mahoney, is the secretary-treasurer. According to Weil, the group is talking to a number of public relations firms. David Karr, former exec at the Weintraub ad agency, seems to have the inside track on the PR assignment. The dissident group is also thinking of hiring a company that specializes in proxy solicitations.

Weil said that Smith Jr.'s leadership of the protective committee would not affect his position as a Republic director. Following the recent stockholder's meeting, Smith Jr. said he could not comment on Yates' stewardship because the Rep topper did not supply the directors with sufficient information. Young Smith, according to Weil, has made formal demands on the company for the information he needs to act as a director. The company, he said, has also been requested to supply the dissident group with a full list of stockholders.

First aim of the Stockholders Protective Committee, Inc., Weil noted, is to get Yates to comply with a request for an independent audit of the company's books. Following the audit, the dissident group will make efforts to strengthen the management team, Weil asserted.

MO ROTHMAN UPPED

Another UA Shift Makes Bikler Head In Britain

Mo Rothman, who joined United Artists in 1952 as assistant to Charles Smadja, has been appointed Continental sales manager for the company. Latter held this post until he was named v.p. in charge of European production a short time ago. Rothman, who will headquarter in Paris, was indie producer Edward Small's European rep before joining UA.

In another appointment disclosed by Arnold Picker, foreign distribution v.p., Dave Bickler has become sales manager in Great Britain. He started with UA 14 years ago as a salesman in Liverpool.

On the domestic front, Joseph Ende has been elevated from assistant controller to controller at UA. He joined the company in 1951.

Jack Warner's Shares Top His Two Brothers

Washington, May 10.

Jack L. Warner appears to be the largest current owner of WB common stock. He holds virtually as much common stock in the studio as his two brothers combined as revealed in the Securities and Exchange Commission's latest monthly report on "insider transactions," covering the period March 11 to April 10. Jack Warner reported owning 295,399 shares of common, plus 13,400 in a trust account. Maj. Albert Warner has 160,000 plus 32,700 in a trust account. Harry M. Warner reported 105,850, plus 13,700 in a trust account. These figures include 1,700 shares apiece which each of the three Warners acquired last month.

Herbert E. Herrman, of Trans-Lux Corp., sold 1,000 shares of the circuit's common stock last month, retaining another 1,000. Y. Frank Freeman reported to SEC that, in January, he disposed of 100 shares of Paramount common, keeping 1,400.

Irving H. Greenfield added 100 shares of Loew's Inc. common, for a total of 150. F. Joseph Holleran bought 400 Loew's common and now has 500. Abraham Montague unloaded 2,400 shares of Columbia common in March, retaining 10,738 shares of that studio's stock.

Charles Schwartz sold 1,000 shares of Columbia common which he holds in a partnership account; the partnership still has 10,000.

In February, Jack Beresin disposed of 1,700 shares of ABC Vending common, keeping 61,468. Benjamin Sherman also got rid of 1,700, but kept 27,327.

N. Y. to L. A.

Mort Blumenstock
Louis Calhern
Joseph Cotten
Armand Deutsch
Betty Field
Sally Forrest
Don Getz
Sidney Gordon
George Lait
Wynn Lassner
Jerry Pickman
Alan Reed
Ethel Linder Reiner
Monty Shaff
Charles Swain
Keenan Wynn

Europe to N. Y.

Sebastian Cabot
Corinne Calvet
Claude Dauphin
Jan Farrand
John Glass
Boris Jankolovics
Van Johnson
Robert L. Joseph
Arthur B. Krim
Louis Lober
Albert Marre
Stephen Mitchell
Donna Reed
Jeffrey Stone
Francis M. Winikus
Max E. Youngstein

L. A. to N. Y.

Robert Bassler
Orson Bean
William Blowitz
Barbara Britton
Hillary Brooke
Arianne Cole
Jackie Cooper
Steve Crane
Suzanne Dadolle
Bette Davis
Anita Ekberg
Norman Granz
George Jessel
Dr. Herbert T. Kalmus
Danny Kaye
Peter Lawford
Al Lichtman
Mary Loos
John W. Loveton
Mort Marshall
Groucho Marx
Rudolph Mate
Kevin McCarthy
Robert Mitchum
Joan O'Brien
Betsy Palmer
William Z. Porter
Irving Rapper
Ruth Roman
Frank P. Rosenberg
Leon J. Roth
Richard Sale
David O. Selznick.
Ed Sullivan
Hal B. Wallis
Robert Waterfield
Jane Wyman

N. Y. to Europe

Robert Anderson
Dorothy Dandridge
Edward Dmytryk
Jean Goldwurm
Saul Goodman
Beverly Hill
Dick Hughes
Jack Jerstein
Kitty Kallen
Milton Katims
Richard Kollmar
Emil Lustig
James A. Mulvey
Sax Rohmer
Spyros Skouras
Richard Stapley
William Steinberg
James Stewart
Gloria Swanson
Richard Todd

LACK OF GEAR UPS PRINT COSTS

Loew's State Yens Early 'Itch' Date

20th Premium of $175,000 to Legit Owners Doesn't Allow for Memorial Day Weekend Break

Loew's State, N. Y., which has booked 20th-Fox's "Seven Year Itch" for June 3, is making efforts to get the film company to advance the opening a few days so that full advantage can be taken of the Memorial Day weekend. Loew's Theatres officials reportedly feel that the Marilyn Monroe starrer can chalk up $60,000 for the three-day holiday stanza.

In ordinary circumstances it would be no problem for the distributor to push up a release date. However, 20th recently paid an additional $175,000 to the owners of the stage play, still playing on Broadway, to move up the release date of the film version from next Feb. 1 to this June 1.

Whether Courtney Burr and Elliot Nugent, producers of the George Axelrod comedy, will permit the prior-June 1 bow at Loew's State still hasn't been determined. Burr said that the contract with 20th stipulates June 1 and that he hadn't been approached yet on any change.

Meanwhile, the producers of the Broadway comedy plan to continue the Broadway run of "Itch" despite the competition of the film version. The situation is similar to the recent dual run of "The Caine Mutiny Court Martial" at a legit house and "The Caine Mutiny" in a film theatre. Despite the competition, both properties held up well at that time.

NEWSREELS CONCEDE BLAST LAG ON VIDEO

Atomic bomb blast and its varied effects on Survival Town, Nev., last week (5) shared the spotlight with the Kentucky Derby in yesterday's (Tues.) newsreel issues. Reels originally had planned putting out a "special" on the A-Bomb explosion but changed their minds due to the frequent delays in setting it off.

The Nevada test was covered by the reels under a pool arrangement. Footage was being processed for the pool by Pathe which, up to the weekend, had received some 1,800 feet of the blast itself and got an added 800 feet of automatic camera material over the weekend. Rest came in Monday (9).

Editor of one of the reels acknowledged that the theatres would be lagging behind the tv coverage but said: "It'll look a lot better and more impressive on the big screens." Eight automatic cameras, using highspeed film, were supplied by the Atomic Energy Commission to film the effects of the explosion immediately after it was set off.

Broidy's Bullish Outlook

Hollywood, May 10.

Allied Artists prexy Steve Broidy predicts that by June 30 the company's business will be double that of last February and March, basing his estimate on the increased number of bookings the company is receiving.

Broidy, in a breakdown of his summary of AA's healthy outlook, attributed 75% of the increase to the opening of ozoners plus better product upcoming, and said 25% of the hike is due to exhibitor cooperation following in the wake of his recent tubthumping tour of the nation, during which he addressed exhib groups in 14 cities.

Tour sparked off a rash of bookings from all sections of the country, Broidy said, terming AA's position today "stronger than ever."

The film exec stressed there is a market for the film-maker today and exhibs are willing to pay the price, but only if the pic is good enough to warrant support. "Basically, I found the exhibitors chiefly concerned over the inadequate supply of good pictures," said Broidy.

PINE-THOMAS GOES ON

Maxwell Shane Associate of Surviving Producing Partner.

Hollywood, May 10.

No change is planned in operation of Pine-Thomas Productions as result of death April 29 of William H. Pine. Unit has a four-pic UA deal. Maxwell Shane who joined company some weeks ago as associate partner to both Pine and Thomas, will continue in same capacity with Thomas.

Pine's heirs are retaining, the late producer's interest in the outfit.

20th's Bronx Experimental Theatre Soon to Exhibit New CinemaScope Method

Twentieth Century-Fox's experimental theatre in the Bronx, N. Y. —the former Pilgrim—is now being used to test 20th new CinemaScope projection methods, stereophonic sound, screen curvatures, etc., Earl I. Sponable, 20th research head, says.

When the new and improved C'Scope process is ready for showing, which ought to be within another two to three weeks, the 20th brass will see it at that theatre first.

Sponable stated that, whatever improvement would be made in CinemaScope, the medium would remain at the 2.55 to 1 ratio, the primary purpose being to improve definition and clarity. He added that 20th wasn't planning any projection methods that would involve running the film through horizontally at the projector a la the Vista-Vision roadshow technique.

While, at the negative, 20th will soon shoot additional test footage using 55m stock, at the projection end Sponable didn't envision any significant changes. "We're going to stick to 35m," he said, adding that, after some experimentation, there was a possibility that 20th may decide to use wider gauge film for roadshow purposes.

Under the improved method currently proposed, and for which Bausch & Lomb has just delivered the needed taking lenses, 20th will expand the current negative frame area four-fold, reducing the resultant image to a standard 35m frame for the elimination of grain, etc.

Sponable is leaving for the Coast soon to arrange for a series of tests with the 55m negative. Another spokesman for 20th said the purpose of the Pilgrim was partly to establish how the screen might be widened without the need for architectural, structural changes in the house.

NEW STAGES SHOOT RANK'S AD FILMS

London, May 10.

The J. Arthur Rank Organization will build two more stages at its Pinewood studio at which the company will centralize production of all its advertising films.

The technical facilities of Pinewood are being made available to commercial firms for advertising films for theatres and for tv commercials.

Hal Wallis in Gotham

Hal Wallis arrived in N. Y. from the Coast this week with a print of his latest production, "Rose Tattoo," for screening at the Paramount homeoffice, VistaVision entry, which Par will distribute, has Anna Magnani and Burt Lancaster in the top parts.

Wallis' Gotham calendar also includes talks with writers and players concerning his future production lineup, plus some scouting of legit and tv.

STEREO SITUATION VERSUS SHORTAGE

By FRED HIFT

Distributors, particularly those with a heavy accent on CinemaScope, are disappointed over the lack of exhib enthusiasm for stereophonic sound. They're arguing that, if more theatres went for it, they'd be doing themselves a favor since it might alleviate the print shortage.

Quite apart from that, more stereo installations would also tend to bring down the towering print bill of the companies which are now forced to service at least two types of prints on each picture. In the case of one distrib alone—20th-Fox—it's figured that a switch to stereo would save the company around $1,400,000 a year.

Only 7,000 Non-Scope

Latest 20th tally of C'Scope equipped situations shows a total of 13,500 theatres in the fold, leaving only about 6,000 to 7,000 to make the jump to the wide screen. Last week, installation rate dropped to 94. It had been running at a pretty steady 150 to 200. Of the 13,500 theatres equipped, only 3,534 have stereophonic sound. The vast majority—9,312—content themselves with optical sound and 712 have mixers.

Companies at the moment are servicing about 100 more prints per feature than they used to in the old pre-C'Scope days. That's because, unless it has a mixer, a theatre can't play a magnetic print if it isn't equipped to handle it. Consequently, the distrib has to serve both types of accounts.

Catch comes in the processing. The labs, on getting the negative, handle the stereo print first since practically all of the keys show the widescreen pix with stereo sound. But the plants can't do both types of printing at the same time. It's only after the allocation of stereo prints, usually running to about 275 in the case of 20th at least, is run off that the optical prints can be processed. There are about 220 of those per feature.

End result is that, in hitting the neighborhoods following the first-runs, the company has to wait until both stereo and optical prints are available.

The situation is uneconomical in the extreme, one distribution exec pointed out this week. "As we

(Continued on page 6)

Marilyn May Be Back to 20th Soon

But Despite All the Press Agent Plants in Columns, Nobody Is Interested in Milt Greene

Down to the Bone

Nothing ever seems to be new in the film biz and the experience of Charles Einfeld, 20th-Fox ad-pub v.p., with the upcoming "Sir Walter Raleigh" is an example.

Back in 1920, in the publicity department of First National Pictures, Einfeld created a sensation when he publicized the fact that Anna Q. Nilsson, in "Ponjola," had cut and bobbed her hair. Miss Nilsson's "shocking" hairdo was front-page news.

In "Sir Walter Raleigh," Bette Davis shaved her head to realistically portray Queen Elizabeth. Once again, Einfeld is on hand to cash in publicity-wise on a lady's hair—or the lack of it.

Now that 20th-Fox has plunked down an extra $175,000 for the rights to move up the release date of "The Seven Year Itch" to June —it opens at Loew's State, N.Y. June 3 (see adjoining story) the trade understands that 20th and Miss Marilyn Monroe are about to bury the hatchet.

Simultaneously, there's speculation whether, if the impasse continues, the star will participate in promotion for "Itch" which stars Miss Monroe. As of last week, Miss Monroe and 20th were playing an "After You!" game.

Miss Monroe's rep at the Music Corp. of America said she hadn't been asked by 20th but, if she were, who knows, she might be willing to cooperate. He was careful to stress that (as his camp sees it), the star has no contract with 20th.

The company, which maintains Miss Monroe is under contract (but under suspension), said it would be happy to have the star back and have her participate in plugging "Itch." "If she calls us, we'll be happy to hear from her," said a 20th spokesman. "Our address has not changed. She could call us, just as she called Warners, for instance."

This was a reference to Miss Monroe's appearance at the "East of Eden" opening in N.Y. Since she didn't show for the "Man Called Peter" shindig at the Roxy, 20th is somewhat sensitive on that score.

He's For The Birds

Talks were going on last week in connection with a new deal for Miss Monroe at 20th where it's realized that "Itch" would make her a hotter b.o. property than ever. The star wants to make pix for 20th via her indie Marilyn Monroe Productions, of which she is president and magazine photographer Milton Greene is v.p.

Reports that Greene might be part of any deal other than indirectly (via the indie outfit) were laughed off at 20th last week where a spokesman was most emphatic in stating that 20th had no intention of offering him a producership or anything else. 20th execs, who've been reading column items about their intention of inviting Greene to the lot, are amused by the recurring plugs but aren't bothering to check who's planting them. They think they know.

At MCA, Miss Monroe's rep wouldn't be specific about the state of the negotiations with 20th on Miss Monroe's contract. However, they're said to be going on in a friendly and cooperative atmosphere.

Rivoli, N. Y., Cleared For $400,000 Remodel Job; 'Oklahoma' Due in July

Following prolonged negotiations, United Artists Theatres has negotiated with Louis B. Mayer a 10-year extension of the lease for the Rivoli Theatre, Circuit now has the house, where "Oklahoma" in the Todd-AO process will preem in July, until 1968 since the old lease didn't expire until 1958.

Spokesman for UA Theatres said the Rivoli, now closed, would be completely renovated at a cost of $400,000. "When we're through, it'll be one of the finest and most modern theatres in the city, capable of projecting any system that comes along," he noted.

Maas On the Move

Tokyo, May 3.

Irving Maas, Motion Picture Export Assn. veepee for Asia, leaves his Tokyo headquarters next week for the Second Southeast Asian Film Festival opening in Singapore May 15.

After the festival ends, Maas will visit Djakarta, where government moves are underway to restrict entry of U. S. films into Indonesia. From Djakarta, Maas will return to Tokyo via Hong Kong.

New York Sound Track

Stanley Warner Corp. prexy **S. H. Fabian**, vacationing abroad, received by President Itzhak Ben-Zvi during a tour of Israel . . . Full-hour "Toast" to Warner Bros. presentation of **Leland Hayward's** "Mr. Roberts" slated for Ed Sullivan's tv-er June 19. **Henry Fonda, James Cagney,** and **Jack Lemmon** will recreate scenes from the film . . . Warner pub-ad chief **Mort Blumenstock** returned to his Coast headquarters over the weekend following confabs with homeoffice execs . . . **Jane Wyman, Van Johnson,** director **Rudolph Mate,** and producer **Frank Rosenberg** due in New York this week for filming of location scenes for Warner Bros.' "Miracle in the Rain."

Don M. Mankiewicz, author of "Trial," to the Coast to write the screenplay of "The Big Sin" for Metro . . . **Sonya Levien** and **Ivan Moffat** to England to confer with producer **Pandro S. Berman** and director **George Cukor** on "Bhowani Junction," which they're adapting for the screen . . . **Michael Mindlin Jr.,** Lopert Films pub-ad chief, off to Europe to set up the world preem in Venice of "Summertime," the **Katharine Hepburn** starrer.

Metro discussing a picture deal with **Ben Hecht** . . . Loew's Theatres veepee **Leopold Friedman** is assuming the post of secretary of the corporation as well with the resignation of **Eliot Rosenthal** who is joining Investors Planning Corp. **Harold J. Cleary,** veepee and comptroller, takes on the treasurer post formerly held by Friedman. . . . With more than 83 theatres signed, it looks like a record lineup for the closed-circuit theatre telecast of the May 16 Marciano-Cockell bout from San Francisco.

Car out of control which jumped Northern Blvd. and killed children plunged into the RKO house in Flushing long managed by the veteran showman **Ed ("Bish") Lenihan** in the old days . . . **Bernie Kreisler** just back from Peru.

Marlon Brando bought "Man on Spikes," baseball novel by **Eliot Asinof,** with plans for an indie pic production next fall . . . Reference to the writing team as Betty and Adolph Green is one of "several mix-ups in my life," Green notes. Adding: "Tho **Betty Comden,** the beauteous and talented lady in question, happens to be my longtime writing partner, I am, unfortunately, not her spouse." **She's** married to **Steve Kyle,** non-showbusiness Manhattanite.

BRIT. 'COURT MARTIAL' FINALLY GETS SEAL

Production Code last week backed down and agreed to grant a seal to the British film, "Court Martial" (formerly "Carrington V.C.") with very minor deletions. Pic is distributed in the U.S. by Edward L. Kingsley.

It's now skedded for a twi opening at the Paramount Downtown and the Egyptian, Los Angeles, May 19. This is an unusual kickoff for a British pic. In N.Y. it'll go into the Trans-Lux 52d St.

Atlanta's Biggest Ozoner

Atlanta, May 10.

South Expressway Drive-In Theatre, reportedly Atlanta's largest ozoner, is scheduled to be unveiled in about 45 days by the Georgia Theatre Co. which is constructing the project on U. S. 41 South. It will accommodate in excess of 1,000 cars.

Expressway Drive-In, according to Georgia prexy John H. Stembler, will be Atlanta's only theatre built especially for CinemaScope presentation, with screen dimensions measuring 120 x 70 feet.

150 Negro Students Refused Admish To Near-Campus Film Theatre; Baltimore Segregation Continuing

Baltimore, May 10.

The issue of racially segregated film audiences continues its gradual course here in the direction of an eventual showdown.

The issue was spotlighted again last week when a group of Negro students from Morgan State College tried to gain admittance to the suburban Northwood Theatre on two separate occasions. When a group of over 150 students appeared at the boxoffice, the management closed it and set up a temporary one inside the lobby. A card was placed in the boxoffice window reading: "Until the Motion Picture Theatre Owners of Maryland of which this theatre is a member, and the courts of Maryland advise otherwise, this theatre reserves the exclusive right to restrict its patronage."

The students remained in double file for several hours in front of the theatre as part of what their leader described as a "non-violent" approach to presenting their problem to the public. The Northwood is close to the Morgan campus but students and faculty members are forced to travel a considerable distance for entertainment.

The Schwaber chain has had a non-segregation policy at its Playhouse and Cinema art houses ever since these houses were reconverted from nabe status in recent years. Two downtown locations, I. M. Rappaport's Hippodrome and Jack Fruchtman's Keith's, are admitting Negroes who request admission but do not advertise for Negro patronage. This recent change is not permanent and is more or less on an experimental basis. Several squawks have been reported here but these have been minimal and usually from the crank element that demands money back for any number of reasons.

Both sides of the question look to the courts to point the way. Since the Supreme Court ruling on racial integration in the schools, Maryland courts have tusseled with the equal but separate concept in public beach and recreational facilities. After the publicity created when the new American League baseball club was not able to find first class hotel accommodations for its Negro players last season, the Sheraton Belvedere Hotel admitted Negro patrons but reversed that policy under persuasion and conformed with the Maryland Hotel Association's ukase against admission of colored guests.

Read's Drug Stores, an important Baltimore chain, began serving both races at its luncheonettes and soda fountains soon after the school integration. Department stores also have eased their formerly tough restrictions on Negro shoppers recently. Most Negro groups are relatively optimistic about the final outcome.

TV-to-Theatres

Continued from page 3

Louis Edelman are weighing the same treatment for "Make Room for Daddy." "Treasury Men in Action" may also make the shift from tv to theatres.

Producer Joseph Kaufman feels he missed the boat in permitting his "Long John Silver" to be released before the video series of the same title hit the market and had the chance to build up audience recognition. "Long John," as a feature film, chalked up only so-so returns. After the video series receives nationwide exposure, Kaufman may give the theatrical film another outing to test the impact of tv pre-selling.

The present alliance between tv and pictures had a curious beginning. The film companies totally ignored the rival medium at first. They refused to sell pictures to tv, refused to let their players appear on programs, refused to allow the use of film clips, refused to use it as an advertising medium. Tv, however, succeeded in picking up old pictures from indie distribs and from foreign sources.

Wall Street

Continued from page 3

on the climb. Total revenue of $80,200,000 was reached in 1954, representing an all-time high, and a jump of $19,900,000 over 1953. Some financial appraisers think the gross for the current year ought to climb to $85,000,000.

Col's net profit for the 39 weeks ended March 26 rose to $3,655,000, equal to $4.37 per common share, compared with a net of $2,664,000, or $3.12 per common share, for the corresponding period last year.

Statement signed by Col president Harry Cohn attributed the increase to tax considerations, rather than an upbeat in operations. Net profit for the new period before income taxes amounted to $5,990,000, against $6,296,000 for the previous period. Figures for the 1955 period took into account an adjustment of prior years' tax provision.

Print Costs

Continued from page 5

figure it, we are getting about 11 or 12 bookings per stereo print and about 35 per optical print," he said. "A print used to be good for around 60 or 70 dates. Now we spend $600 on a color print with stereophonic sound and we stand a good chance of having it lay around the shelf."

He added that, where his company used to service some 16,000 dates with 300 prints in the past, it was now serving 11,000 dates with 400 prints. "Even if exhibitors were to install a mixer as a first step towards stereophonic sound it would help us and them," he declared.

In the past, at least one company —20th—has been set against use of mixers as "diluting" the effects of stereophonic sound. Queried last week, a 20th spokesman noted that, even if a mixer is used, "the sound a theatre gets is still superior to magnetic reproduction."

Example of how the current double standard affects distrib economics is seen in Chicago where 40 subsequents break at the same time following Loop showcasing. Only 25 of the 40 currently are capable of running stereo sound prints. As a result, all have to wait till the distrib has both stereo and optical prints available.

What Pay-Video Hasn't Mentioned: Can Shows Afford to Nix Home B.O.?

Recent discussions on the pros and cons of home-toll tv have done little more than muddle the issues for the public and, in the eyes of trade observers, have failed to make a strong case for either side.

But one suspicion has grown: that toll-tv, if and when it comes, will deprive the average viewer of much of the entertainment he's been getting gratis to date, courtesy of the advertisers.

Neither side, it's pointed out, has bothered so far to explore the issues in depth. Nor have the questions and answers dished up to date for public consumption satisfied the detailed curiosity which the Federal Communications Commission is expected to display before it does anything about the toll-tv issue.

One area of interrogation still unsatisfied has to do with who will decide what goes pay-see as against free-see. In connection with last week's Kentucky Derby, for example, how would that be handled in years ahead? It's been sponsored heretofore and fed to home receivers sans charge. Would pay-see outbid the advertisers, or want to? Or would the main "pressure" for parlor boxoffice fees come from the operators of Churchill Downs itself?

The same kind of dollar and cents reasoning is apt to apply to a lot of theatrical shows and also to personalities, so that, even if the pay-as-you-see interests don't necessarily come looking for them, the demand for this new source of revenue may well come from the people behind the attractions themselves. It's freely conceded that, even if one toll-tv system should be sufficiently high-minded to turn down a "Howdy Doody" program, the competition would surely welcome it.

Myers on Home-Toll

Des Moines, May 10.

Abram F. Myers' of Washington, chairman of the board and general counsel of Allied, addressed about 75 members at a general business session of Allied Independent Theatre Owners of Iowa, Nebraska and South Dakota here yesterday. He gave them a preview of possible effects to their business in pay-as-you-see television. He said "the finest pictures on first runs will be for television and all the theatres of America cannot outbid it."

Myers said programs can be extended to cover any entertainment capable of use by television and "whatever people will pay for will be grist for this mill . . . 'I Love Lucy' and 'What's My Line?' can be on pay-as-you-see television if people like them well enough to pay for them, and that's true of every other program popular enough to bring coins to the corner juke box to make their profit."

More Zenith Humor

In a not-so-tongue-in-cheek gesture, Zenith prez Eugene F. McDonald Jr. gifted the anti-subscription tv debaters on the CBS-TV tollvision paneler the other week with a dozen American Beauty roses.

Accompanying note thanked them for their "contributions to subscription television."

The Natives Are Restless

[In the Home-Toll Jungle]

50c Baseball Toll Frightens Folks

Walter O'Malley, prez of the Brooklyn Dodgers and a staunch advocate of subscription-tv, last week fed the opponents of pay-as-you-see tv considerable and valuable ammunition when he envisioned a 50c charge for every set tuning in on a Brooklyn game.

His statement played directly into the hands of interest opposing toll-tv on the grounds that it would put a boxoffice on shows now being aired for free. It further underscored a basic issue: If fee-tv is to be authorized by the Federal Communications Commission as being "in the public interest," which part of the public interest is involved? The viewer or the program originator?

Losing no time in picking up the O'Malley cue, Organizations for Free-TV came up with a statement saying: "It is now crystal clear that each and every tv program that is now delivering a satisfactory audience will be unwilling prey of the coin-box brigade. There can now be absolutely no doubt in anyone's mind that the ultimate goal of proponents of pay-as-you-see tv is to capture the entire television industry and harness it to a huge profit-making machine." The statement quoted a Zenith Phonevision contention that "Viewers will be able to see favorite programs just as they do today."

Subscription-tv spokesmen appeared slightly embarassed by O'Malley's forecast. Spokesman for one said he would be perfectly satisfied if no more than 10% of all programming went on a toll-tv basis.

A spokesman for the Dodgers told VARIETY that there was concern over the effects of free tv on the minor leagues in particular, but that Dodger games on the whole this year hadn't suffered from any great attendance loss. The Dodgers have been having trouble filling up their $1.20 and $1.50 seats and it's this stay-at-home audience which O'Malley was primarily talking about. It's figured that, if toll-tv comes and the Dodger games go that way, the club would clear about $50,000 a game from home viewers alone.

Love That Home Boxoffice

It's generally admitted that, with pay-as-you-see tv, most major shows would be watering at the mouth for the tall coin in prospect and would probably tumble over one another to get it. At the same time, the FCC, if it authorizes the service, is apt to impose strict limitations to prevent just such a race which, in the long run, would deprive viewers of what up to that time they've been getting for free (plus sponsors' plugs).

Billions for Installation?

Hitting harder than ever, the anti-toll group last week questioned the subscription-tv proponents on who would pay the high cost of their decoding gadgets. Alfred Starr, Organizations for Free-TV cochairman, said Zenith had put the price of its unit at $50 per set and quoted a Zenith spokesman as saying that the public wouldn't have to pay this cost.

Starr figured out that, at $50 a throw, the decoders for 36,000,000 sets would run to $1,800,000,000. To this he added $30 as installation costs (another $1,008,000,000) for a total of $2,880,000,000. "Where's the money going to come from,?" he asked.

Zenith Ducks Comment

Apart from reemphasizing that the public wouldn't be asked to directly pay, a Zenith spokesman last week had no comment on Starr's question. Arthur Levey, Skiatron Electronic & TV Corp. prez, (Subscriber-Vision) said the decoders for his system would come to no more than $12 to $15 in mass production and that installation costs were negligible. Furthermore, he pointed out that it was unrealistic to figure with 36,000,000 sets, particularly at the start.

Miami's Resolution

There were other recent developments in the toll-tv tug o' war:

The Miami-Dade County Chamber of Commerce asked the FCC "to reaffirm the public's freedom to look and freedom to listen without paying any fee."

The Broadway Assn., representing businessmen of all types in N. Y., went on record with the N. Y. City Council and the Federal Communications Commission as opposing pay-as-you-see tv. "We believe," the assn. said, "that pay-as-you-see tv represents a violation of the right of the people to free access to the airways."

Millard C. Faught, economic consultant to the Zenith Corp., in a letter to John Merli, chairman of the rules committee of the N. Y. City Council, said opposition to toll-tv was rooted in a common fear of the potential boxoffice competition of subscription television. He stated, "Before the N. Y. City Council finds itself exploited as a pawn by self-seeking interests who are bent on suppressing subscription tv at all costs out of fear of its competitive theatres to their profitable business operations, I should think the Council would like to learn the facts about what is at issue here." He noted that the FCC mail was running 4 to 1 in favor of pay-as-you-see tv.

American Legion's Voice

The N. Y. State American Legion went on record against toll-tv as a possible threat to free entertainment being enjoyed by hospitalized vets. In rebuttal, Faught said last week that the home b.o. would vastly expand the audience for such attractions as motion picture, etc.

Telemeter's Protest to CBS

International Telemeter vigorously protested the exclusion of Telemeter reps from CBS recent round-table on toll-tv. CBS explained that, unlike Zenith and Skiatron, Telemeter hadn't applied for a commercial license to the FCC.

Paul MacNamara, Telemeter v.p., explained that the reason Telemeter had asked for an extension of the May 9 deadline for filing briefs pro or against toll-tv with the FCC was the illness of Harry Plotkin, Washington attorney who had been working on the Telemeter brief. Plotkin underwent eye surgery. The Telemeter request had puzzled observers since it played into the hands of the anti-toll forces.

Zenith Sniffs Propaganda Trap

The Zenith Radio Corp. last week nixed an invite to participate in a Hollywood Advertising Club panel discussion on toll-tv because, it said, the Joint Committee Against Pay-As-You-See TV was a front for film exhibs inimical to the cause of television.

Public Vote 67.2% Receptive

A survey of tv set-owners in Los Angeles disclosed a 67.2% vote for and 19.3% vote against the FCC approval of subscription television. The 13th annual Tele-Census report was compiled by Hal Evry from 2,600 interviews by college students and their instructors. The remaining 13.5% had other answers.

Survey showed that for first-run films 61.6% said they'd be willing to pay $1 per program, while 31.9% nixed figure. This, according to move, is an 2.3% uppance in favor of such payment as was displayed a year ago.

One of the arguments advanced in reply to this theory is that, if toll-tv doesn't come along and snap them up, theatre tv assuredly would. Also, as Henry C. Bonfig of Zenith put it on NBC Sunday, that the FCC would prevent any wholesale migration of shows into the home-toll medium.

This offers an immediate problem in that, in order to get started, the toll-tv systems will require a sufficient number of hours matched by sufficient set circulation. Skiatron, for instance, has applied to the FCC for 35 hours a week as a starter. That's five hours a day. Observers are wondering; (1) Whether the FCC can and will be that generous and, (2) Whether Skiatron can do with a lot less and still hope to make its Subscriber-Vision system pay even after the expensive initial stages.

Furthermore, even if Skiatron were allocated 21 hours a week, which is close to the minimum that is required, the question is asked: Would there be enough top shows to fill that block of time? The one answer, obviously, is feature films. But to get the public to invest $1 in them, and to get producers to cooperate despite the obviously limited take at the start, shapes as a stupendous problem.

Spokesmen for the subscription-tv systems, while exuding confidence and refuting exhib, arguments as self-serving, are fully aware of the serious implications of their revolution-to-be. They're studying the various problems with considerable intensity, aware that they are forging a new method of broadcasting which, via the dictates of good business, could easily turn the home b.o. from an aid into a club which may be used to destroy tv's current structure.

ALLIED'S NEW FIST—A SENATOR

Give Indie Distribs a Break!—NCA

Minneapolis, May 10.

North Central Allied is appealing to the territory's independent exhibitors to give independent producers and the smaller film companies "a better shake."

The appeal follows the organization's annual convention here last week when Abram F. Myers, Allied States general counsel, briefly mentioned the discouraging experience of Hal Makelim, Hollywood independent producer, who toured the country to sign exhibitors to contracts for a series of pictures that he plans to produce to help relieve the film shortage.

Myers told the convention that he had examined approximately 100 of the contracts that Makelim has accumulated and, after such examination, he isn't surprised that Makelim hasn't started making the pictures yet. Also, said the NA counsel, the examination prompts him to advise theatreowners not to expect independent film production to come to their rescue.

Makelim instructed exhibitors signing his contracts to fill in as the amount they're willing to pay for pictures their present average prices for film.

"Judging by these contracts which I examined," said Myers, "it appears that around $12 per picture is all that most of the exhibitors expect and are willing to pay."

NCA wants exhibitors to give more business to the independents and also to be more generous in forking out money for the pictures.

Emery Austin: 'Where Are Those Blue Exhibitors?

Minneapolis, May 10.

Alleged destructive trade practices and tv competition notwithstanding, there's still an impressively large army of so-called "small" exhibitors who still are happy and enthusiastic and confident of exhibition's future.

At least, such is the conclusion reached by Emery Austin, MGM exploitation director, from the 24 highly favored Metro ticket selling workshops to date.

Large turnouts at every one of the 24 cities to which the workshop has been brought, comprising mostly smalltown theatreowners from the surrounding areas and subsequent run exhibitors, in themselves indicated little lag in theatre operating interest among the grassroots showmen, Austin says that he and other MGM officials feel.

In from New York for the Minneapolis workshop which drew an attendance of 421, proving one of the tour's biggest turnouts, Austin says his company is extremely gratified and pleased "because exhibitors' spirits remain high and these high spirits have been an important factor in our project's success."

"Nowhere, as far as I've been able to learn, have we encountered exhibitor dejection," says Emery. "On the other hand, the attendance in every instance has been big, enthusiasm has run high among the exhibitors present, notes were taken copiously and, after each meeting, thanks have been showered upon our officials.

"Also, many of those in attendance have told us how helpful we have been and how they intend to make use of some of the suggestions and ideas. Instead of discouragement, we've been finding much determination to fight harder for business because developments and conditions have made showmanship and work all the more necessary. The feeling has been that the boxoffice potential still is plenty large and can be stimulated."

First of the workshops was in Pittsburgh last October. Then 23 more have followed, each in a different exchange center. After the workshop here and the one in Des Moines last Friday, there'll be an additional six before the windup.

It hasn't been decided yet if the workshops will be an annual institution. Emery pointed out they involve much hard work and expense and it's uncertain if enough new material can be presented every year.

Here the exhibitor panel comprised Vic Sicilia, Rivoli theatre, Muncie, Ind.; Joseph Bugala, Monessen Amusement Co., Greensburg, Pa.; James Gaylord, Troy, Ala., and Paul Ricketts, Holyrood, Kas. In addition to Austin, Metro was represented by Burtis Bishop, mid-west sales manager; exploiteers Ivan Fuldauer, Ted Galenter and Mort Levinson; M. L. Simons, customer relations director; Ralph Maw, district manager here, and members of the local branch's sales staff.

EMIL LUSTIG TO REMAKE GERMAN WOW, 'CANARIS'

American remake of the successful German film, "Canaris," currently cleaning up in Germany, is planned by Emil Lustig, producer of the pic, in association with a U.S. indie outfit. James Mason or Humphrey Bogart may star.

Lustig, who is leaving N. Y. for London and Germany tomorrow (Thurs.), said the German version of the film, made at a cost of $325,000, had recouped its entire negative cost on the basis of a two-and-a-half months run in Germany alone. It's the story of Admiral Canaris, chief of German counterintelligence under Hitler, who hated the Nazis and finally died in a concentration camp.

Odd angle is that the remake will be less of a documentary than original and will take in a much wider field such as, for instance, the ill-fated Gestapo venture in sending a group of German saboteurs to the U.S. where they were caught and executed. Canaris had advised against the project.

One of the reasons for changing the remake from the original, while still keeping Canaris in the picture, is that the German version has been sold in many areas of the world and a straight repeat—in English—wouldn't be acceptable. Thus Lustig in faet proposes to turn out a new picture.

Lustig disclosed that his film "Die Muecke" (Mademoiselle Mosquito), a Cannes film festival entry, had been acquired for the U.S. by the newly formed Warren Associates and would be distributed by Grand Prize Films. Walter Reisch wrote and directed the pic.

On his arrival in Germany, Lustig—an American—said he would put into work his picture "The Cornet," based on a Rainer Maria Rilke poem. He's producing it in association with Reisch. The two may do another pic together.

Seek o Speed Matinees

Montpelier, Vt., May 10.

At least one Vermont city is trying to "jump the gun" on the new Sunday matinee law, which under ordinary circumstances would not become effective in the various communities of the state until the question of local option could be decided by the voters at regular town meetings next year.

A bill introduced in the House of Representatives of the Legislature here would authorize St. Johnsbury to vote on the question of Sunday film shows at a special meeting.

Under Vermont's present statute, only Sunday night film shows are allowed.

GOVT. RULE EASIER THAN STATUS QUO?

Minneapolis, May 10.

Allied States Assn. has laid plans for Government intervention in the film industry if the industry roundtable conference fails to eventuate or bring necessary exhibitor relief, board chairman Abram F. Myers told the North Central Allied convention here last week.

Before learning of the film companies' turndown of the proposed roundtable session, Myers said he held little hope that a meeting with the company presidents will accomplish anything in helping exhibitors.

Speakers at the convention painted a gloomy picture of small exhibitors' survival chances. Theatreowners' only remaining chance to stay alive, apparently, is Government intervention on their behalf, it was declared. Myers, Allied prexy Rube Shor, and Bennie Berger and S. D. Kane, NCA president and executive counsel respectively, expressed belief that such intervention would be forthcoming.

Shor urged exhibitors to prepare to wage the same sort of fight in Washington that won them admission tax relief. Most exhibitors, he pointed out, "find themselves regulated by film company gentlemen in New York anyway and in a position where Government regulation at any level must be an improvement."

Prexies 'Too Pompous'

Myers castigated the film company presidents for not accepting immediately the joint TOA-Allied proposal to discuss exhibitors' life-and-death problems. "At this crucial moment, they're quibbling as to agenda," he said. "Also, they're too pompous and self-important.

"However, I'd hate to have it said exhibitors rushed into Government intervention without having tried in every conceivable way to solve our problems within the industry. At the same time, exhibitors' greatest folly would be to sit around any longer and wait until their houses burned down completely without having called our fire department."

Myers revealed "we don't propose this shall happen." Refusing to divulge details, he said plans have been made to take "necessary" action if the proposed conference fails. Myers said he and Berger, Joint Defense Committee chairman, recently had spent a half day in Washington with Sen. Hubert H. Humphrey, D., Minn., member of the Small Business and Monopoly committees, and had received valuable advice and suggestions.

Exhibitors should not be too skeptical of what can be accomplished by going to the Government for relief, Myers said. "We all fear and hate Government interference," he said, "but it's better than being ground under film company heels."

S. D. Kane, Allied's executive counsel hed, is convinced that the Allied bill, which is expected to have TOA support, if voluntary company rental relief isn't forthcoming, will stand the test of constitutionality.

Constitutionality?

Kane admits that some legal lights, including a prominent Minneapolis theatrical attorney, Lee Loevenger, contend that film rentals cannot be government regulated under the constitution, but he says there is no doubt in the minds of a number of topdrawer lawyers, with whom he and Myers have consulted, that the courts would uphold the measure's legality.

While at the convention here Myers declined to reveal specific details of the plan to seek immediate federal intervention if necessary, which he says has been completely formulated, it's known that Senator Humphrey not only will introduce the bill pronto, but also will move that it be referred to the Senate sub-committee on small business of which he's a

(Continued on page 20)

Exhibs Plead With Presidents: Please Meet, Hear Us Out; Distribs Duck 'Abuse' Session

The Joint Theatre Owners of America-Allied States Assn. committee has wired the film company presidents to reconsider their turndown of the proposed roundtable conference. Wire, signed by TOA prexy E. D. Martin and Allied topper Rube Shor, went out Monday (9) to the chief executives of Loew's, Paramount, 20th-Fox, RKO and Universal.

"There is no intention to discuss individual company sales and trade policies," the telegram said, "but rather to present the serious plight of exhibition resulting in the closing of theatres and decrease in patronage and further the general sales policies of distribution that do not encourage licensing on the merits and ability to pay."

Telegrams were not sent to Republic and Allied Artists, which indicated willingness to sit down with the exhibitors. Columbia's Harry Cohn did not reply and apparently neither did United Artists' Arthur Krim and Warner Bros.' Harry M. Warner.

Turndown by a majority of the film company presidents of the joint invitation by Theatre Owners of America and Allied States Assn. to an industry roundtable conference has increased the anger and belligerency of exhibitors. Allied prexy Rube Shor, who joined TOA prexy E. D. Martin in sending out the invite, said his feelings were so "violent that I'm afraid you couldn't print what I have to say."

Reached by telephone at his Cincinnati headquarters, Shor termed the nix as "shammy" and stated that there was "no reason for it." "There's no legal excuse for it," he declared. "If they can meet with one another to decide not to meet with us, there's no reason why they can't meet with their customers."

Shor said he couldn't indicate what the next move of the exhibitors would be until he conferred with Martin and the joint Allied-TOA committee. He said the Allied and TOA reps would meet in New York on May 23 prior to the scheduled Allied board meeting. "You can expect a statement from the joint committee in a short time," he asserted. An indication of exhibitor sentiment to the film companies' refusal to meet with the theatremen in a body would take a few days, Shor said, since many exhibitors were attending the convention of the Variety Club International in Los Angeles. "The decision on what to do next," he said, "depends on the joint committee."

The Allied topper said he received replies from Herbert J. Yates (Republic), Steve Broidy (Allied Artists), Barney Balaban (Paramount), Nicholas M. Schenck (Metro), Spyros Skouras (20th-Fox), Harry M. Warner (Warner Bros.), and Milton Rackmil (Universal). He intimated that some of the replies expressed willingness to meet with exhibitors, but he declined to release the names of those who were for or against the meeting. "It's up to them to issue their answers," he said.

In New York, Balaban and Schenck made known their reasons for rejecting the Allied-TOA invitation. The Paramount topper said his nix stemmed from the "subjects" that the exhibitors hoped to discuss. He apparently referred to the theatremen's intentions of bringing up the question of film rentals and other trade practices, which the film companies feel each studio should discuss separately with its customers and not in an open forum. Balaban indicated that the subjects the exhibitors sought to discuss are matters of individual company policy. He stated, how-

(Continued on page 18)

Starr Now Convinced?

First official hint that Theatre Owners of America may be inclined to go along with Allied States Assn. in appealing for Government aid against distributor trade practices was dropped Monday (9) by Alfred Starr, chairman of TOA's executive committee.

Formerly a staunch opponent of "calling in the cops," Starr told the tradepress that he now had an "open mind" on the subject. Starr said he heard "a swelling chorus of complaints" among TOA members and that "the increasing sense of economic disaster among exhibitors" led him to believe that "desperate men will do desperate things."

Lichtman Thinks $50 Cutoff May Be Arbitrable

Hollywood, May 10.

Arbitration on small accounts paying film rentals of $50 or less per picture is proposed by Al Lichtman, 20th-Fox distribution veepee, as "one of the simplest and most constructive means" of ending the controversy over rentals now waging between distributors and exhibitors.

Plan also would encompass arbitration on any other subject which may be controversial between the distrib and exhib on such accounts. This would prove to exhib toppers, according to Lichtman, that distribs "have the welfare of our business just as much at heart as any one of them."

Lichtman stressed, however, that he was speaking solely as an individual, without having consulted any of his associates in any of his many industry activities. His plan, he said, might "startle" some of his distributing colleagues, "but I urge them to think it over and come to my way of thinking." He indicated that Spyros Skouras, 20th prexy, was with him in his way of thinking.

The proposal applies only to the smaller exhib, exec reported, explaining that the big exhib is "doing all right," therefore doesn't need the same treatment as he is advocating for "the little fellow." In fact, he said, "it is possible for him as well as distributors to gross more money with top pictures in big situations today than ever before."

Differential between the so-called big and little exhib today is more marked than ever, Lichtman pointed out. It's now possible, he said, for approximately 4,500 theatres and big drive-ins to earn from 85% to 90% of the total film rentals on a first-class film, with the balance of receipts coming from more than double that number of smaller theatres.

"It behooves all distributors," exec reported, "to have a most flexible policy in order to take care of the little fellow and keep him in business to the utmost of our ability. Those of them who will not progress and improve their facilities will fall by the wayside in any case, because not only do they have to compete with television but also with drive-ins."

Those are the fellows, he pointed out, who have raised the issue over high rentals. Reason for setting the $50 figure, he added, is because most of the complaints have been received from theatres paying this amount or less for a film.

150 Negro Students Refused Admish To Near-Campus Film Theatre; Baltimore Segregation Continuing

Baltimore, May 10.

The issue of racially segregated film audiences continues its gradual course here in the direction of an eventual showdown.

The issue was spotlighted again last week when a group of Negro students from Morgan State College tried to gain admittance to the suburban Northwood Theatre on two separate occasions. When a group of over 150 students appeared at the boxoffice, the management closed it and set up a temporary one inside the lobby. A card was placed in the boxoffice window reading: "Until the Motion Picture Theatre Owners of Maryland of which this theatre is a member, and the courts of Maryland advise otherwise, this theatre reserves the exclusive right to restrict its patronage."

The students remained in double file for several hours in front of the theatre as part of what their leader described as a "non-violent" approach to presenting their problem to the public. The Northwood is close to the Morgan campus but students and faculty members are forced to travel a considerable distance for entertainment.

The Schwaber chain has had a non-segregation policy at its Playhouse and Cinema art houses ever since these houses were reconverted from nabe status in recent years. Two downtown locations, I. M. Rappaport's Hippodrome and Jack Fruchtman's Keith's, are admitting Negroes who request admission but do not advertise for Negro patronage. This recent change is not permanent and is more or less on an experimental basis. Several squawks have been reported here but these have been minimal and usually from the crank element that demands money back for any number of reasons.

Both sides of the question look to the courts to point the way. Since the Supreme Court ruling on racial integration in the schools, Maryland courts have tusseled with the equal but separate concept in public beach and recreational facilities. After the publicity created when the new American League baseball club was not able to find first class hotel accommodations for its Negro players last season, the Sheraton Belvedere Hotel admitted Negro patrons but reversed that policy under persuasion and conformed with the Maryland Hotel Association's ukase against admission of colored guests.

Read's Drug Stores, an important Baltimore chain, began serving both races at its luncheonettes and soda fountains soon after the school integration. Department stores also have eased their formerly tough restrictions on Negro shoppers recently. Most Negro groups are relatively optimistic about the final outcome.

TV-to-Theatres

Continued from page 3

Louis Edelman are weighing the same treatment for "Make Room for Daddy." "Treasury Men in Action" may also make the shift from tv to theatres.

Producer Joseph Kaufman feels he missed the boat in permitting his "Long John Silver" to be released before the video series of the same title hit the market and had the chance to build up audience recognition. "Long John," as a feature film, chalked up only so-so returns. After the video series receives nationwide exposure, Kaufman may give the theatrical film another outing to test the impact of tv pre-selling.

The present alliance between tv and pictures had a curious beginning. The film companies totally ignored the rival medium at first. They refused to sell pictures to tv, refused to let their players appear on programs, refused to allow the use of film clips, refused to use it as an advertising medium. Tv, however, succeeded in picking up old pictures from indie distribs and from foreign sources.

Wall Street

Continued from page 3

on the climb. Total revenue of $80,200,000 was reached in 1954, representing an all-time high, and a jump of $19,900,000 over 1953. Some financial appraisers think the gross for the current year ought to climb to $85,000,000.

Col's net profit for the 39 weeks ended March 26 rose to $3,655,000, equal to $4.37 per common share, compared with a net of $2,664,000, or $3.12 per common share, for the corresponding period last year.

Statement signed by Col president Harry Cohn attributed the increase to tax considerations, rather than an upbeat in operations. Net profit for the new period before income taxes amounted to $5,990,000, against $6,296,000 for the previous period. Figures for the 1955 period took into account an adjustment of prior years' tax provision.

Print Costs

Continued from page 1

figure it, we are getting about 11 or 12 bookings per stereo print and about 35 per optical print," he said. "A print used to be good for around 60 or 70 dates. Now we spend $600 on a color print with stereophonic sound and we stand a good chance of having it lay around the shelf."

He added that, where his company used to service some 16,000 dates with 300 prints in the past, it was now serving 11,000 dates with 400 prints. "Even if exhibitors were to install a mixer as a first step towards stereophonic sound it would help us and them," he declared.

In the past, at least one company —20th—has been set against use of mixers as "diluting" the effects of stereophonic sound. Queried last week, a 20th spokesman noted that, even if a mixer is used, "the sound a theatre gets is still superior to magnetic reproduction."

Example of how the current double standard affects distrib economics is seen in Chicago where 40 subsequents break at the same time following Loop showcasing. Only 25 of the 40 currently are capable of running stereo sound prints. As a result, all have to wait till the distrib has both stereo and optical prints available.

What Pay-Video Hasn't Mentioned: Can Shows Afford to Nix Home B.O.?

Recent discussions on the pros and cons of home-toll tv have done little more than muddle the issues for the public and, in the eyes of trade observers, have failed to make a strong case for either side.

But one suspicion has grown: that toll-tv, if and when it comes, will deprive the average viewer of much of the entertainment he's been getting gratis to date, courtesy of the advertisers.

Neither side, it's pointed out, has bothered so far to explore the issues in depth. Nor have the questions and answers dished up to date for public consumption satisfied the detailed curiosity which the Federal Communications Commission is expected to display before it does anything about the toll-tv issue.

One area of interrogation still unsatisfied has to do with who will decide what goes pay-see as against free-see. In connection with last week's Kentucky Derby, for example, how would that be handled in years ahead? It's been sponsored heretofore and fed to home receivers sans charge. Would pay-see outbid the advertisers, or want to? Or would the main "pressure" for parlor boxoffice fees come from the operators of Churchill Downs itself?

The same kind of dollar and cents reasoning is apt to apply to a lot of theatrical shows and also to personalities, so that, even if the pay-as-you-see interests don't necessarily come looking for them, the demand for this new source of revenue may well come from the people behind the attractions themselves. It's freely conceded that, even if one toll-tv system should be sufficiently high-minded to turn down a "Howdy Doody" program, the competition would surely welcome it.

Myers on Home-Toll

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Losing no time in picking up the O'Malley cue, Organizations for Free-TV came up with a statement saying: "It is now crystal clear that each and every tv program that is now delivering a satisfactory audience will be unwilling prey of the coin-box brigade. There can now be absolutely no doubt in anyone's mind that the ultimate goal of proponents of pay-as-you-see tv is to capture the entire television industry and harness it to a huge profit-making machine." The statement quoted a Zenith Phonevision contention that "Viewers will be able to see favorite programs just as they do today."

Subscription-tv spokesmen appeared slightly embarassed by O'Malley's forecast. Spokesman for one said he would be perfectly satisfied if no more than 10% of all programming went on a toll-tv basis.

A spokesman for the Dodgers told VARIETY that there was concern over the effects of free tv on the minor leagues in particular, but that Dodger games on the whole this year hadn't suffered from any great attendance loss. The Dodgers have been having trouble filling up their $1.20 and $1.50 seats and it's this stay-at-home audience which O'Malley was primarily talking about. It's figured that, if toll-tv comes and the Dodger games go that way, the club would clear about $50,000 a game from home viewers alone.

Love That Home Boxoffice

It's generally admitted that, with pay-as-you-see tv, most major shows would be watering at the mouth for the tall coin in prospect and would probably tumble over one another to get it. At the same time, the FCC, if it authorizes the service, is apt to impose strict limitations to prevent just such a race which, in the long run, would deprive viewers of what up to that time they've been getting for free (plus sponsors' plugs).

Billions for Installation?

Hitting harder than ever, the anti-toll group last week questioned the subscription-tv proponents on who would pay the high cost of their decoding gadgets. Alfred Starr, Organizations for Free-TV cochairman, said Zenith had put the price of its unit at $50 per set and quoted a Zenith spokesman as saying that the public wouldn't have to pay this cost.

Starr figured out that, at $50 a throw, the decoders for 36,000,000 sets would run to $1,800,000,000. To this he added $30 as installation costs (another $1,008,000,000) for a total of $2,880,000,000. "Where's the money going to come from,?" he asked.

Zenith Ducks Comment

Apart from reemphasizing that the public wouldn't be asked to directly pay, a Zenith spokesman last week had no comment on Starr's question. Arthur Levey, Skiatron Electronic & TV Corp. prez, (Subscriber-Vision) said the decoders for his system would come to no more than $12 to $15 in mass production and that installation costs were negligible. Furthermore, he pointed out that it was unrealistic to figure with 36,000,000 sets, particularly at the start.

Miami's Resolution

There were other recent developments in the toll-tv tug o' war:

The Miami-Dade County Chamber of Commerce asked the FCC "to reaffirm the public's freedom to look and freedom to listen without paying any fee."

The Broadway Assn., representing businessmen of all types in N. Y., went on record with the N. Y. City Council and the Federal Communications Commission as opposing pay-as-you-see tv. "We believe," the assn. said, "that pay-as-you-see tv represents a violation of the right of the people to free access to the airways."

Millard C. Faught, economic consultant to the Zenith Corp., in a letter to John Merli, chairman of the rules committee of the N. Y. City Council, said opposition to toll-tv was rooted in a common fear of the potential boxoffice competition of subscription television. He stated, "Before the N. Y. City Council finds itself exploited as a pawn by self-seeking interests who are bent on suppressing subscription tv at all costs out of fear of its competitive theatres to their profitable business operations, I should think the Council would like to learn the facts about what is at issue here." He noted that the FCC mail was running 4 to 1 in favor of pay-as-you-see tv.

American Legion's Voice

The N. Y. State American Legion went on record against toll-tv as a possible threat to free entertainment being enjoyed by hospitalized vets. In rebuttal, Faught said last week that the home b.o. would vastly expand the audience for such attractions as motion picture, etc.

Telemeter's Protest to CBS

International Telemeter vigorously protested the exclusion of Telemeter reps from CBS recent roundtable on toll-tv. CBS explained that, unlike Zenith and Skiatron, Telemeter hadn't applied for a commercial license to the FCC.

Paul MacNamara, Telemeter v.p., explained that the reason Telemeter had asked for an extension of the May 9 deadline for filing briefs pro or against toll-tv with the FCC was the illness of Harry Plotkin, Washington attorney who had been working on the Telemeter brief. Plotkin underwent eye surgery. The Telemeter request had puzzled observers since it played into the hands of the anti-toll forces.

Zenith Sniffs Propaganda Trap

The Zenith Radio Corp. last week nixed an invite to participate in a Hollywood Advertising Club panel discussion on toll-tv because, it said, the Joint Committee Against Pay-As-You-See TV was a front for film exhibs inimical to the cause of television.

Public Vote 67.2% Receptive

A survey of tv set-owners in Los Angeles disclosed a 67.2% vote for and 19.3% vote against the FCC approval of subscription television. The 13th annual Tele-Census report was compiled by Hal Evry from 2,600 interviews by college students and their instructors. The remaining 13.5% had other answers.

Survey showed that for first-run films 61.6% said they'd be willing to pay $1 per program, while 31.9% nixed figure. This, according to move, is an 2.3% uppance in favor of such payment as was displayed a year ago.

One of the arguments advanced in reply to this theory is that, if toll-tv doesn't come along and snap them up, theatre tv assuredly would. Also, as Henry C. Bonfig of Zenith put it on NBC Sunday, that the FCC would prevent any wholesale migration of shows into the home-toll medium.

This offers an immediate problem in that, in order to get started, the toll-tv systems will require a sufficient number of hours matched by sufficient set circulation. Skiatron, for instance, has applied to the FCC for 35 hours a week as a starter. That's five hours a day. Observers are wondering: (1) Whether the FCC can and will be that generous and, (2) Whether Skiatron can do with a lot less and still hope to make its Subscriber-Vision system pay even after the expensive initial stages.

Furthermore, even if Skiatron were allocated 21 hours a week, which is close to the minimum that is required, the question is asked: Would there be enough top shows to fill that block of time? The one answer, obviously, is feature films. But to get the public to invest $1 in them, and to get producers to cooperate despite the obviously limited take at the start, shapes as a stupendous problem.

Spokesmen for the subscription-tv systems, while exuding confidence and refuting exhib arguments as self-serving, are fully aware of the serious implications of their revolution-to-be. They're studying the various problems with considerable intensity, aware that they are forging a new method of broadcasting which, via the dictates of good business, could easily turn the home b.o. from an aid into a club which may be used to destroy tv's current structure.

ALLIED'S NEW FIST—A SENATOR

Give Indie Distribs a Break!—NCA

Minneapolis, May 10.

North Central Allied is appealing to the territory's independent exhibitors to give independent producers and the smaller film companies "a better shake."

The appeal follows the organization's annual convention here last week when Abram F. Myers, Allied States general counsel, briefly mentioned the discouraging experience of Hal Makelim, Hollywood independent producer, who toured the country to sign exhibitors to contracts for a series of pictures that he plans to produce to help relieve the film shortage.

Myers told the convention that he had examined approximately 100 of the contracts that Makelim has accumulated and, after such examination, he isn't surprised that Makelim hasn't started making the pictures yet. Also, said the NA counsel, the examination prompts him to advise theatreowners not to expect independent film production to come to their rescue.

Makelim instructed exhibitors signing his contracts to fill in as the amount they're willing to pay for pictures their present average prices for film.

"Judging by these contracts which I examined," said Myers, "it appears that around $12 per picture is all that most of the exhibitors expect and are willing to pay."

NCA wants exhibitors to give more business to the independents and also to be more generous in forking out money for the pictures.

Emery Austin: 'Where Are Those Blue Exhibitors?

Minneapolis, May 10.

Alleged destructive trade practices and tv competition notwithstanding, there's still an impressively large army of so-called "small" exhibitors who still are happy and enthusiastic and confident of exhibition's future.

At least, such is the conclusion reached by Emery Austin, MGM exploitation director, from the 24 highly favored Metro ticket selling workshops to date.

Large turnouts at every one of the 24 cities to which the workshop has been brought, comprising mostly smalltown theatreowners from the surrounding areas and subsequent run exhibitors, in themselves indicated little lag in theatre operating interest among the grassroots showmen, Austin says that he and other MGM officials feel.

In from New York for the Minneapolis workshop which drew an attendance of 421, proving one of the tour's biggest turnouts, Austin says his company is extremely gratified and pleased "because exhibitors' spirits remain high and these high spirits have been an important factor in our project's success."

"Nowhere, as far as I've been able to learn, have we encountered exhibitor dejection," says Emery. "On the other hand, the attendance in every instance has been big, enthusiasm has run high among the exhibitors present, notes were taken copiously and, after each meeting, thanks have been showered upon our officials.

"Also, many of those in attendance have told us how helpful we have been and how they intend to make use of some of the suggestions and ideas. Instead of discouragement, we've been finding much determination to fight harder for business because developments and conditions have made showmanship and work all the more necessary. The feeling has been that the boxoffice potential still is plenty large and can be stimulated."

First of the workshops was in Pittsburgh last October. Then 23 more have followed, each in a different exchange center. After the workshop here and the one in Des Moines last Friday, there'll be an additional six before the windup.

It hasn't been decided yet if the workshops will be an annual institution. Emery pointed out they involve much hard work and expense and it's uncertain if enough new material can be presented every year.

Here the exhibitor panel comprised Vic Sicilia, Rivoli theatre, Muncie, Ind.; Joseph Bugala, Monessen Amusement Co., Greensburg, Pa.; James Gaylord, Troy, Ala., and Paul Ricketts, Holyrood, Kas. In addition to Austin, Metro was represented by Burtis Bishop, midwest sales manager; exploiteers Ivan Fuldauer, Ted Galenter and Mort Levinson; M. L. Simons, customer relations director; Ralph Maw, district manager here, and members of the local branch's sales staff.

EMIL LUSTIG TO REMAKE GERMAN WOW, 'CANARIS'

American remake of the successful German film, "Canaris," currently cleaning up in Germany, is planned by Emil Lustig, producer of the pic, in association with a U.S. indie outfit. James Mason or Humphrey Bogart may star.

Lustig, who is leaving N. Y. for London and Germany tomorrow (Thurs.), said the German version of the film, made at a cost of $325,000, had recouped its entire negative cost on the basis of a two-and-a-half months run in Germany alone. It's the story of Admiral Canaris, chief of German counterintelligence under Hitler, who hated the Nazis and finally died in a concentration camp.

Odd angle is that the remake will be less of a documentary than original and will take in a much wider field such as, for instance, the ill-fated Gestapo venture in sending a group of German saboteurs to the U.S. where they were caught and executed. Canaris had advised against the project.

One of the reasons for changing the remake from the original, while still keeping Canaris in the picture, is that the German version has been sold in many areas of the world and a straight repeat —in English—wouldn't be acceptable. Thus Lustig in faet proposes to turn out a new picture.

Lustig disclosed that his film "Die Muecke" (Mademoiselle Mosquito), a Cannes film festival entry, had been acquired for the U.S. by the newly formed Warren Associates and would be distributed by Grand Prize Films. Walter Reisch wrote and directed the pic.

On his arrival in Germany, Lustig—an American—said he would put into work his picture "The Cornet," based on a Rainer Maria Rilke poem. He's producing it in association with Reisch. The two may do another pic together.

Seek to Speed Matinees

Montpelier, Vt., May 10.

At least one Vermont city is trying to "jump the gun" on the new Sunday matinee law, which under ordinary circumstances would not become effective in the various communities of the state until the question of local option could be decided by the voters at regular town meetings next year.

A bill introduced in the House of Representatives of the Legislature here would authorize St. Johnsbury to vote on the question of Sunday film shows at a special meeting.

Under Vermont's present statute, only Sunday night film shows are allowed.

GOVT. RULE EASIER THAN STATUS QUO?

Minneapolis, May 10.

Allied States Assn. has laid plans for Government intervention in the film industry if the industry roundtable conference fails to eventuate or bring necessary exhibitor relief, board chairman Abram F. Myers told the North Central Allied convention here last week.

Before learning of the film companies' turndown of the proposed roundtable session, Myers said he held little hope that a meeting with the company presidents will accomplish anything in helping exhibitors.

Speakers at the convention painted a gloomy picture of small exhibitors' survival chances. Theatreowners' only remaining chance to stay alive, apparently, is Government intervention on their behalf, it was declared. Myers, Allied prexy Rube Shor, and Bennie Berger and S. D. Kane, NCA president and executive counsel respectively, expressed belief that such intervention would be forthcoming.

Shor urged exhibitors to prepare to wage the same sort of fight in Washington that won them admission tax relief. Most exhibitors, he pointed out, "find themselves regulated by film company gentlemen in New York anyway and in a position where Government regulation at any level must be an improvement."

Prexies 'Too Pompous'

Myers castigated the film company presidents for not accepting immediately the joint TOA-Allied proposal to discuss exhibitors' life-and-death problems. "At this crucial moment, they're quibbling as to agenda," he said. "Also, they're too pompous and self-important.

"However, I'd hate to have it said exhibitors rushed into Government intervention without having tried in every conceivable way to solve our problems within the industry. At the same time, exhibitors' greatest folly would be to sit around any longer and wait until their houses burned down completely without having called our fire department."

Myers revealed "we don't propose this shall happen." Refusing to divulge details, he said plans have been made to take "necessary" action if the proposed conference fails. Myers said he and Berger, Joint Defense Committee chairman, recently had spent a half day in Washington with Sen. Hubert H. Humphrey, D., Minn., member of the Small Business and Monopoly committees, and had received valuable advice and suggestions.

Exhibitors should not be too skeptical of what can be accomplished by going to the Government for relief, Myers said. "We all fear and hate Government interference," he said, "but it's better than being ground under film company heels."

S. D. Kane, Allied's executive counsel hed, is convinced that the Allied bill, which is expected to have TOA support, if voluntary company rental relief isn't forthcoming, will stand the test of constitutionality.

Constitutionality?

Kane admits that some legal lights, including a prominent Minneapolis theatrical attorney, Lee Loevenger, contend that film rentals cannot be government regulated under the constitution, but he says there is no doubt in the minds of a number of topdrawer lawyers, with whom he and Myers have consulted, that the courts would uphold the measure's legality.

While at the convention here Myers declined to reveal specific details of the plan to seek immediate federal intervention if necessary, which he says has been completely formulated, it's known that Senator Humphrey not only will introduce the bill pronto, but also will move that it be referred to the Senate sub-committee on small business of which he's a

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Exhibs Plead With Presidents: Please Meet, Hear Us Out; Distribs Duck 'Abuse' Session

Starr Now Convinced?

First official hint that Theatre Owners of America may be inclined to go along with Allied States Assn. in appealing for Government aid against distributor trade practices was dropped Monday (9) by Alfred Starr, chairman of TOA's executive committee.

Formerly a staunch opponent of "calling in the cops," Starr told the tradepress that he now had an "open mind" on the subject. Starr said he heard "a swelling chorus of complaints" among TOA members and that "the increasing sense of economic disaster among exhibitors" led him to believe that "desperate men will do desperate things."

Lichtman Thinks $50 Cutoff May Be Arbitrable

Hollywood, May 10.

Arbitration on small accounts paying film rentals of $50 or less per picture is proposed by Al Lichtman, 20th-Fox distribution veepee, as "one of the simplest and most constructive means" of ending the controversy over rentals now waging between distributors and exhibitors.

Plan also would encompass arbitration on any other subject which may be controversial between the distrib and exhib on such accounts. This would prove to exhib toppers, according to Lichtman, that distribs "have the welfare of our business just as much at heart as any one of them."

Lichtman stressed, however, that he was speaking solely as an individual, without having consulted any of his associates in any of his many industry activities. His plan, he said, might "startle" some of his distributing colleagues, "but I urge them to think it over and come to my way of thinking." He indicated that Spyros Skouras, 20th prexy, was with him in his way of thinking.

The proposal applies only to the smaller exhib, exec reported, explaining that the big exhib is "doing all right," therefore doesn't need the same treatment as he is advocating for "the little fellow." In fact, he said, "it is possible for him as well as distributors to gross more money with top pictures in big situations today than ever before."

Differential between the so-called big and little exhib today is more marked than ever, Lichtman pointed out. It's now possible, he said, for approximately 4,500 theatres and big drive-ins to earn from 85% to 90% of the total film rentals on a first-class film, with the balance of receipts coming from more than double that number of smaller theatres.

"It behooves all distributors," exec reported, "to have a most flexible policy in order to take care of the little fellow and keep him in business to the utmost of our ability. Those of them who will not progress and improve their facilities will fall by the wayside in any case, because not only do they have to compete with television but also with drive-ins."

Those are the fellows, he pointed out, who have raised the issue over high rentals. Reason for setting the $50 figure, he added, is because most of the complaints have been received from theatres paying this amount or less for a film.

The joint Theatre Owners of America-Allied States Assn. committee has wired the film company presidents to reconsider their turndown of the proposed roundtable conference. Wire, signed by TOA prexy E. D. Martin and Allied topper Rube Shor, went out Monday (9) to the chief executives of Loew's, Paramount, 20th-Fox, RKO and Universal.

"There is no intention to discuss individual company sales and trade policies," the telegram said, "but rather to present the serious plight of exhibition resulting in the closing of theatres and decrease in patronage and further the general sales policies of distribution that do not encourage licensing on the merits and ability to pay."

Telegrams were not sent to Republic and Allied Artists, which indicated willingness to sit down with the exhibitors. Columbia's Harry Cohn did not reply and apparently neither did United Artists' Arthur Krim and Warner Bros.' Harry M. Warner.

Turndown by a majority of the film company presidents of the joint invitation by Theatre Owners of America and Allied States Assn. to an industry roundtable conference has increased the anger and belligerency of exhibitors. Allied prexy Rube Shor, who joined TOA prexy E. D. Martin in sending out the invite, said his feelings were so "violent that I'm afraid you couldn't print what I have to say."

Reached by telephone at his Cincinnati headquarters, Shor termed the nix as "shammy" and stated that there was "no reason for it." "There's no legal excuse for it," he declared. "If they can meet with one another to decide not to meet with us, there's no reason why they can't meet with their customers."

Shor said he couldn't indicate what the next move of the exhibitors would be until he conferred with Martin and the joint Allied-TOA committee. He said the Allied and TOA reps would meet in New York on May 23 prior to the scheduled Allied board meeting. "You can expect a statement from the joint committee in a short time," he asserted. An indication of exhibitor sentiment to the film companies' refusal to meet with the theatremen in a body would take a few days, Shor said, since many exhibitors were attending the convention of the Variety Club International in Los Angeles. "The decision on what to do next," he said, "depends on the joint committee."

The Allied topper said he received replies from Herbert J. Yates (Republic), Steve Broidy (Allied Artists), Barney Balaban (Paramount), Nicholas M. Schenck (Metro), Spyros Skouras (20th-Fox), Harry M. Warner (Warner Bros.), and Milton Rackmil (Universal). He intimated that some of the replies expressed willingness to meet with exhibitors, but he declined to release the names of those who were for or against the meeting. "It's up to them to issue their answers," he said.

In New York, Balaban and Schenck made known their reasons for rejecting the Allied-TOA invitation. The Paramount topper said his nix stemmed from the "subjects" that the exhibitors hoped to discuss. He apparently referred to the theatremen's intentions of bringing up the question of film rentals and other trade practices, which the film companies feel each studio should discuss separately with its customers and not in an open forum. Balaban indicated that the subjects the exhibitors sought to discuss are matters of individual company policy. He stated, how-

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Moonfleet
(C'SCOPE-COLOR)

Costumed adventure feature of English rakehellies, smugglers and a small boy; plentiful action entertainment, medium b.o. prospects.

Hollywood, May 9.

Metro release of John Houseman production. Stars Stewart Granger, George Sanders, Joan Greenwood, Viveca Lindfors; features Jon Whiteley, Melville Cooper. Directed by Fritz Lang. Screenplay, Jan Lustig, Margaret Fitts; based on the novel by J. Meade Falkner; camera (Eastman Color), Robert Planck; editor, Albert Akst; music, Miklos Rozsa; flamenco music composed and played by Vicente Gomez. Previewed May 5, '55. Running time, 86 MINS.

Jeremy Fox	Stewart Granger
Lord Ashwood	George Sanders
Lady Ashwood	Joan Greenwood
Mrs. Minton	Viveca Lindfors
John Mohune	Jon Whiteley
Gypsy	illane Montevecchi
Felix Ratsey	Melville Cooper
Elzevir Block	Sean McClory
Parson Glennie	Alan Napier
Magistrate Maskew	John Hoyt
Grace	Donna Corcoran
Damen	Jack Elam
Hull	Dan Seymour
Tewkesbury	Ian Wolfe
Major Hennishaw	Lester Matthews
Jacob	Skelton Knaggs
Starkill	Richard Hale
Greening	John Alderson
Tomson	Ashley Cowan
Coachman	Frank Ferguson
Capt. Stanhope	Booth Colman

Costumed action, well-spiced with loose ladies and dashing rakehellies, is offered ticket buyers in "Moonfleet," and the Cinema-Scoped feature looks headed for medium returns in regular release. Film manages to be a moody thing, while at the same time ringing in enough adventure to make the unfoldment fast, and mostly interesting, daring-do escapism.

With mood and action the keynote of the John Houseman production, the direction by Fritz Lang plays both hard, developing considerable movement in several rugged action sequences without neglecting suspense. Period of the J. Meade Falkner novel is the 1750's allowing for plenty of color in settings, costuming and script development. The screenplay by Jan Lustig and Margaret Fitts, and the trouping, ply a straight course in putting the characters on screen, yet the principals in the plot are flamboyant enough to add color.

Stewart Granger was a good choice for the dubious hero of the story, a high-living dandy who heads a gang of murderous smugglers headquartering in the English coastal village of Moonfleet. Yarn opens on a Macbeth note of cold, wild-swept moors and scary, dark shadows, establishing an eerie flavor for the kickoff. Later, it reminds of "Treasure Island" a bit when Granger and a small boy, very well played by Jon Whiteley, join up in the hunt for a long-lost diamond after the youth, sent to the dandy's keeping by a woman out of his past, has ruined the smuggling racket that had proved so profitable. The two go through some highly imaginative adventures, but with Granger planning to ditch the boy. However, the finale has him, fatally wounded, using his last strength to insure the lad's safety and future well-being.

There's a racy quality to the adult romantics that may raise eyebrows here and there. Opening finds Granger making merry with a gypsy dancer, Liliane Montevecchi, and Viveca Lindfors, weirdly made up, is his moody mistress. Wanting to earn the latter status, and there is plenty of indication she has made progress, is Joan Greenwood, the not-too-loving wife of George Sanders, another satin-clad crook. All of the above, plus Melville Cooper, Sean McClory, Alan Napier, John Hoyt and others add to the film's color.

Robert Planck's lensing in Eastman Color is excellent and Miklos Rozsa's score is tuned to further story mood. Art direction, settings and costumes are good. Vicente Gomez composed and played the flamenco music heard in connection with Miss Montevecchi. *Brog.*

Green Magic
(ITALIAN—DOCUMENTARY)

IFE release of Astra Cinematografica of Rome picture. Produced by Leonardo Bonzi. Directed by Gian Gaspare Napolitano. Camera (Ferraniacolor), Mario Craveri and Giovanni Raffaldi; editor, Mario Serandrei; music, F. A. Lavanino; commentary by James Agee, narrators, Brett Morrison and Carlos Montalban. Reviewed in N.Y., April 28, '55. Running time, 85 MINS.

A trip across a comparatively unknown area of South America by four adventurous Italian filmmakers is graphically depicted in the footage that is offered in the documentary "Green Magic." Filmed in Ferraniacolor, which lushly captures the terrain and the natives encountered, the film is a tribute to the explorers as well as an interesting and exciting motion picture. The English commentary by James Agee and narrated by Brett Morrison and Carlos Montalban is helpful in describing the legends and the areas covered. Picture rates as a top art house attraction and as a strong second feature for general situations.

The film, photographed during a 1952 expedition, has received prizes at the Cannes Film Festival (1953), the Berlin Film Festival (1953), a special award for Mario Craveri's color photography at Cannes, and a Silver Ribbon, Italy's Oscar, for director Gian Gaspare Napolitano.

Led by Count Leonardo Bonzi, a veteran explorer and adventurer, the expedition covered 7,800 miles crossing forests, swamplands, pampas, jungles and the Andes mountains. The four men, including cameraman Giovanni Raffaldi, traveled by jeep, often along a trackless route, from Rio de Janeiro, Brazil, to Lima, Peru. It took them six months to cover the territory, being the first ones to traverse it by auto.

Wisely centering their cameras on the scenic beauty and the people of the area rather than concentrating on their own difficulties, the Italo adventurers succeeded in recording some breathless "firsts." Perhaps the most terrifying bit of photography ever to be witnessed on a screen is to see the voracious piranha fish attack and devour a large heifer in less than 30 minutes, leaving only a bare skeleton. The footage is varied, covering such incidents as the piranha bit and snakes in mortal combat to glimpses and short vignettes of the primative existence of the people of the area traversed.

The shots of the inhabitants appear unposed and captured them in their natural environment at work and play. It makes note of the fisherman of Bahia on the coast of Brazil, freelance diamond hunters in the heart of the Mato Grosso, Brazilian pioneers felling trees to make way for fields, descendents of African slaves in a wierd, ritualistic dance ridding themselves of evil spirits, a "sirinjuero" or rubber hunter practicing his lonely profession in dangerous jungle areas, gauchos herding cattle, and Aymara Indians high in the Andes at a wedding ceremony.

The shots of the Iguassu Falls, which are higher than Niagara, and the changing scene as the expedition heads west, add to the general fascination of the picture. Bonzi and his colleagues have come with a notable contribution to the growing field of films of exploration. *Holl.*

High Society

Routine entry in the Leo Gorcey-Huntz Hall comedies; a lowercase dualer.

Hollywood, April 28.

Allied Artists release of Ben Schwalb production. Stars Leo Gorcey, Huntz Hall; features Bernard Gorcey, Amanda Blake, David Condon, Addison Richards, Paul Harvey. Directed by William Beaudine. Screenplay, Bert Lawrence, Jerome S. Gottler; story, Edward Bernds, Elwood Ullman; camera, Harry Neumann; editor, John C. Fuller. Previewed April 26, '55. Running time, 61 MINS.

Slip	Leo Gorcey
Sach	Huntz Hall
Louis	Bernard Gorcey
Clarissa	Amanda Blake
Chuck	David Condon
Cosgrove	Addison Richards
Baldwin	Paul Harvey
Stuyvesant	Dayton Lummis
Terwilliger	Ronald Keith
Frisbie	Gavin Gordon
Palumbo	Dave Barry
Butch	Bennie Bartlett
Marten	Kem Dibbs

(*Aspect ratio*: 1:85-1)

High jinks in high society by Leo Gorcey and Huntz Hall feature this run-of-the-mill entry in a routine, socalled bread-and-butter comedy series. Like most of its predecessors, "High Society" exhibits little pride in the profession of filmmaking, but as a flat rental offering for dualers it fulfills release intentions.

This time, Hall is used as a foil by Dayton Lummis, society crook scheming to get an inheritance away from his young nephew. Hall is passed off as the rightful heir, but the scheme eventually goes awry when he, and his buddy, Gorcey, wise up and expose the plot. Around that shell a lot of typical Gorcey-Hall nonsense has been padded in the scripting by Bert Lawrence and Jerome S. Gottler from a story by Edward Bernds and Elwood Ullman.

With Lummis on the skullduggery end are Amanda Blake and Addison Richards. Playing the rightful heir is Ronald Keith, and Gavin Gordon is seen as the butler. William Beaudine directed the antics to the broad formula used for the series and Ben Schwalb produced. Physical furbishings are modest, even for the obviously tight budget. Technical support is standard. *Brog.*

Abbott and Costello Meet the Mummy
(SONG)

Good Abbott & Costello comedy, team's best in some time with satisfactory biz prospects where these pix play best.

Hollywood, May 3.

Universal release of Howard Christie production. Stars Bud Abbott, Lou Costello; features Marie Windsor, Michael Ansara, Peggy King. Directed by Charles Lamont. Screenplay, John Grant; story, Lee Loeb; camera, George Robinson; editor, Russell Schoengarth; music supervision, Joseph Gershenson. Previewed April 26, '55. Running time, 79 MINS.

Pete Patterson	Bud Abbott
Freddie Franklin	Lou Costello
Madame Rontru	Marie Windsor
Charlie	Michael Ansara
Josef	Dan Seymour
Semu	ichard Deacon
Dr. Zoomer	Kurt Katch
Heisut	ichard Karlan
Iben	Mel Welles
Habid	George Khoury
Harris	Edwin Parker
Dance Troupe	Mazzone-Abbott Dancers
Dance Troupe	Chandra Kaly Dancers
Vocalist	Peggy King

(*Aspect ratio*: 1.85-1)

Abbott & Costello pick up the entertainment pace in "Meet the Mummy" to make it one of their best comedies in some time. It looks like satisfactory business right down the line in those situations that have previously done well with entries from the comics.

As the title indicates, the team's funnying is laid in Egypt, where the boys, stranded and short of coin, get mixed up in murder hijinks and the hunt for a long buried treasure. Producer Howard Christie and director Charles Lamont mix up laughs and chills, plus some suspense, to keep the footage rolling at a good clip for its 79 minutes. Bats, cobras, mummies that still live after thousands of years in wrappings and other dusty accoutrements of musty ruins are gimmicks seen frequently and used for scary comedy in the John Grant screenplay, based on a story by Lee Loeb. Added fillip is Peggy King doing a first class selling job on "You Came A Long Way From St. Louis" in a single sequence laid in an Egyptian nitery.

Outside of mummies and reptiles, A&C have human nemesis, all with the same aim of obtaining the treasure and bumping off everyone else. Principal among the heavies is Marie Windsor, a gal with some killer hirelings and murderous ways who forces the comics to lead the way to the loot because Costello has swallowed the medallion on which the map is engraved. X-ray makes it easy to read. Richard Deacon is another menace, playing the leader of a religious cult that wants the medallion and the living mummy who usually wears it back in the temple. Footage rolls along with several very funny A&C routines to keep the laughs coming.

Michael Ansara and Dan Seymour are the principal doers of Miss Windsor's bidding, while Eddie Parker is the mummy who still lives. Two dance troupes are spotted through the picture, the Mazzone-Abbott Dancers and Chandra Kaly and His Dancers, latter serving the mummy god of the religious cult. Technical end of the production gets in on the amusement with its contributions, such as George Robinson's lensing, the art direction, editing and musical supervision by Joseph Gershenson. *Brog.*

The Constant Husband
(BRITISH—COLOR)

Bright, frothy British comedy with Rex Harrison, Margaret Leighton and Kay Kendall providing the appeal; standout for situations catering to sophisticated audiences.

London, May 3.

British Lion release of London Films production. Stars Rex Harrison, Margaret Leighton, Kay Kendall; features Cecil Parker, Nicole Maurey, George Cole, Raymond Huntley, Michael Hordern. Directed by Gilliat. Screenplay by Gilliat and Val Valentine; camera, Ted Scaife; editor, G. Turney-Smith; music, Malcolm Arnold. At Pavilion, London, April 20, '55. Running time, 88 MINS.

Man with Lost Memory	Rex Harrison
Miss Chesterman	Margaret Leighton
Monica	Kay Kendall
Professor Llewellyn	Cecil Parker
Lola Sopranelli	Nicole Maurey
Luigi Sopranelli	George Cole
J. P. Hassett	Raymond Huntley
Judge	Michael Hordern
Papa Sopranelli	Eric Pohlmann
Jack Carter	Robert Coote
Mama Sopranelli	Marie Burke
Counsel for Prosecution	Eric Berry
Clerk of the Court	Arthur Howard
Mr. Daniels	Charles Lloyd Pack
Giorgio Sopranelli	Derek Sydney
Stromboli	Guy Deghy
Bridget	Valerie French
Miss Brewer	Jill Adams
Miss Pargiter	Ursula Howells
Sixth Wife	Roma Dumville

A frothy comedy, "The Constant Husband" is one of the best examples of sheer entertainment to come from a British studio in some time. It is handsomely mounted, briskly directed and has adequate star values to give it b.o. appeal. A safe bet for most situations where sophisticated comedy is acceptable, even in the U. S.

This is also one of the brightest efforts to emerge from the Frank Launder and Sidney Gilliat partnership. The screenplay by Gilliat and Val Valentine is light and amusing, and none of the sparkle has been lost in the translation to the screen. The pic was an unsuccessful contender for Royal Command honors last year, but it is difficult to understand why.

The story could not be more slender. The central character is played by Rex Harrison, who wakes up one morning in the remoteness of a Welsh village to realize he's an amnesia victim. Gradually, through the help of his psychiatrist, Cecil Parker; he's able to recreate his past and learns, to his horror, that he has seven wives to his credit. A biganiy charge follows, a non-guilty plea is advanced by Margaret Leighton as a present-day Portia, but rather than face seven eager ex-spouses, he reverses his plea in favor of jail.

It's a lightweight plot, admittedly, but contrived with the requisite breezy touch to keep the provocative situations on the move. The facile direction and the effervescent star portrayals sustain the flimsy storyline.

Harrison is thoroughly diverting as the amnesia victim; this is an excellent piece of casting and his performance could hardly be bettered. Miss Leighton makes a belated appearance on the screen, but her impact is nonetheless notable.

Kay Kendall, as the last of the seven wives, gives a sparkling portrayal. Cecil Parker is typically buoyant as the psychiatrist, and Nicole Maurey is sufficiently alluring as another of the ex-wives. Michael Hordern contributes a superb bit as the judge while George Cole and Raymond Huntley fill featured roles with distinction. The big cast has a hand-picked appearance. *Myro.*

Tall Man Riding
(COLOR)

Randolph Scott involved with vengeance, land grabs and killer gang back when the west was young. For the outdoor trade.

Hollywood, May 10.

Warner Bros., release of David Weisbart production. Stars Randolph Scott, Dorothy Malone, Peggie Castle; features Bill Ching, John Baragrey, Robert Barrat, John Dehner, Paul Richards, Lane Chandler. Directed by Lesley Selander. Screenplay, Joseph Hoffman from the novel by Norman A. Fox camera (WarnerColor), Wilfrid M. Cline; editor, Irene Morra; music, Paul Sawtell. Previewed April 25, '55. Running time, 82 MINS.

Larry Madden	Randolph Scott
Corinna Ordway	Dorothy Malone
Reva	Peggie Castle
Rex Willard	Bill Ching
Cibo Pearlo	John Baragrey
Tucker Ordway	Robert Barrat
Ames Luddington	John Dehner
Peso Kid	Paul Richards
Hap Sutton	Lane Chandler
Jeff Barkley	Mickey Simpson
Will	Joe Bassett
Bartender	Charles Watts
Jim Feathergill	Russ Conway

(*Aspect ratio*: 1.66-1)

A land grab, vengeance, gunslingers and gals keep Randolph Scott pretty well occupied in this western actioner that will serve its intended purpose in the outdoor market. It's quite talky, and often slow-moving, for a Scott western, but when the action is turned on it is rugged enough to satisfy the fans.

Scott plays an adventurer who returns to a western town after years of absence to kill the man who had driven him away in the first place after burning out his small ranch home and preventing his marriage to Dorothy Malone. The intended victim is her father, Robert Barrat, cattle baron, and while Scott bides his time he has opportunity to indulge in a few fist and gun scraps with hirelings of John Baragrey, saloon operator, attract the attention of saloon singer Peggy Castle, who's Baragrey's girl, and participate in a land rush, the goal of which are the Barrat holdings, which John Dehner, Scott's lawyer, has discovered to still be public land. In the end, Scott doesn't kill Barrat and his romance is on again with Miss Malone, who has lost the husband, Bill Ching, she had acquired during Scott's long absence.

Performances by Scott, the Misses Malone and Castle, and the others involved in the overdrawn script by Joseph Hoffman are acceptable as directed by Lesley Selander. Picture has been given standard outdoor values under the production wing of David Weisbart and Wilfrid M. Cline's WarnerColor photography shows them off prettily. Other technical contributions are satisfactory. *Brog.*

Angela

Program meller lensed in Italy with Dennis O'Keefe, Mara Lane; just fair lowercase feature.

Hollywood, May 9.

20th-Fox release of Steven Pallos (Patria) production. Stars Dennis O'Keefe, Mara Lane; features Rossano Brazzi, Arnoldo Foa, Galeazzo Benti, Enzo Fiermonte. Directed by Dennis O'Keefe. Screenplay, Jonathan Rix, Edoardo Anton from a story by Steve Carruthers; camera, Leonida Barboni; editor, Giancarlo Cappelli; music, Mario Nascimbene. Previewed May 5, '55. Running time, 81 MINS.

Steve Catlett	Dennis O'Keefe
Angela Towne	Mara Lane
Nino	Rossano Brazzi
Cpt. Ambrosi	Arnoldo Foa
Gustavo Venturi	Galeazzo Benti
Sgt. Collina	Enzo Fiermonte
Bertolati	Nino Crisman
Tony	Giovanni Fostini
Doctor Robini	Francesco Tensi
Girl of Beauty Shop	Maria Teresa Pallani
Nurse	Gorella Gori
Doorkeeper	Aldo Pini

(*Aspect ratio*; 1.33-1)

"Angela" is a program melodrama, lensed in Italy with Dennis O'Keefe doubling as male star and director. As entertainment, it is just a fair lowercase feature aimed at the general dualer market where it should get by with non-discriminating audiences.

Mara Lane, English sexpot, plays the title role opposite O'Keefe, but she's no angel, being the chief heavy of the piece although the males involved seem to like what she puts them through. The Steve Carruthers story, scripted by Jonathan Rix and Edoardo Anton, features a familiar plot and O'Keefe directs it at a pace that makes the footage seem longer than 81 minutes. The Rome background gives an interesting frame to the Steven Pallos production as lensed by Leonida Barboni in a lowkey suited to the melodramatics.

O'Keefe is a glib ex-GI who settled in Rome to sell sports cars after the war and falls for Miss Lane, secretary to a nitery operator. O'Keefe's troubles start when he agrees to remove the body of Miss Lane's boss from her apartment, believing her story that a heart attack caused the death. The complications that ensue are highly contrived and never ring true, and it's a not-so-merry chase poor-sap O'Keefe goes through, including dodging the police, being nearly murdered by Miss Lane's husband, Rossano Brazzi, suffering a pneumonia attack, and, to climax it all, being gunned down and crippled for life by his ever-loving when he plans to expose she knifed the boss, a fact he was a little late in discovering.

Performances by the cast are not very impressive under O'Keefe's direction, including his own, but Miss Lane is easy on the eyes and wears some outfits calculated to attract the gaze. Other than Brazzi, featured roles are played by Arnoldo Foa, as the police captain; and Galeazzo Benti, as O'Keefe's partner in the auto agency.

The score by Mario Nascimbene is keyed to the pic's mood with interesting rhythmic themes threaded throughout.

The Dark Avenger
(BRITISH-C'SCOPE-COLOR)

Historical, adventure pic with juvenile appeal; Errol Flynn name may help in U.S.

London, May 3.

20th-Fox release of Allied Artists production. Stars Errol Flynn, Joanne Dru; features Peter Finch, Yvonne Furneaux, Patrick Holt, Michael Hordern. Directed by Henry Levin. Story and screen play by Daniel B. Ullman; camera (Eastmancolor), Guy Green; editor, E. B. Jarvis; music, Cedric Thorpe Davie with "Bella Marie"; lyric by Christopher Hassall. At Fox private theatre, London, April 15, '55. Running time, 85 MINS.

Prince Edward	Errol Flynn
Lady Joan Holland	Joanne Dru
de Ville	Peter Finch
Marie	Yvonne Furneaux
Sir Ellys	Patrick Holt
King Edward	Michael Hordern
Sir Bruce	Moultrie Kelsall
Sir Philip	Robert Urquhart
Du Guesclin	Noel Willman
Genevieve	Frances Howe
Libeau	Alastair Hunter
Sir John	Rupert Davis
D'Estell	Ewan Solon
John Holland	Vincent Winter
Thomas Holland	ichard O'Sullivan
Dubois	Jack Lambert
Gurd	John Welsh
Arnau	Harold Kasket
Francois le Clerc	Leslie Linder

The period of the 100-years war between England and France provides the setting for Allied Artists' first excursion into British anamorphic production. With Errol Flynn and Joanne Dru in the leads, this adds marquee value which should prove a valuable selling aid in the U.S. As an historical adventure, it is rather juvenile in its appeal, but lusty fight sequences and a big scale battle climax will satisfy action fans.

Under Henry Levin's robust direction and against a colorful English countryside background, the action is almost continuous. Some of the battle sequences are a little confused, but the pace and color are fair compensation. Moated castles, which are the setting for the mai

bits of derring-do, have authentic appeal.

The action begins after the defeat of the French by King Edward's British troops and the return of the monarch to his native country, leaving his son, Prince Edward (Errol Flynn), in charge. But although their king is held a prisoner, the French noblemen refuse to accept defeat, mobilise for war against the Prince's depleted troops and hold a British noble - woman (Joanne Dru) as hostage. The rebellious French are routed, however after Flynn disguises himself as a Black Knight, joins the enemy forces, rescues the lady and assumes his role of conqueror.

The screenplay deliberately keeps dialog down to a minimum, allowing the plot incident to take precedence and within the scope of the treatment the Anglo-American cast does well enough.

Flynn's vigorous performance as the prince, is in characteristic vein, and Joanne Dru, in a limited role, adds a measure of charm and poise. Peter Finch contributes a particularly villainous portrayal as the French count who leads the rebellion. There is a charming, but completely inappropriate bit by Yvonne Furneaux as a gal who entertains the French troops with song. Michael Hordern, a distinguished local thesp, has only a bit as the monarch, appearing in the opening scenes. Other roles are adequately played.

Eastmancolor lensing by Guy Green is a technical highspot in the production, although Terence Verity's settings call for commendation. E. B. Jarvis' editing keeps the action rolling.

Picture will be distributed in the western hemisphere by Allied Artists under the title of "The Warriors." 20th-Fox has distribution rights in the rest of the world.
Myro.

The Tiger and the Flame
(INDIA-MADE-COLOR)

Indian adventure-drama sans marquee names; lightweight for general U.S. market, fair prospects in art houses.

United Artists release of Schrab M. Modi production; associate producer Forrest Judd. Features Mehtab and Modi. Directed by Modi. Screenplay, Geza Herczeg, Pandit Sudershan, Adi F. Keeka; story and research, Pandit S. R. Dube; camera (Technicolor), Ernest Haller; editors, P. Bhalchander, D. Shridhankar; music, Vasant Desai. Previewed N.Y., May 6, '55. Running time, 97 MINS.

Rani Lakshmibai	Mehtab
Rajguru	Schrab Modi
Raja Gangadhar Rao	Mubarak
Ghulam Ghaus Khan	Ulhas
Sadashiv Rao	Ramsingh
Gen. Sir Hugh Rose	Sapru
Manu	Baby Shika
Lt. Henry Dowker	Anil Kishore
Doris Dowker	Gloria Casper
Moropant	Kamalakant
Major Ellis	Michael Shea
Col. Sleeman	Marconi
Panditji	Nayampalli
Kashi	Shakila

(Aspect ratio: 1.66-1)

"The Tiger and the Flame" is heralded as India's first Technicolor production and no doubt is luring sizable grosses in that country. But while the film contains much material of probable interest to Indian audiences, it shapes up as a lightweight entry for the general American market. However, a fair potential looms in the art house field.

Hampering b.o. prospects of this Schrab M. Modi production on which Forrest Judd acted as associate producer is its lack of familiar names in the cast. Frequently a good story, well written, acted and directed, can easily carry a picture when its thesps are unknown. But the yarn in this case fails to unreel with as much excitement and drama as its basic plot would indicate.

Minus the frills the producers have used to pad out the footage, story concerns a legendary queen of destiny who leads her small Indian state into revolt against the British a century ago. Material the quartet of scripters who labored on this venture had at their disposal could easily have been fashioned into another "Lives of a Bengal Lancer." Unfortunately, the end result is an overlong, traveloguish saga with badly staged battle sequences.

Queen-to-be was originally chosen at the age of nine by an adviser to the throne of the Indian state of Jhansi. Wed to the aging Raja, she's later schooled in fencing and general military tactics with the view that she ultimately would lead her people in a crusade against the British and the hated East India Co. Her fight, although a valiant one, is unsuccessful and the finale finds her dying at the head of her troops.

Performances are seldom convincing. Mehtab occasionally registers on the dramatic scoreboard as the warlike femme ruler but is unimpressive in a number of other scenes. Producer-director Modi portrays the court adviser with an air of dignity and reserve, Mubarak is fair as the self-effacing, senile Raja and Sapru is undistinguished as the British Army commander. Other supporting players are mediocre under Modi's wavering direction.

Title of the film, curiously, stems from a ballet sequence presented for amusement of the Raja and his entourage and doesn't even remotely suggest what this Indian import's about. Most of the technical contributors to the venture are natives of India save for associate producer Forrest Judd and cameraman Ernest Haller. Both Judd, a onetime story editor for Allied Artists, and vet Hollywood lensman Haller have been active in Indian film making for several years.

Bespeaking a generous budget, the production trappings and physical values have been expertly photographed by Haller. Dances of Madame Simkie and Vinod Chopra, lyrics of Pandit Radheshyam, Vesant Desai's music and Kanu Desai's costumes all provide an authentic atmosphere. Editing of P. Bhalchander and D. Shridhankar could have been much tighter. Other technical credits are standard.
Gilb.

The Ship That Died Of Shame
(BRITISH)

Exciting Nicholas Monserrat sea yarn of war heroes turned smugglers; rates general b.o. appeal.

London, May 3.

J. Arthur Rank General Film Distributors release of Ealing Studios-Michael Balcon production. Stars Richard Attenborough, George Baker, Bill Owen, Virginia McKenna; features Roland Culver, Bernard Lee. Directed by Michael Relph, Basil Dearden. Screenplay, John Whiting, Michael Relph, Basil Dearden from story by Nicholas Monserrat; camera, Gordon Dines; editor, Peter Benzencenet; music, William Alwyn. At Odeon, Leicester Square, London, April 19, '55. Running time, 91 MINS.

George Hoskins	Richard Attenborough
Bill Randall	George Baker
Birdie	Bill Owen
Helen Randall	Virginia McKenna
Fordyce	Roland Culver
Customs Officer	Bernard Lee
Raines	John Chandos
Sir Richard	Ralph Truman
Second Customs Officer	Harold Goodwin
Detective	John Longden

The author's name alone on this one should attract filmgoers who flocked to "The Cruel Sea." This fact coupled with the reputation of Ealing Studios should make it a good b.o. potentiality both here and overseas. The degradation endured, and finally overthrown by a "ship with a soul," is impressively depicted while the story of three men mainly concerned in her career is unfolded with suspensive interest. Adapted skillfully from a short novel, the dramatic highlights of war and peacetime hazards are convincingly reproduced and enhanced by excellent camerawork.

The war only occupies the early part of the story, showing the speedy, little motor gunboats known as the "Beat Up Boys" dashing in and out of enemy-held ports, sabotaging, shooting up planes, etc., the smartest and luckiest of these being the 1087. Her commander finds himself out of a job after the war and is persuaded by his ex-Lieutenant to join him in a smuggling service to and from France. Desolate on the death of his wife, he is talked into the racket and they buy their old boat 1087, and sign on its former boatswain.

The cargo soon takes on a sinister element, with forged notes and later a wanted murderer involved, but the prime mover in the partnership gets more ruthless as the easy money piles in. In too deeply to pull out, the commander feels even his ship revolts, her engines misfiring and the helm unresponsive in heavy seas. The murder of a customs officer and the attempted escape of those responsible is too much for 1087 who dashes herself on the rocks, leaving her old master to scramble to safety with his boatswain.

George Baker gives a restrained, effective performance as the bereaved husband who gradually loses his integrity. Richard Attenborough is suitably brash and cocksure as his unscrupulous partner. Virginia McKenna has a briefly moving appearance as the wife killed in an air raid while Bill Owen brings an authentic traditional navy touch to the role of the boatswain. Roland Culver deserts his usual benign demeanor as a rival racketeer. Bernard Lee registers as the conscientious customs officer.

Film is well directed. Accompanying music, particularly in the opening sequences, provides a vital adjunct to the dramatic action.
Clem.

Robbers' Roost
(COLOR-SONGS)

Familiar cast names to aid draggily-paced western actioner through outdoor market.

Hollywood, May 9.

United Artists release of Robert Goldstein production. Stars George Montgomery; costars Richard Boone, Sylvia Findley, Bruce Bennett, Peter Graves; features Warren Stevens, William Hopper, Stanley Clements, Leo Gordon, Tony Romano. Directed by Sidney Salkow. Screenplay, John O'Dea, Salkow, Maurice Geraghty; from a novel by Zane Grey; camera (Eastman Color by De Luxe), Jack Draper; editor, George Gittens; score, Paul Dunlap; songs, Tony Romano, John Bradford. Barbara Hayden. Previewed May 6, '55. Running time, 83 MINS.

Tex	George Montgomery
Hays	Richard Boone
Helen	Sylvia Findley
Herrick	Bruce Bennett
Ilessman	Peter Graves
Smokey	Warren Stevens
Happy Jack	Tony Romano
Robert Bell	William Hopper
Jeff	Leo Gordon
Chuck	Stanley Clements
Stud	Joe Bassett
Sparrow	Leonard Geer
Slocum	Al Wyatt
Brad	Boyd "Red" Morgan

(Aspect ratio: 1.85-1)

Zane Grey's novel about a crippled rancher who hires two gangs of rustlers to watchdog each other and his cattle comes off with just minor success in this United Artists presentation. Thanks to the familiar names of George Montgomery, Richard Boone and Bruce Bennett, it will get by okay in the outdoor market, but the pace is draggy and the scripting so-so. Along with the casters, the Eastman Color lensing is an asset.

Grey's outdoor action soap opera was fashioned for the screen by John O'Dea, Sidney Salkow and Maurice Geraghty, but the writing contribution features mostly cliche dialog, and a lot of it, plus motivations and situations that could have stood freshening. Salkow's direction is along formula lines, doing little to raise the entertainment or the performances to a level above the routine oater class.

Bennett is the wheel chair jockey who hires gangs headed by Boone and Peter Graves, figuring they'll be so busy watching each other they won't be able to rustle the herd. Montgomery, a loner wanted by the law, joins up with Boome, but instead of herding cattle he's put to shepherding Sylvia Findley, Bennett's sister, to keep the outlaws away from her.

Some action develops near the plot climax when Boone outsmarts Graves, sells the herd, kidnaps the girl and hides out with his men. The law wants him, Graves wants him, and so does Montgomery, who has been going along with the gang just so he can get Boone for having killed his wife. Just about everyone gets what he's after, in one way or another and Montgomery winds up with a new love, Miss Findley, and a death-bed confession by Boome clears the hero of a murder charge.

Jack Draper did the good color photography on the Robert Goldstein production. Latter equips the film with all it needs to be a good western feature except for story treatment and direction. The editing is choppy, leaving a few holes in the continuity. Tony Romano, member of the Boone gang, sings three range songs he wrote with John Bradford and Barbara Hayden.
Brog.

Santa Fe Passage
(COLOR)

Strong western, with star names of John Payne, Faith Domergue and Rod Cameron, indicating good returns.

Hollywood, May 4.

Republic release of a Sidney Picker production. Stars John Payne, Faith Domergue, Rod Cameron; features Slim Pickens, Irene Tedrow, George Keymas, Leo Gordon, Anthony Caruso. Directed by William Witney. Screenplay, Lillie Hayward; based on mag story by Clay Fisher; camera, Bud Thackery; art director, Frank Arrigo; music, R. Dale Butts; editor, Tony Martinelli. Previewed May 4, '55. Running time, 91 MINS.

Kirby Randolph	John Payne
Aurelie St. Clair	Faith Domergue
Jess Griswold	Rod Cameron
Sam Beekman	Slim Pickens
Ptewaquin	Irene Tedrow
Satank	George Keymas
Tuss McLawery	Leo Gordon
Chavez	Anthony Caruso

(Aspect ratio: 1.66-1)

This soundly-produced western has the benefit of fast motion coupled with the names of three drawing stars to assure first-rate returns in the outdoor market. Fresh scenic backgrounds also give film a strong assist for realistic story unfoldment.

William Witney has managed some particularly rugged movement in his surefire direction which pays off in thrills as theme centers on John Payne, a frontier scout, leading a wagon-train bound for Santa Fe through Indian country. The Lillie Hayward script gets fresh premise through buildup of a romance between the scout and a half-breed Indian gal (Faith Domergue), with complications after Payne, who hates all Indians, learns she's part Redskin.

Payne delivers a powerful characterization of the scout who through no fault of his gained ostracism because it is believed he betrayed a wagon-train to warring Kiowas. Rod Cameron, who with Miss Domergue owns a big cargo of guns and ammunition, finally hires him to guide the train westward, but conflict is established in their rivalry for femme's affections. It's on this trek that Payne evens up matters with the Indians who massacred the earlier train he was guiding, after Cameron tries to betray the scout to the Indians.

Cameron undertakes one of his few heavy roles here, but turns softie when he stays behind so Payne and Miss Domergue may safely get away from the Redskins. Actress is appealing in her role, who hates being a breed, and has been filmed to advantage by Bud Thackery, whose lensing is superior throughout. In support, Slim Pickens scores strongly as Payne's buckskin pal, George Keymas inserts menace as the Kiowa chief out for Payne's scalp and Irene Tedrow is good as a squaw, who turns out to be femme lead's mother.

Sidney Picker's production supervision shows careful preparation and Tony Martinelli's editing is tight to heighten tempo.
Whit.

Marianne de Ma Jeunesse
(Marianne of My Youth)
(FRANCO-GERMAN)

Paris, May 3.

Cinedis release of Filmsonor-Regina-Francinex-Royal production. Written and directed by Julian Duvivier from a novel by Peter De Mendelssohn. Camera, L. H. Burel; editor, Marthe Poncin; music, Jacques Ibert. At Colisee, Paris. Running time, 110 MINS.

Vincent	Pierre Vaneck
Marianne	Marianne Hold
Lise	Isabelle Pia
Manfred	Gil Vidal
Captain	Jean Galland
Felix	Claude Aragon

With this mist-filled film, Julien Duvivier has tackled an evocation of poetic first love, and created an adroit mixture of the real and unreal. It makes for an interesting offbeater that may well make an arty house entry. This emerges as a sensitive portrayal of the mystic rites of first love. This should make it big in Germany and have good chances here. It has some possibilities in the U.S. market.

Its wispy cleavage between the poetic manifestations of love and its story of youthful dignity, cruelty and comaraderie make this cry for careful exploitation. It may go in some arty offbeaters in America.

A dreamy young man whose mother has put him in a Bavarian finishing school situated in the Alps. All the Germanic splendors and misty landscapes add the touch of enchantment to this strange boy from Argentina whose stories and songs soon win the admiration of others excepting a gang of rebels. They take him to a haunted castle for his initiation. There he meets Marianne, a comely young creature who tells him she is being held by an aging lover.
Mosk.

Hamido
(EGYPTIAN)

David Gould release of Farid Chawky production. Stars Chawky; features Hoda Soultan, Tahia Carioca, Mahmoud Meligui. Directed by Niazi Moustapha. Previewed N.Y., April 21, '55. Running time, 115 MINS.

An Egyptian import, "Hamido" shows few possibilities for the American market. There's an intriguing belly dance here and there to brighten up the footage but for the most part the story is a humdrum tale of a fisherman turned narcotics smuggler. If the film were trimmed by at least 30 minutes it may shape up as a filler for exploitation houses. Otherwise, b.o. prospects are meagre.

Farid Chawky, who produced, also portrays the title role, that of the smuggler. It's hardly a part calculated to stir audience sympathy for he jilts his girl friend after she becomes pregnant and later attempts to drown her. Of course, these misdeeds can't go on without retribution and the police ultimately end his career with a burst of gun fire.

Performances and direction are none too convincing. Chawky, a husky six-footer, adequately handles the physical demands of the role but his thesping leaves much to be desired. Hoda Soultan likewise is unimpressive as the femme Chawky did wrong. Tahia Carioca, however, registers nicely via some fantastic belly gyrations. Niazi Moustapha's direction does little to punch up the trite yarn. Film, for which no other credits were available, is in Arabic with English titles.

Subject of narcotics insofar as film scripts go is looked upon with disfavor by Hollywood's Production Code. Hence, some difficulty presumably would be experienced by the distributor in corraling a seal for "Hamido." David Gould, who's acting as producer's rep for the venture, may distribute it himself in the U. S. A 16m print screened at the preview was of poor quality but 35m prints reportedly will be available later.
Gilb.

Capsule Foreign Film Reviews

(For the Record; Limited for U.S.)

Cannes, May 3.

Stella (GREEK). Millas Film production and release. Stars Melina Mercouri; features, Georges Fondas, Aleko Alexandrakis, Sophia Vambo. Directed by Michael Cacoyanis. Screenplay, J. Cambanselis; camera, Costa Theodorides editor, Yanni Tsaroucki. At Cannes Film Festival. Running time, 90 MINS.

This is the first Greek film to make a stir among the international press and reps at a film fest. Though this remains primarily melodrama, with its techniques and workmanship obviously gleaned from study rather than being an influence and a tool of expression, it has a well constructed rhythm and uncorks a sensual, dynamic actress in Melina Mercouri. Pic looks like a good prospect for Greek language and maybe some nabe houses. It has enough appeal for secondary foreign spots. It concerns an independent cabaret singer whose aversion to marriage, which she feels is a prison, leads to her death at the hands of an enraged lover. Although technical aspects are skimpy and lensing underlit, it has a bowling narrative style which is enhanced by the sincere playing and the workmanlike direction of Michael Cacoyanis.
Mosk.

Cannes, May 3.

Chikamatsu Monogatari (Tales of Chikamatsu) (JAPANESE). Daiei production and release. Stars Kazuo Hasegawa, Kyoko Kagawa; features Yoko Minamida, Eitaro Shindo. Directed by Kenji Mizoguchi. Screenplay, Yoshikata Yoda from tales of Chikamatsu; camera, Kazuo Miyagawa; editor, Hiroshi Mizutani. At Cannes Film Festival. Running time 116 MINS.

Exquisitely mounted pic looks too Oriental in style and unfoldment to make for U.S. chances excepting in special situations. With the interest in Jap films now prevailing in arty circles, this might be worth a try. A cool, classical style depicts the fatal love of a worker and the wife of his employer in a strictly codified and feudal 17th Century Japan. The illicit love affair leads to their deaths, but not before they realize that it is better to die for love than live without it. Director Kenji Mizoguchi has given this an eyefilling mounting and achieved the willing suspension of disbelief and unfamiliarity with strange customs in his careful workmanship. Black and white lensing is superb in graduations and emphasis. Thesping is topflight. An offbeater which would need extremely subtle handling because of its inflexible Eastern approach and lack of concession. This would seem too slow to most Western audiences. *Mosk.*

Cannes, May 3.

Hill 24 Does Not Answer (ISRAELI). Sikor production and release. Directed by Thorold Dickinson. Screenplay, Dickinson, Peter Frye; camera, Gerald Gibbs; editor, Dickinson. With Michael Wager, Aric Lavie, Edward Mulhare, Margaret Oved, Haya Havarit. At Cannes Film Festival. Running time, 102 MINS.

Film was made in Israel, in English, by by Anglo director Thorold Dickinson. It emerges as one of the best to come out of the young nation. Although obviously made for nationalistic purposes, it has a depth and poignance to make for U.S. interest. More for the special spots, this also could be used for fundraising functions. It depicts incidents in the life of four people guarding a hill just before the UN Truce Commission makes its division of territory. They are killed during the night and their stories are related by an Irishman in love with an Israeli girl. He joins them out of belief in a cause. There is a young American Jewish boy whose disbelief and arrogance finally turns to a fervent feeling for the nation. Acting is uneven but Dickinson's firm directing gives this a sincere tone and its numerous incidents ring true. Production interest engendered by the location shooting. Lensing, editing and other technical credits are tops. *Mosk.*

New L.A. Pix Uneven; 'Legs' Sturdy 25G, 'Prodigal' Mild $13,500, 'Jump' Slow 16G, 'Man' 27G, 'SAC' Big 20G

Los Angeles, May 10.

Of the new openers here currently, only "Daddy Long Legs" is shaping to get substantial coin. It is reaching for a hefty $25,000 in first frame at the Chinese. Only medium $13,500 is seen probable for "The Prodigal" at Fox Wilshire.

"Jump Into Hell" is rated slow $16,000 in two theatres. "Escape To Burma" is getting a thin $10,000 in two sites. Now in popscale firstrun dates, "Man Called Peter" is expecting an okay $27,000 in four houses. "Purple Plain," in same category as "Man," sees mild $15,000 in three locations.

Second frame for "Strategic Air Command" looks stout $20,000 at Warner Beverly while "Man Without a Star" shapes good $16,000 in three spots, also second. "Cinerama" grabbed a steady $21,300 in 105th week at Warner Hollywood.

Estimates for This Week

Chinese (FWC) (1,905; $1-$1.75) — "Daddy Long Legs" (20th). Hefty $25,000. Last week, "Man Called Peter" (20th) (5th wk-5 days), $10,700.

Fox Wilshire (FWC) (2,296; $1-$1.50) — "Prodigal" (M-G). Medium $13,500. Last week, "Purple Plain" (UA) (5th wk-10 days), $4,300.

El Rey (FWC) (861; 80-$1.25) — "Quest For Lost City" (RKO). Fair $3,000. Last week, with unit.

Downtown Paramount, Egyptian (ABPT-UATC) (3,200; 1,536; 80-$1.25)—"Jump Into Hell" (WB) and "Green Scarf" (Indie). Slow $16,000. Last week, "Eternal Sea" (Rep) (9 days), $15,800.

Orpheum, Hollywood (Metropolitan-FWC) (2,213; 965; 80-$1.25) —"Escape to Burma" (RKO) and "Sleeping Tiger" (Indie). Thin $10,000. Last week, Orpheum in unit; Hollywood "Run For Cover" (Par) and "Cover Underworld" (Rep) (2d wk), $3,600.

Hillstreet, New Fox, Uptown (RKO-FWC) (2,752; 965; 1,715; 80-$1.25)—"Purple Plain" (UA) and "Beachcomber" (UA). Mild $15,000. Last week, Hillstreet, "City Across River" (U) and "Girls In Night" (U) (reissues), $7,800; Fox and Uptown in other units.

Los Angeles, Iris, Ritz, Loyola (FWC) (2,097; 816; 1,363; 1,248; $1-$1.50)—"Man Called Peter" (20th). Okay $27,000. Last week, with New Fox, excluding Iris, "Violent Saturday" (20th) and "Stranger's Hand" (Indie) (2d wk), $15,400; Iris, "Here Eternity" (Col) and

(Continued on page 20)

Broadway Grosses

Estimated Total Gross
This Week $474,600
(Based on 19 theatres.)
Last Year $490,300
(Based on 22 theatres.)

Cleve. Sags But 'Prodigal' Big 20G

Cleveland, May 10.

Gardening and golf weather is holding firstrun biz here this round, with only "Prodigal" doing well. It is strong at State. Hipp's "Fun For Cover," looms slight. "Escape To Burma" also is slow at Palace. Allen's dualed "Jump Into Hell" and "Unchained" spell only okay takings.

Estimates for This Week

Allen (S-W) (70-$1)—"Jump Into Hell" (WB) and "Unchained" (WB). Oke $11,000. Last week, "Strange Lady in Town" (WB), $11,500.

Hipp (Telem't) (3,700; 70-$1.25) —"Run For Cover" (Par). Dim $9,000. Last week, "Violent Saturday" (20th) (2d wk), $8,000.

Lower Mall (Community) (585; 70-90) — "Mlle. Gobett" (Indie). Okay $2,600. Last week, "Times Gone By" (Indie) (reissue), $2,000.

Palace (RKO) (3,285; 70-$1)—"Escape to Burma" (RKO). Offish $7,500. Last week, "Three For Show" (Col), $10,500.

State (Loew's) (3,500; 70-$1.25) —"The Prodigal" (M-G). Strong $20,000. Holds. Last week, "Purple Plain" (UA), $9,000.

Stillman (Loew's) (2,700; 70-90) —"Purple Plain" (UA) (m.o.). Oke $7,000. Last week, "Mambo" (Par), $5,000.

'Prodigal' Whopping 27G, Frisco; 'Sea' Stout 10G, 'Deadly' 8G, 'Rage' 10G

San Francisco, May 10.

Some, bright new product is boosting biz at most firstruns here this round. Big news is the whopping session being turned in by "Prodigal" at the Warfield. "Eternal Sea" looms fine at St. Francis while "Kiss Me Deadly" is good at United Artists. "Gangbusters" is heading for a fairly good round at Paramount. "Violent Saturday" looks slow at the huge Fox.

Estimates for This Week

Golden Gate (RKO) (2,859; 80-$1)—"Rage at Dawn" (RKO) and "Murder Is My Beat" (AA). Fair $10,000. Last week, "Smoke Signal" (U) and "Looters" (U), $9,500.

Fox (FWC) (4,651; $1.25-$1.50)— "Violent Saturday" (20th) and "Other Woman" (20th) (2d wk). Slow $9,500. Last week $13,000.

Warfield (Loew's) (2,656; 65-90) —"Prodigal" (M-G). Torrid $27,-

(Continued on page 20)

St. Loo Spotty Albeit 'Sabrina' Solid $14,000; 'Holiday' Big 15G, 12th

St. Louis, May 10.

Biz is spotty here this session, with few pix doing well. Lone big grosser is "Sabrina," solid at the St. Louis. "Bedevilled" looms fair at Orpheum. "Cinerama Holiday" continues fast in 12th round at Ambassador. "Strange Lady in Town" was only mild last week at Fox. "Doctor in House" is smart in two arty houses.

Estimates for This Week

Ambassador (Indie) 1,400; $1.20-$2.40) — "Cinerama Holiday" (Indie) (12th wk). Socko $15,000 or near. Last week, $15,500.

Fox (F&M) (5,000; 51-75)— "Three Ring Circus" (Par) and "Jungle Gents" (AA). Opened today (Tues.). Last week, "Strange Lady in Town" (WB) and "10 Wanted Men" (Col), mild $12,000.

Loew's (Loew's) (1,762; 50-85)— "Blackboard Jungle" (M-G) (3d wk). Good $8,500. Last week, $12,500.

Orpheum (Loew's) (1,500; 50-85) "Bedevilled" (M-G) and "White Orchid" (UA). Fair $6,500. Last week, "Glass Slipper" (M-G) (2d wk), $6,000.

Pageant (St. L. Amus.) (1,000; 51-90)—"Camille" (M-G) (2d wk). Nice $3,500 after $4,500 opening frame.

Richmond (St. L. Amus.) (400; $1.10)—"Doctor in House" (Rep). Fast $3,000. Last week, "Game of Love" (Indie) (2d wk), $2,000.

St. Louis (St. L. Amus.) 4,000; 51-90) —"Sabrina" (Par). Solid $14,000. Last week, "Untamed" (20th) and "Port of Hell" (UA), $11,500.

Shady Oak (St. L. Amus.) (800; $1.10)—"Doctor in House" (Rep). Okay $3,000. Last week, "Game of Love" (Indie) (2d wk), $2,000.

'Jungle' Hotsy 15G, Seattle; 'Deadly' 6G

Seattle, May 10.

Biz is very slow here this session with few exceptions. Notable exception, of course, is "Blackboard Jungle," which is soaring to giant total at the Music Hall. "Kiss Me Deadly" is rated dull at Orpheum while "Violent Saturday" shapes even slower at Paramount. "Man Called Peter" still is smart in fourth round at Fifth Avenue.

Estimates for This Week

Blue Mouse (Hamrick) (800; 75-$1) — "Strange Lady in Town" (WB) and "Africa Manhunt" (Rep) (m.o.). Good $3,000. Last week, "Mau Mau" (Indie) and "Rapture" (Indie), $1,900 in 5 days.

Coliseum (Evergreen) (1,870; 75-$1)—"Big Combo" (AA) and "High Society" (AA). Thin $6,000. Last week, "Cell 2455" (Col) and "Wyoming Renegades" (Col), $8,600.

Fifth Avenue (Evergreen) (2,500; $1-$1.25) — "Man Called Peter" (20th) (4th wk). Smart $7,500. Last week, $7,600.

Music Box (Hamrick) (850; 90-$1.25)—"Mambo" (Par) (2d wk). Slow $2,000 in 6 days; last week, $4,300.

Music Hall (Hamrick) (2,300; 90-$1.25) — "Blackboard Jungle" (M-G). Giant $15,000. Last week, "East of Eden" (WB) (2d wk), $4,600.

Orpheum (Hamrick) (2,700; $1-$1.25)—"Kiss Me Deadly" (UA) and "Beachcombers" (UA). Dull $6,000 or near. Last week, "Strange Lady in Town" (WB) and "Africa Manhunt" (Rep), $5,800.

Paramount (Evergreen) (3,039; $1-$1.25) — "Violent Saturday" (20th). Dim $7,500. Last week, "Purple Plain" (UA) and "Know What Sailors Are" (UA) (2d wk), $6,200.

'Command' Okay $16,000 in Philly

Philadelphia, May 10.

Weekend saw thousands heading for outdoors, this balmy weather sloughing biz generally here this session. Few new pix are measuring up to hopes. "Strategic Air Command" is not doing near what had been expected although okay in first week at Stanley. "Eternal Sea" also found the springlike weather too much of a handicap and will be very calm at Goldman opening week. "Rage at Dawn" looms fair at Stanton. "Cinerama Holiday" is only pic in city measuring up full, with a smash total in 12th week at Boyd.

Estimates for This Week

Arcadia (S&S) (625; 99-$1.49)— "Blackboard Jungle" (M-G) (7th wk). Trim $10,000. Last week, $13,000.

Boyd (SW) (1,430; $1.25-$2.60)— "Cinerama Holiday" (Indie) (12th wk). Happy $22,000. Last week, $23,000.

Fox (20th) (2,250; 90-$1.40)— "Violent Saturday" (20th) (2d wk). Down to fair $15,000. Last week, $26,000.

Goldman (Goldman) (1,200; 65-$1.30) — "Eternal Sea" (Rep). Quiet $11,000. Last week, "Big Combo" (AA) (2d wk), $10,000.

Mastbaum (SW) (4,370; 75-$1.30) —"Annapolis Story" (AA) Thin $13,000. Last week, "Escape to Burma" (RKO), $12,000.

Midtown (Goldman) (1,200; 65-$1.49)—"Country Girl" (Par) (14th

(Continued on page 20)

'Prodigal' Torrid $12,000 in Mpls.; 'Violent' Tame 6G, 'Lady' Slow 6½G

Minneapolis, May 10.

"The Prodigal" is making the big boxoffice news currently. It is showing its heels to such other worthy newcomers as "Violent Saturday," "Glass Slipper" and "Strange Lady in Town." Pleasant and somewhat warmish weather is no help to trade and there's current competition from the driveins. It's the 56th week for "Cinerama," the fourth for "East of Eden" and second for "Blackboard Jungle," all of them champs at the wickets.

Estimates for This Week

Century (S-W) (1,140; $1.75-$2.65)—"Cinerama" (Indie) (56th wk). Okay $12,000. Last week, $12,500.

Gopher (Berger) (1,000; 85-$1)— "Blackboard Jungle" (M-G) (2d wk). One of best biz bets in theatre's history. Sturdy $10,000. Last week, $14,000.

Lyric (Par) (1,000; 65-85)—"Rochet Romance" (U) and "4 Guns to Border" (U). Modest $3,500. Last week, "Crest of Wave" (M-G) and "Cry Vengeance" (AA), $3,200.

Radio City (Par) (4,100; 85-$1)— "The Prodigal" (M-G). Small fortune appears spent on ads, with daring, sexy cuts used as bait. Rugged $12,000. Last week, "Man Without Star" (U), $7,500 at 65-85c scale.

RKO-Orpheum (RKO) (2,800; 85-$1)—"Strange Lady in Town" (WB). Mild $6,500. Last week, "3 For Show" (Col), $7,000.

RKO-Pan (RKO) (1,600; 85-$1)— "East of Eden" (WB) (4th wk). Has proved a real humdinger here. Nice $5,000. Last week, $6,000.

State (Par) (2,300; 85-$1)—"Violent Saturday" (20th). Shapes sluggish at only $6,000. Last week, "Shotgun" (AA), $5,500.

World (Mann) (400; 65-$1.20)— "Glass Slipper" (M-G). Fair $3,400. Last week, "Camille" (M-G) (reissue), $3,500.

'Mad at World' Terrif $27,000, Hub; 'Prodigal' Perky 39G, 'Legs' Big 24G

Key City Grosses

Estimated Total Gross
This Week $2,300,200
(Based on 22 cities and 222 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,221,400
(Based on 23 cities and 209 theatres.)

'Prodigal' Hefty $21,000 Tops D.C.

Washington, May 10.

Three newcomers are upping the average of mainstem b.o., but general level continues mild. "The Prodigal" at Loew's Palace shapes solid. "Mambo" looms fair in two spots. "Stranger's Hand," British import at Lopert's Dupont, was hurt by tepid press, but still is okay. "Blackboard Jungle" is sock in third stanza at Loew's Columbia. Most longruns are on downbeat except for "Cinerama," which is off from recent weeks, but brisk for 78th session at the Warner.

Estimates for This Week

Ambassador (SW) (1,490; 70-95) —"Mambo" (Par). Mild $3,500. Last week, "Strange Lady in Town" (WB), $5,500.

Capitol (Loew's) (3,434; 70-95)— "Purple Plain" (UA) 2d wk). Slight $10,000 in final 6 days after disappointing $15,000 last week.

Columbia (Loew's) (1,174; 70-95) —"Blackboard Jungle" (M-G) (3d wk). Stout $15,000 after $15,000 last week. Holds.

Dupont (Lopert) (372; 75-$1)— "Stranger's Hand" (DCA). Solid $4,500. Continues. Last week, "Wuthering Heights" (Indie) (reissue) (3d wk), $3,500.

Keith's (RKO) (1,939; 90-$1.25)— "Long Gray Line" (Col) 13th-final wk). Faded to slim $4,500 after $5,000 last week.

Metropolitan (SW) (1,200; 70-95) —"Mambo" (Par). Fair $6,000. Last week, "Strange Lady in Town" (WB), $9,500.

Palace (Loew's) (2,360; 70-95)— "Prodigal" (M-G). Tops town with hefty $21,000 despite thumbs down from crix. Stays. Last week, "Three for Show" (Col), $11,000, well below hopes.

Playhouse (Lopert) (435; 75-$1.10)—"Glass Slipper" (M-G) (6th wk). Okay $4,500 after $5,400 last week. Stays.

Trans-Lux (T-L) (600; 70-$1)— "Country Girl" (Par) (14th wk). Cut to $4,500 by reduced daily schedule due to facelifting and installation of widescreen. Last week, $5,500. Stays until renovations over.

Warner (SW) (1,300; $1.20-$2.40) —"Cinerama" (Indie) (78th wk). Down from recent stanzas, but still good at $14,000 after $15,000 last week. Holds on.

'Battle' Smash $21,000, Mont'l; 'Underwater' 20G

Montreal, May 10.

Batch of new, strong product is helping biz all around this round. "Battle Cry" looms standout with smash session at Palace while "Underwater!" is very big at Loew's. "Run For Cover" looms fairly okay at Princess.

Estimates for This Week

Palace (C. T.) (2,625; 60-$1) — "Battle Cry" (WB). Smash $21,000. Last week, "Silver Chalice" (WB), $17,000.

Capitol (C. T.) (2,421; 45-75)— "Man Without Star" (U) (2d wk). Off to okay $11,000 following $20,000 in first.

Princess (C. T.) (2,131; 40-65)— "Run for Cover" (Par). Okay $9,000. Last week, "Seven Angry Men" (AA), $7,000.

Loew's (C. T.) (2,847; 60-$1) — "Underwater!" (RKO). Big $20,000 or near. Last week, "Country Girl" (Par) (5th wk), $13,000.

Orpheum (C. T.) (1,048; 40-65)— "New Orleans Uncensored" (Col) and "Race for Life" (Col). Good $6,000. Last week, "Pirates Tripoli" (Col) and "Blue Parrot" (Col), $5,000.

Imperial (Cinerama Prod.) (1,063; $1.20-$2.40) — "Cinerama" (Indie) (17th wk). Fine $10,700. Last week, $10,400.

Boston, May 10.

Holdovers were hit hard this frame, but new product is sock. Hot weather hurt per usual late last week. "Mad at World" is a standout, with terrific takings playing day-date at Fenway and Paramount. "Daddy Long Legs" looms big at the huge Met. "Prodigal" at the State and Orpheum shapes solid. "Big House U.S.A." at the Pilgrim looks good.

Estimates for This Week

Astor (B&Q) (1,500, 75-$1.25)— "Glass Slipper" (M-G) (4th wk). Poor $6,500. Last week, $10,300.

Beacon Hill (Beacon Hill) (8,000 75-$1.25)—"To Paris With Love" (Indie) (4th wk). Okay $10,500. Last week, $12,000.

Boston (Cinerama Productions) (1,354, $1.25-$2.85) — "Cinerama" (Indie) (71st wk). Good $12,500. Last week, $13,000.

Exeter (Indie) (1,300, 60-$1)— "Gate of Hell" (Indie) (7th wk). Nice $8,000. Last week, $10,000.

Fenway (NET) (1,373; 60-$1)— "Mad at World" (FM) and "Hunters of Deep" (DCA). Wow $8,000. Last week, "Mambo" (Par) and "Target Earth" (AA), $7,000.

Kenmore (Indie) (700, 85-$1.25) —"Aida" (IFE) (5th wk). Good $6,500. Last week, $7,500.

Memorial (RKO) (3,000; 60-$1)— "Escape to Burma" (RKO) and "Murder Is My Beat" (Indie). Slim $11,000. Last week, "Violent Saturday" (20th) and "Tarzan's Hidden Jungle" (RKO, $13,000.

Metropolitan (NET) (4,367; 60-$1)—"Daddy Long Legs" (20th). Big $24,000 or better. Last week, "Capt. Lightfoot" (U) and "Land of Fury" (U), $16,000.

Orpheum (Loew's) (3,000; 60-$1) —"Prodigal" (M-G). Sock $23,000. Last week, "Purple Plain" (UA) and "Twist of Fate" (UA), $15,000.

Pilgrim (ATC) (1,800; 60-95)— "Big House U.S.A." (UA) and "Red Mountain" (Par) (reissue). Good $9,500. Last week, "Cell 2455" (Col) and "Seminole Uprising" (Col), $14,000.

Paramount (NET) (1,700; 60-$1) —"Mad at World" (FM) and "Hunters of Deep" (DCA). Smash $19,000. Last week, "Mambo" (Par) and "Target Earth" (AA), $10,500.

State (Loew's) (3,500; 60-$1)— "Prodigal" (M-G). Nifty $16,000. Last week, "Purple Plain" (UA) and "Twist of Fate" (UA), $9,000.

'Jungle' Sockeroo 22G, Balto.; 'Legs' Vivid 12G, 'Run for Cover' Hot 11G

Baltimore, May 10.

Fresh product is boosting biz here this week. "Blackboard Jungle" is sock at the Century. "Daddy Long Legs" looms pleasing at the New. "Annapolis Story" shapes fairish at Keith's. "Run For Cover" is rated good at Hipp.

Estimates for This Week

Century (Loew's-UA) (3,000; 25-65-95) — "Blackboard Jungle" (M-G). Best here in months with a boff $22,500 or close. Last week, "Bedevilled" (M-G), $7,000.

Cinema (Schwaber) (466; 50-$1) —"Game of Love" (Indie) (3d wk). Nice $3,300. Last week, $4,000.

Film Centre (Rappaport) (960; 50-$1)—"Doctor In House" (Rep). Starts tomorrow (Wed.). Last week, "Glass Slipper" (M-G) (5th wk), $3,000.

Hippodrome (Rappaport) (2,100; 50-$1)—"Run For Cover" (Par). Good $11,000. Last week, "Country Girl" (8th wk), $5,500.

Keith's (Fruchtman) (2,400; 25-$1) — "Annapolis Story" (AA). Below hopes at $7,500. Last week, "Sinners" (Indie), $7,000.

Mayfair (Hicks) (980; 20-70)— "Ma, Pa Kettle At Waikiki" (U). Opens tomorrow (Wed.). Last week, "Revenge of Creature" (U) (2d wk), $3,500 after $5,000 opener.

New (Fruchtman) (1,600; 35-$1) —"Daddy Long Legs" (20th) Smooth $12,000. Last week, "Man Called Peter" (20th) (4th wk), $6,500.

Playhouse (Schwaber) (320; 50-$1)—"To Paris With Love" (Indie). Nice $4,000. Last week, "Gate of Hell" (Indie) (6th wk), $2,500.

Stanley (WB) (3,200; 35-$1)— "Strange Lady In Town" (WB). Sluggish $10,000. Last week, "Unchained" (WB), $4,000 in 5 days.

Town (Rappaport) (1,600; 50-$1 —"Hit Deck" (M-G) (3d wk). Fine $7,500 after $9,500 in second.

New Films Cheer Chi; 'SAC' Great $42,000, 'Jungle' Mighty 50G, 'Show' Okay 18G, 'Prodigal' Powerful 24G

Chicago, May 10.

Rash of strong openers this round is giving Windy City biz a much-needed shot in the boxoffice-arm after several weeks of doldrums, but overall total still is quite offish.

"Blackboard Jungle" broke opening day house record at the Woods and should grab a wham $50,000. "Strategic Air Command," a so new, looks wow $42,000 in opener at the State-Lake.

"The Prodigal" is getting a hefty $24,000 in first session at United Artists. "Three For Show" and "Murder Is My Beat" combo at McVickers is rated so-so $18,000 in same stanza. "Camille" is garnering a hotsy $13,500 in the first week at the Loop.

"Kiss Me Deadly" with Ella Fitzgerald helming vaude shapes slow in second week at the Chicago. "Cell 2455" is doing fair biz in second session at Grand. "Violent Saturday" looms poor in second frame at the Oriental. "Doctor In House" is steady in third round at the Surf. "Cinerama" stays socko in 93d week at Palace.

Estimates for This Week

Carnegie (Telem't) (480; 95) — "Little Kidnappers" (Indie) (3d wk). Staunch $2,900. Last week, $3,100.

Chicago (B&K) (3,900; 98-$1.50) — "Kiss Me Deadly" (UA) with Ella Fitzgerald topping stageshow (2d wk). Slow $31,000. Last week, $44,000.

Grand (Nomikos) (1,200; 98-$1) —"Cell 2455" (Col) and "Wyoming Renegades" (Col) (2d wk). Modest $7,000. Last week, $11,500.

Loop (Telem't) (606; 90-$1.25)— "Camille" (M-G). Hefty $13,500. Last week, "Glass Slipper" (M-G) (4th wk), $8,500.

Monroe (Indie) (1,000; 98-$1.50) —"To Paris With Love" (Indie) (5th wk). So-so $4,800. Last week, $5,100.

McVickers (JL&S) (2,200; 65-$1.25)—"Three For Show" (Col) and "Murder Is My Beat" (AA). So-so $18,000. Last week, "Hit Deck" (M-G) and "Big Tip Off" (AA) (4th wk), $12,000.

Oriental (Indie) (3,400; 98-$1.25) — "Violent Saturday" (20th) (2d wk). Poor $10,000 in 5 days. Last week, $28,000.

Palace (Eitel) (1,484; $1.25-$3.40) —"Cinerama" (Indie) (93d wk). Tall $27,600. Last week, $23,400.

Roosevelt (B&K) (1,400; 65-98)— "Big Combo" (AA) and "New Orleans Uncensored" (Col). Swell $20,500. Last week, "Conquest of Space" (Par) and "Timberjack" (Rep) (2d wk), $14,500.

State-Lake (B&K) (2,400; 65-98) —"Strategic Air Command" (Par). Wham $42,000. Last week, "East of Eden" (WB) (4th wk), $13,500.

Surf (H&E Balaban) (685; 95)— "Doctor In House" (Rep) (3d wk). Fair $2,900. Last week, $3,100.

United Artists (B&K) (1,700; 98-$1.25)—"The Prodigal" (M-G). Lofty $24,000. Last week, "Country Girl" (Par) (11th wk), $13,000.

Woods (Essaness) (1,206; $1.25) —"Blackboard Jungle" (M-G). Terrific $50,000. Last week, "Man Without Star" (U) 3d wk), $15,000.

World (Indie) (697; 98)—"Big Day" (Indie) and "Pickwick Papers" (Indie). Sluggish $2,200. Last week, "Love Story" (Indie), $3,000.

Ziegfeld (Lopert) (430; 98) — "Lady Paname" (Indie). Fair at $3,000. Last week, "Verginita" (Indie) (2d wk), $3,400.

'COMBO' CRISP $9,000, DENVER; 'GARDEN' 10G

Denver, May 10.

Independent release, "Garden of Eden," is giving the Tabor its biggest gross in years, and is staying. "East of Eden" still is smart in second round at the smaller Fox, with a bigger figure than the Tabor "Eden" is getting opening round. It also holds. "Blackboard Jungle" also is staying a third at Orpheum, doing nicely in second round. "Kiss Me Deadly" is rated good at the Paramount. "Big Combo" is fine playing in three ozoners.

Estimates for This Week

Centennial Drive-In (Lee) (1,250 cars; 75)—"Big Combo" (AA) and "Port of Hell" (AA). Good $2,500. Last week, shuttered.

Centre (Fox) (1,247; 60-$1)— "East of Eden" (WB) (2d wk). Fast $11,000. Last week, $13,000. Holds again.

Denham (Cockrill) (1,750; 50-85)

(Continued on page 20)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Violent' Smooth $10,000, Prov. Ace

Providence, May 10.

The State has the town's biggest coin via "Women's Prison." However, Majestic's "Violent Saturday" looms best bet here, being sock. "Big Combo" at Albee is good.

Estimates for This Week

Albee (RKO) (2,200; 50-75)— "Big Combo" (AA) and "African Manhunt" (Indie). Good $7,000. Last week, "Rage at Dawn" (RKO) and "Tarzan's Hidden Jungle" (RKO), $6,000.

Majestic (Fay) (2,200; 50-75)— "Violent Saturday" (20th) and "Keystone Kops" (U). Big $10,000. Last week, "Strange Lady In Town" (WB) and "Port of Hell" (AA), $10,000.

State (Loew) (3,200; 50-75)— "Women's Prison" (Col) and "Bamboo Prison" (Col). Strong $13,000 or near. Last week, "Blackboard Jungle" (M-G) (3d wk), $9,000.

Strand (Silverman) (2,200; 50-75) —"Mambo" (Par) and "Desperado" (AA). Oke $6,000. Last week, "Cell 2455" (Col) and "Seminole Uprising" (Col), $7,000.

Det. Off; 'Prodigal' Hep 16G, 'Mad' Bangup 15G, 'Lady' Laggard at 12G

Detroit, May 10.

Biz is way off at downtowners this week, with warm weather and spring shopping getting major share of the blame. "The Prodigal," however, looks fairly good at the United Artists. "Strange Lady in Town" shapes lost at the Michigan. "Mad at World" and "Crashout" combo at the Palms looms nice. "Mambo" is a slow two-step at Broadway - Capitol.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1-$1.25)—"Daddy Long Legs" (20th) (1st wk) and "Violent Saturday" (20th) (3d wk). Solid $22,000 in 4 days. Last week, "Saturday" and "Outlaw's Daughter" (20th (2d wk), $18,000.

Michigan (United Detroit) (4,000; $1-$1.25)—"Strange Lady in Town" (WB) and "Timberjack" (Rep). Slow $12,000. Last week, "Three for Show" (Col) and "Trouble in Glen" (Rep), $18,000.

Palms (UD) (2,961; 80-$1)— "Mad at World" (FM) and "Crashout" (FM). Fancy $15,000 or near. Last week, "Shotgun" (AA) and "Big Tip Off" (AA), $17,000.

Madison (UD) (1,900; 95-$1.25) "Eternal Sea" (Rep). Smart $8,000 in 4 days. Last week, "Caine Mutiny" (Col) (reissue) and "Waterfront" (Col) (2d run), $9,000.

Broadway-Capitol (UD) (3,500; 80-$1)—"Mambo" (Par) and "Girls Marked Danger" (IFE). Slow $10,000. Last week, "Gangbusters" (Indie) and "Silver Star" (Lip), $14,000.

United Artists (UA) (1,938; $1-$1.25)—"Prodigal" (M-G). Good $16,000. Last week, "Bedevilled" (M-G) and "Stranger's Hand" (Indie), $7,000.

Adams (Balaban) (1,700; $1-$1.24) — "Blackboard Jungle" (M-G) (4th wk). Skidding to oke $9,000. Last week, $16,700.

Music Hall (Cinerama Productions) (1,194; $1.40-$2.65)—"Cinerama Holiday" (Indie) (13th wk). Strong $29,200. Last week, $31,400.

Krim (Krim) (1,000; $1.25)— "Glass Slipper" (M-G) (5th wk). Steady $4,000. Last week, same.

'LEGS' LONG $10,000 IN PORT.; 'JUNGLE' 9½G, 2D

Portland, Ore., May 10.

Biz is a bit uneven here this stanza, with "Daddy Long Legs" top newcomer, with a tall figure at the Fox. "Violent Saturday" is rated modest at Orpheum. "Prodigal" is disappointing at Broadway. "Blackboard Jungle" looks stout in second Liberty session.

Estimates for This Week

Broadway (Parker) (1,890; 90-$1.25)—"Prodigal" (M-G). Disappointing at $9,000. Last week, "Escape To Burma" (RKO) and "Untamed Heiress" (Indie), $4,900.

Fox (Evergreen) (1,536; $1-$1.25) "Daddy Long Legs" (20th). Tall $10,000. Last week, "Man Called Peter" (20th) and "Stranger's Hand" (Indie) (4th wk), $7,200.

Guild (Indie) (400; $1)—"Glass Slipper" (M-G) (5th wk). Nifty $2,500. Last week, $4,500.

Liberty (Hamrick) (1,875; 90-$1) —"Blackboard Jungle" (M-G) and "Land of Fury" (U) (2d wk). Stout $9,500. Last week, $14,200.

Orpheum (Evergreen) (1,600; $1-$1.25)—"Violent Saturday" (20th) and "Other Woman" (20th). Modest $6,500. Last week, "Cell 2455" (Col) and "Wyoming Renegade" (Col), $6,300.

Paramount (Port-Par) (3,400; 65-90)—"Mambo" (Par) and "Air Strike" (Indie). Slim $5,000. Last week, "Garden of Eden" (Indie) and "Private Hell 36" (FM) (2d wk), $5,900.

'Jungle' Wow 18G Toronto; 'Eden' 9G

Toronto, May 10.

"Blackboard Jungle", is leading the city with sock returns, with "Wages of Fear" also big. Other newcomers are disappointing including "Chief Crazy Horse," "Three for Show" and "Revenge of Creature." "Battle Cry" still torrid in second stanza for second best coin in town. "East of Eden" is also holding neat in fourth frame at two-house combo.

Estimates for This Week

Christie, Hyland (Rank) (848; 1,354; 75-$1) — "Wages of Fear" (Rank). Big $9,000. Last week, "To Paris with Love" (Rank) (3d wk), $6,000.

Downtown, Glendale, Mayfair, Scarboro, State (Taylor) (1,059, 955; 478; 696; 694; 40-75)—"Private Hell" (Alliance) (A) and "New Orleans Uncensored" (Col). Nice $13,500. Last week, "Shotgun" (AA) and "Return Treasure Island" (UA), $14,500.

Eglinton, University (FP) (1,088; 1,558; 60-$1)—"East of Eden" (WB) (4th wk). Neat $9,000. Last week, $11,000.

Fairlawn, Odeon (Rank) (1,165; 2,580; 60-$1)—"Chief Crazy Horse" (U). Light $7,500. Last week, "Man Called Peter" (20th) (4th wk), $10,000.

Imperial (FP) (3,373; 60-$1) — "Battle Cry" (WB) (2d wk). Torrid $15,000. Last week, $22,000.

Loew's (Loew) (2,090; 60-$1) — "Blackboard Jungle" (M-G). Wham $18,000. Last week, "Glass Slipper" (M-G) (2d wk), $10,000.

Shea's (FP) (2,386; 60-$1) — "Three for Show" (Col). Slow $8,000. Last week, "Country Girl" (Par) (5th wk), $9,000.

Towne (Taylor) (693; 75-$1) — "Aida" (IFD) (5th wk). Oke $4,500. Last week, $6,500.

Uptown (Loew) (2,745; 60-$1) — "Revenge of Creature" (U). Fair $9,000. Last week, "Bedevilled" (M-G), $8,000.

'Prodigal' Tall 12G, Indpls.; 'Combo' $7,000

Indianapolis, May 10.

Biz remains sluggish here this stanza, with Speedway and other outdoor competish largely responsible. "Prodigal" at Loew's will lead town by wide margin, but still is below expectations. "Strange Lady In Town" at Indiana and "Big Combo" at Circle are getting a mild play, former being especially weak.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-85)"Big Combo" (AA) and "Other Woman" (20th). Tepid $7,000. Last week, "Run For Cover" (Par) and "Murder Is My Beat" (AA), $7,500.

Indiana (3,200; 50-85)—"Strange Lady In Town" (WB). Dull $7,500. Last week, "Violent Saturday" (20th), $7,000.

Loew's (Loew's) (2,427; 75-$1)— "The Prodigal" (M-G). Torrid

(Continued on page 20)

'Legs' (69G) Daddy of B'way; Weather Wilts General Trade; 'Melody' Sound 138G, Palace 20G, 'SAC' Sock 65G 3d

Broadway firstrun theatres have had to contend with outdoor competition over the past two weekends and it's hurting. Normal business stride at the wickets usually is re-established after the first two or three weeks of the warmer weather; Broadway managers are hoping for the improvement shortly. Saturday started out slowly but perked at night. Five new bills are helping somewhat.

"Daddy Long Legs," one of the better newcomers, is heading for a big $69,000 or close in initial week at the Roxy. "Interrupted Melody" with stageshow looks to reach a nice $138,000 opening session at the Music Hall. Pic won excellent notices.

"Hell's Island" with vaudeville looks trim $20,000 or near at the Palace. "Heartbreak Ridge," another new entry, is fair $4,200 at the arty Paris. "Land of Fury" was okay $4,500 in first round at the Baronet.

"Strategic Air Command" likely will hold with sock $65,000 in third round ending today (Wed.) at the Paramount. It continues on. "East of Eden" looms as standout longrunner, with a big $17,000 probable in current (9th) frame at the Astor.

All second-week pix are down sharply from their opening weeks. "Run For Cover" is off to a fair $13,000 for initial holdover frame at the Criterion. "End of Affair" slipped to $11,000 in second week at the Victoria. "Chief Crazy Horse" fell to $10,000, also in second round at Mayfair. "Blackboard Jungle" continues smartly with $15,500 in prospect for present (8th) stanza at the State. "Doctor in House" still is big at $5,000 for 12th week at Trans-Lux 52d Street.

"Marty" looks a great $19,200 in fourth session at the Sutton. House has had its biggest four weeks ever at $81,200. "Purple Plain" very dull in fifth week, is being replaced by "The Prodigal" next Friday (13) at the Capitol.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$1.75) —"East of Eden" (WB) (9th wk). Present round winding today (Wed.) likely will reach big $17,000 after $20,500 in eighth week. Holds until "Land of Pharoahs" (WB) opens May 24.

Baronet (Reade) (430; 90-$1.55) —"Land of Fury" (U) (2d wk). Initial stanza ended Sunday (8) was okay $4,500. In ahead, "Trouble in Glen" (Rep) (3d wk-8 days), $2,500. "Hiroshima" (Indie) opens May 17.

Capitol (Loew's) 4,820; 85-$2.20) —"Purple Plain" (UA) (5th wk-6 days). Off to dull $8,500 after $11,000 for fourth full week. "The Prodigal" (M-G) opens Friday (13).

Criterion (Moss) (1,700; 75-$2.20) —"Run For Cover" (Par) (2d wk). Initial holdover stanza ending tomorrow (Thurs.) looks to dip to fair $13,000 after $20,500 opener. Stays.

Fine Arts (Davis) (468; 90-$1.80) —"To Paris With Love" (Indie) (7th wk). Sixth frame ended Monday (9) held with big $8,300 after $10,400 for fifth. Stays on indef. at this pace.

Globe (Brandt) (1,500; 70-$1.50) —"Wayward Wife" (IFE) (5th-final wk). Looks to get okay $6,000 or near in 6 days. Last week, $7,500 for full week. "Revenge of Creature" (U) opens Friday (13).

Guild (Guild) (450; $1-$1.75)— "Gate of Hell" (Indie) (22d wk). The 21st round ended Monday (9) was very nice $9,000 after $10,000 for 20th week.

Mayfair (Brandt) (1,736; 79-$1.80) —"Violent Saturday" (20th). Opens today (Wed.). In ahead, "Chief Crazy Horse" (U) (2d wk), fair $10,000 after $14,000 initial round.

Normandie (Trans-Lux) (592; 95-$1.80)—"Chance Meeting" (Indie) (4th wk). Third session ended Monday (9) was fair $3,000 after $4,200 for second week. "Adventures of Sadie" (20th) opens May 17.

Palace (RKO) (1,700; 50-$1.60)— "Hell's Island" (Par) and vaudeville. Week ending tomorrow (Thurs.) looks to hit fine $20,000 or less. Last week, "New Orleans Uncensored" (Col) and vaude, $22,000, over hopes.

Paramount (ABC-Par) (3,664; 85-$1.75)—"Strategic Air Command" (Par) (3d wk). Present session winding up today (Wed.) looks to reach sock $65,000. Second week was $82,000. Stays on.

Paris (Pathe Cinema) (588; 90-$1.80) — "Heartbreak Ridge" (Indie) (2d wk). Climbed to fair $4,200 in first week ended last night (Tues.).

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75) — "Interrupted Melody" (M-G) with new stageshow. Looks to get fine $138,000 in first stanza winding up today (Wed.). Last week, "Glass Slipper" (M-G) and stageshow (6th wk), $108,500, biz dropping off sharply after Easter portion of stage layout was removed for final three days of longrun.

Roxy (Nat'l. Th.) (5,717; 65-$2.40) —"Daddy Long Legs" (20th). Pushing to big $69,000 or near in first week ending tomorrow (Thurs.). Given elaborate March of Dimes benefit preem last Thursday (5) night. Looks in for run.

State (Loew's) (3,450; 78-$1.75)— "Blackboard Jungle" (M-G) (8th wk). Present session ending Friday (13) looks like fancy $15,500 after $18,000 for seventh.

Sutton (R&B) (561; $1-$1.75)— "Marty" (UA) (5th wk). Fourth round ended Sunday (8) was great $19,200 after $20,800 for third week. Although Sunday's total topped previous Sabbath, matinees were off all week, night trade partially making up for it. First four weeks best such period ever at house.

Trans-Lux 52nd St. (T-L) (540; $1-$1.50) — "Doctor in House" (Rep) (12th wk). Current round ending today (Wed.) likely will reach big $5,000 after $6,100 for 11th frame. Stays on.

Victoria (City Inv.) (1,060; 50-$1.75)—"End of Affair" (Col) (2d wk). First holdover round ending today (Wed.) was off to fair $11,000 after $19,000 for opening week. Stays on.

Warner (Cinerama Prod.) (1,600; $1.20-$3.30)—"Cinerama Holiday" (Indie) (14th wk). The 13th stanza ended Saturday (7) was smash $48,400 but down from $53,700 of the 12th week. Continues on.

'Prodigal' Sluggish 10G, Omaha; 'Slipper' NSG 5G, 'Lady' Fast $5,000

Omaha, May 10.

A slight slump has struck the boxoffice this round despite new fare at four downtown firstruns for first time in months. Return home of Omaha baseball team, currently leading the American Association, draws some of the blame. "Strange Lady in Town" is good at Brandeis. "Three for Show" is smooth at the State. "The Prodigal" at the Orpheum looks mild. "Glass Slipper" at the Omaha is dullish.

Estimates for This Week

Brandeis (RKO) (1,100; 50-75)— "Strange Lady in Town" (WB) and "Turn Key Softly" (Indie). Fast $5,000 or near. Last week, "Women's Prison" (Col) and "Bamboo Prison" (Col), $4,000.

Omaha (Tristates) (2,000; 65-85) —"Class Slipper" (M-G). Dullish $5,000. Last week, "Run for Cover" (Par) and "Man of Conflict" (Indie), $6,000.

Orpheum (Tristates) 2,890; 70-90)—"The Prodigal" (M-G). Sluggish $10,000. Last week, "East of Eden" (WB), $12,500.

State (Goldberg) (875; 65-90) — "Three for Show" (Col). Neat $6,500. Last week, "Man Called Peter" (20th) (4th wk), $5,000.

'PRODIGAL' NSG 10G, K.C.; 'BURMA' MILD 6G

Kansas City, May 10.

Interesting newcomer is "The Prodigal" at Loew's Midland but it is only mild. Getting holdover, however. "Violent Saturday" playing in two competitive situations, Durwood's Roxy downtown and Fox Midwest's outlying Fairway and Granada, and looms good in all three spots. "Escape To Burma" is fairish at the Missouri. Holdovers are plentiful, weather is pleasant, and biz is spotty.

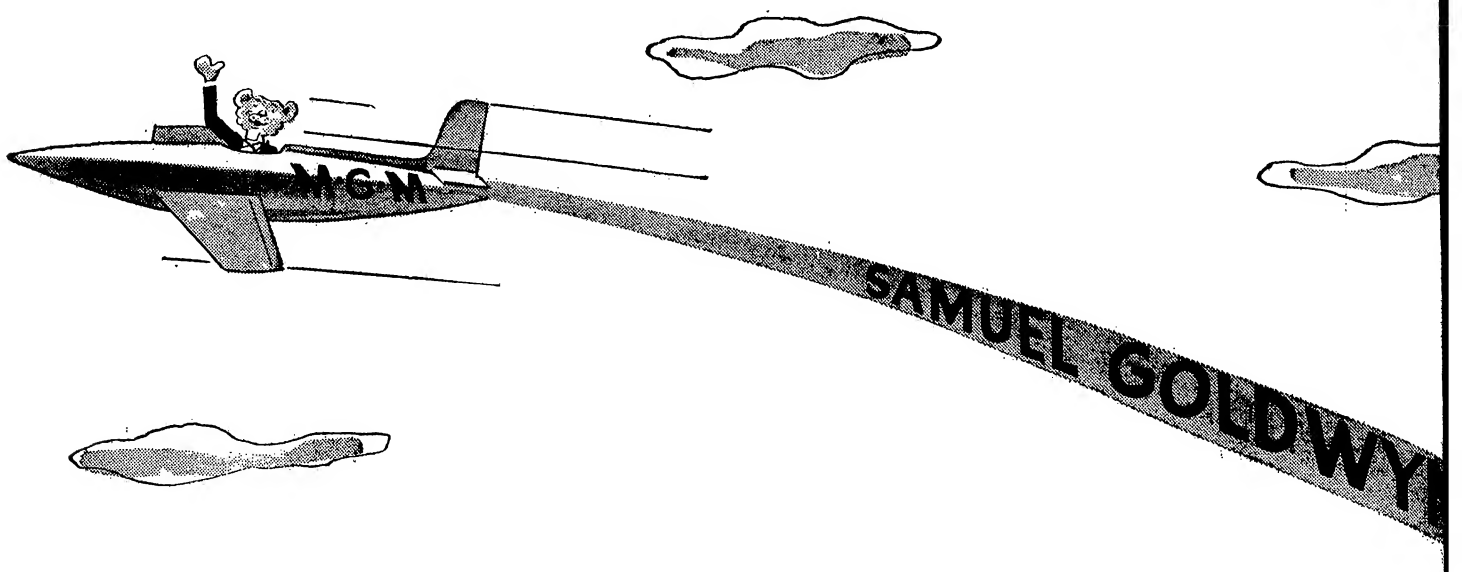
Estimates for This Week

Glen (Dickson) (750; 85-$1)— "Game of Love" (Indie) (3d wk). Fair $1,500. Holds. Last week, $1,600.

Kimo (Dickinson) (504; 85-$1)— "Glass Slipper" (M-G) (5th wk). Okay $1,900, holds. Last week, $2,000.

Midland (Loew's) (3,500; 65-85)— "Prodigal" (M-G). Mild $10,000. Holds. Last week, "Davy Crockett"

(Continued on page 20)



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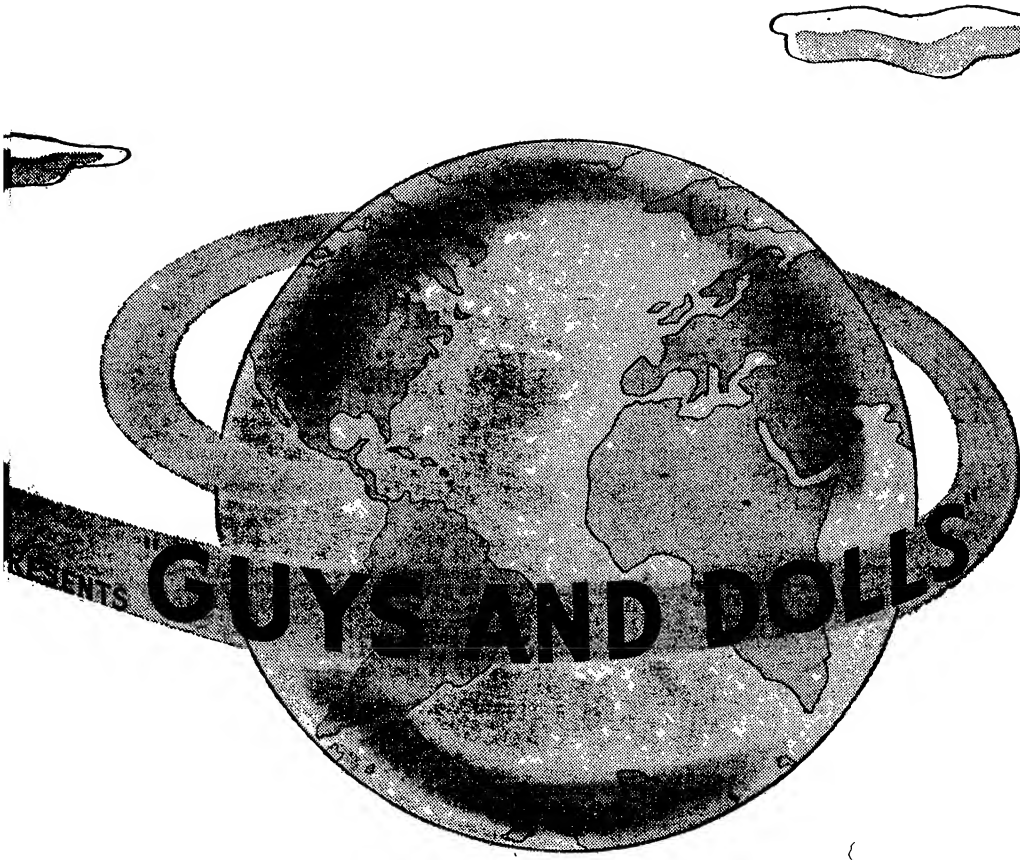

IMAGINE!

From the outset "GUYS AND DOLLS" was news and continues to be during filming. A few of many press breaks: 4-pages in Colliers; articles in Look and Seventeen Magazines; double-page N. Y. Sunday Times Magazine; front page Amusement Section (*above*). "Brando Sings" in N.Y. Herald Tribune and more. Just the beginning. It will be one of the most publicized pictures of all time.

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★

SAMUEL GOLDWYN'S

"GUYS AND DOLLS"

Starring

MARLON BRANDO • JEAN SIMMONS • FRANK SINATRA • VIVIAN BLAINE

Written for the Screen and Directed by **JOSEPH L. MANKIEWICZ**

Music and Lyrics by **FRANK LOESSER** • Choreography by **MICHAEL KIDD**

In **CINEMASCOPE** and **COLOR**

Photographed in **EASTMAN COLOR** • Based Upon the Play, **"GUYS AND DOLLS"** • Book by **JO SWERLING** and **ABE BURROWS** • From A **DAMON RUNYON** Story • Produced on the Stage by **CY FEUER** and **ERNEST H. MARTIN**

Distributed by **M-G-M**

British Prod. Upswing Plus Slump In Foreign Pix Last Quota Year

London, May 10.

An upswing in British production, accompanied by a reduction in foreign footage registered in Great Britain, is revealed in statistics compiled by the Board of Trade under the Film Quota Act for year ended last March 31. While the number of British quota features of 6,500 feet and over jumped from 90 to 94, the imports declined from 278 to 265.

In actual footage, the BOT reports that British films accounted for 739,997 feet compared with 695,710 while foreign films totalled 2,168,032 against 2,222,672. The reverse trend for imports is revealed for pix of 3,000 feet and over, up to 6,499 feet. The British output rose from 43 to 55, and foreign importations from 117 to 121. In the same period, one non-quota British pic was registered.

British output of shorts also improved from 294 to 322. At the same time, there was a slight increase in the number of foreign shorts from 378 to 381.

A breakdown of the source of imports shows that Hollywood dominated the market, with 199 of the 265 features. France was runnerup with 23 and Italy a close third with 21; Russia sent in six pix, Japan three and Sweden two. A number of other countries accounted for one apiece.

The same U. S. domination is shown in the two other registered categories. They headed the list of films under 6,500 ft. with 106 out of 121. For shorts U. S. imports amounted to 352 out of the total of 381.

French Nat'l Populaire Gives Hypo to Greek Legit With Gallic Plays

Athens, May 8.

French Theatre National Populaire, here for a series of performances of French classics (headed by Jean Vilar and Gerard Philipe) scored a great hit at Kotopouli Theatre here. House was sold out days before opening. Gallic actors were acclaimed. A big favorite with Athens audiences was Philipe, popular for his legit and filmwork. His two latest films, "Mr. Ripois" and "Villa Borghese" have been released during his stay here. He did personals at both preems.

Theatre National Populaire presented Corneille's "Cid," Victor Hugo's "Ruy Blas" and Moliere's "Don Juan" here. They will present the same plays at Salonica later this week.

Local legit biz did not suffer from this competition. The Moussouris Theatre has done capacity business with the "Eighth Wife," starring Vasso Manolidou and K. Moussouris. R. C. Sherriff's "Journey's End" played the Athinon Theatre while a production of Marius Pioritis did well, with Manos Katrakis and Lambros Kostantaras in the leads.

P. Claudell's "Annunciation" has been long at the National Theatre. Charles Koon has given a fine mounting to three small plays by Tchekhov at his Art Theatre. However, most of the crowds were attracted by the Greek Comedies played at the Kentrikon, Argyropoulu and Papaiennou theatres.

Henry Kaiser Purchases $1,200,000 Hawaii Hotel

Honolulu, May 3.

Industrialist Henry J. Kaiser has bought himself a going hotel and nitery, but it's only the beginning as far as he is concerned. Kaiser handed over $1,200,000 to buy the Niumalu hotel, which is next door to land he purchased earlier in connection with his $15,000,000 resort project.

Everything from beach cabanas to a 5,000-seat convention auditorium, plus a 565-room hotel, is in the offing. Kaiser envisions a smaller version of Miami Beach's new Fontainebleau for his hotel, with a circular supper room that can be converted to a theatre or concert hall. Meanwhile, he already is in show biz, because Niumalu features Hawaiian-style floor shows in its profitable Canoe Room.

Two Green(e) Rooms

Dublin, May 10.

Two productions of Graham Greene's "The Living Room" are skedded for Dublin within the next two months. Dublin Globe Theatre Co. has rights for the piece in May. Christopher Casson will direct with John Welsh and Genevieve Lyons in the leads, Welsh returning from London for the role.

Longford Productions has skedded the same play for the Gate Theatre in June, directed by Aiden Grennell with Charles Mitchel and former Gaelic Theatre player Treasa Curley in the top roles.

U. S. Pix Dominate Portugal Screen

Lisbon, May 3.

The opening of the spring season here and in Oporto by cinemas has seen Hollywood product dominating firstrun and subsequent-run houses. This dominance at big houses here has not been noticeable for a long time. Italian and other foreign pix appear in great numbers during the winter months.

Nearly all the American pix are doing well. The Imperio has closed a longrun of "Rear Window" (Par) and has started what looks like an even bigger run with "A Star Is Born" (WB). The Tivoli continues with "Living Desert" (Disney).

The S. George still is playing "Seven Wives for Seven Brothers" (M-G) and looks to hold it for a long time. The Monumental has "Three Ring Circus" (Par).

Officials Try to Halt Showing of Anti-U.S. Pic In W. Germany Schools

Bonn, May 8.

The German and U. S. officials who have been unsuccessful so far in stopping showings of an anti-U. S. short in West Germany, now have handed their problem to the German censorship board and asked it to halt the showings here. The film, an amateur 16m production, six reels long, was made by a German Catholic publishing house at Bad Ems, Germany, to be used as a recruiting film for ministrants. Showings to date have been only in closed performances for students in German schools. It now has been seen by about 50,000 impressionable German children.

Titled "Tarzan Ist An Allem Schuld" (Tarzan Is Responsible For It All), it portraits a "Mr. Brown" from Philadelphia, as "a typical American tourist," behaving like an insensitive fool when he finds that he has the wrong suitcase and that his trunk contains the vestments for high mass.

Film originally was under pressure from the Catholic church to stop its showing. It is now hoped here that the German censorship board will finally ban it.

An interesting sidelight is that although it is extremely unfavorable in its impression of a U. S. citizen abroad, the film is being viewed on screens and with projectors and equipment provided by the U. S. High Commission for special use in German schools.

New 300G Blades Show

London, May 10.

A complete new musical score and story have been written for Claude Langdon's new blades show, "Wildfire," which opens at the Empress Hall June 16. Book and production are by Pauline Grant and the score is by Phil Green. Norman Newell is responsible for the lyrics.

Budgeted at about $300,000, the production goes into rehearsal next week, with Richard Hearne, Frankie Vaughan, Ted & George Durante, the Hayseeds, Brite and Gerda in the leads.

Durango Draws More U.S. Pix Prod. Units

Mexico City, May 10.

Durango state, traditional mining zone, now is doing okay with American film making. It extended special bids and inducement to outside producers. Sole proviso is that as many Mexicans, preferably Durangonians, be employed as Americans. However, it is annoyed by some of the Hollywoodians.

Beef was that "White Feather" (20th) is minus credit to Durango or even listing Mexico as the film's locale.

CEA to Take Standard Print Issue to Int'l Exhibs Union in Paris

London, May 3.

Having failed to obtain assurances from Metro, 20th-Fox and WB that standard prints would continue to be available from squeezed productions, the general council of the Cinematograph Exhibitors Assn. is to bring up this issue at this month's meeting of the International Exhibitors Union in Paris.

Accepting that the local film toppers operate the policy laid down by their respective homeoffices, the CEA insists that a large number of theatres, both in Britain and Europe, might be compelled to shutter as a sequel to the shortage of prints. Until that point was reached, it was obvious that the companies concerned intended to carry out their instructions.

A report prepared by the officers and adopted by the general council made these observations: "The moment, however, saturation point is reached for CinemaScope installations, the distribs will, of course, begin to worry about who is going to break from the unity then prevailing, and proceed to go out after the business that is still available for standard prints. The first distrib who produces non-squeeze prints for the market is going to obtain all the business while the other distributors may gradually cut in to regain their share. This is not the normal wishful thinking, but a natural and real apprehension.

"Europe is going to be a factor, because if non-squeeze prints are going to be made available for both Great Britain and Europe, the cost of such prints will be so much less if they have to be made for the two territories rather than, say, for this country alone."

No Messing With Birds' Nests in This Village

Ottawa, May 10.

The village of Aylmer, Que., less than 10 miles from Ottawa, has passed a civic bylaw called "Peace, Order and Good Morals," banning practically everything that could conceivably disrupt any of its title's three situations. Included in the new ban are floor shows, fortune-telling for a fee, use of loudspeakers for promotion, placing placards, bills and posters on poles, trees, fences, and staging openair competitions or amateur contests (unless permission is specifically granted).

Other banned items include breaking furniture, destroying a bird's nest, any business after 9 p.m. that disturbs neighbors or makes a noise, knocking on a door on Hallowe'en without a good reason, shooting a firearm and playing ball in the streets.

Offenders get 60 days or fines from $10 to $40, prisoner released any time the fine is paid, even during the jail terms.

The Gatineau Club, operating two floor shows nightly (except Sundays), is less than a mile outside Aylmer's village limits.

Scot Orch Leader To Tour U. S. As Single

Dundee, Scot., May 10.

Jimmy Shand, Auld Lang-Syne accordion maestro and conductor of his own Scot dance orch, will visit the U. S. this fall as a single act. He cannot take his full outfit because of AFM ban on entry into the U. S. of British bands. In normal circumstances Shand does all his dates with his band, which is regarded as the No. 1 outfit of its kind in Britain. It is kept busy with regular waxing sessions.

Shand will travel to Canada and America with the all-Scots concert party, headed by singer Robert Wilson and comedian Jack Anthony.

Few Changes in Jap Pix Imports, But Foreign Coin Allowance Cut

Tokyo, May 8.

The Japanese Finance Ministry has revealed details of the 1955-56 film import agreement. There were practically no changes in the new agreement from that signed last year between the government and the importers except for a 20% cut in the foreign currency allocation for film imports and a tentative slight reduction in remittance rates to the home offices.

Total number of films to be imported in the current fiscal year (April 1, 1955 to March 31, 1956) remains same as last year at 180.

This year's allocation of foreign coin for import of films is set at $5,280,000, a cut of $230,000 from last year's $5,750,000. This figure also includes funds for the import of films for television. During first six months of fiscal year $2,480,000 has been set aside, the remainder for the last half.

As was the case in '54-'55, the 180-film quota is broken down as follows: basic quota, 164; bonus licenses for "superior" films, 6; bonus licenses for exporting domestic pix, 10.

The per-company allocation was not made this year on the basis of previous year licenses and distribution income. Finance Ministry, instead, simply allotted the same number as the 1954-55 breakdown. However, the ministry announced that allocations for fiscal year 1956-57 would be decided on the basis of allocations made during the years, 1953, 1954 and 1955 plus consideration of distribution income for the two years 1954 and 1955.

Same provisions as last year cover allocation of "superior" picture bonuses and export of domestic film bonuses. Three extra licenses will be awarded during each half year for imported films shown during the period which are judged "superior." Importers of foreign films who also export Japanese films are entitled to apply for an extra license for each $30,000 of foreign currency their exports bring in to Japan. Short subjects deemed to have educational and cultural value will be considered for import outside the quota limitations.

Last year's 25% remittance for U.S. producers who take the long half of a 60-40 split of distribution income with the local distributor has been pared to 24%. If the producer gets more than 60% in the split, he can remit in foreign currency only 18.3% instead of last year's 20%. Sterling and open account area remittances remain same as last year—25% remittable if split is 60-40, 20% if over 60. Cut is expected to add about $400,000 a year to the frozen yen accounts of U.S. producers. The ministry said these rates would be in effect for this month and May and June and that they would then reexamine the foreign currency situation and make adjustments required by the situation — up or down.

Allocations per importer in the dollar area are: Metro, 16; Par, 16; Warners, 14; 20th Century-Fox, 13; RKO, 10; Universal International, 10; Columbia, 9; Republic, 6; United Artists, 5; Allied Artists, 3; Daiei, 6; Shochiku, 2; Toho, 2; Shintoho, 1; Eihaia, 4; Select, 2; Breakston, 2; Uniona Eiga, 1.

Sterling area allocations are: British Commonwealth Films Corp., 9; Towa Eiga, 6; Union Eiga, 1.

Open account allocations are: Towa Eiga, 6; Shingaiei, 3; Eihai, 2; Toho, 1; Italifilm, 5; General Film, 2; Union Eiga, 2; Taisei, 2; Hokuo, 1; Bernstein, 1; Gaikoku Eiga, 1.

By agreement of the companies concerned, last year's allocation of one license apiece to Star Film and Toeisha was transferred to Shingaiei and Taisei.

7 Comics for British Pic

Glasgow, May 10.

Raymond Stross, English producer, on quickie trek to Scotland, said he plans to make a new British film comedy featuring seven stage and radio comedians. Pic would be first of its kind in the United Kingdom.

He is currently working on two new films, "Alligator Named Daisy" and "Jump for Joy."

Liquor Gets Lift On Mex. Radio

Mexico City, May 3.

Hard liquor plugs are now legal throughout radio programs, some of which run for 24 hours. New liberal policy also applies to tv stations throughout Mexico.

New liquor ad freedom came about with suspension of the law enacted in March 31 last year. That law held that liquor publicity be done only after 10 p.m., on the theory that moppets had gone to bed by that time. Ban on earlier broadcasting was intended to keep youngsters as ignorant as possible of demon rum as far as radio-tv was concerned.

Suspension results from the permanent injunction granted against the law. Some 200 radio and tv stations asked the injunction. Federal Judge Lorenzo Alfaro Alomia ruled "this law serves no public interest."

Although the injunction was addressed to local radio station XEAL, it applies to the other 199 stations, of which only three are tele outlets as they had filed identical petitions.

National Film Theatre Screens UA Films As London Conclave Opens

London, May 3.

Coinciding with the company's international convention, the National Film Theatre yesterday (Mon.) launched an extended season of films surveying the history and achievements of United Artists. Season opened with a revival of "Gold Rush" and a supporting program made up of extracts from "Three Musketeers," "Way Down East" and "Taming of Shrew."

The initial program will be followed by full versions of the three pix shown in brief form. "Down East" will open May 29, "Shrew" on June 12 and "Musketeers" June 19. These programs will be shown between Sundays and Wednesdays only, to members of the British Film Institute. Concurrently, the National Film Theatre's Saturday programs will be devoted to some recent outstanding UA films.

London Film Notes

London, May 3.

Karel Stepanek and Derek Sydney signed for leads in the Norman Wisdom film tentatively titled, "Man of the Moment." It has started shooting and will be released through the J. Arthur Rank Organization . . . Paul Carpenter is to star in Exclusive Films' pic, "Prison Story," which started shooting last week with Elmo Williams directing. When finished Carpenter will star in "Stock Car" for Bal Blair Film Productions, with Wolf Rilla directing.

'Joe Macbeth' in Scotland

Glasgow, May 3.

Exterior scenes will be lensed here on "Joe Macbeth," modern-day gangster drama. Pic is being made by Film Locations Ltd. for release through Columbia Pictures.

George Maynard will produce. Story is by Philip Yordan.

BBC-TV Deal for Welles

London, May 3.

Orson Welles has closed a deal with Associated-Rediffusion, program contractors, for Monday-Friday transmission on the new London commercial tv web, calling for a series of 26 half-hour telepix to be titled, "Around the World with Orson Welles."

First in the series, "The Third Man Revisits Vienna," has already been completed.

Allied Commission at Last Minute Okays W. German Film B.O. Surcharge

Bonn, May 10.

In a dramatic last hour decision before the May 5 sovereignty of the West German government, which would have inevitably delayed such action, the Allied High Commission gave permission for a regulation which may result in the institution of a new, eagerly-sought boxoffice surcharge in West Germany.

The fund-raising charge, known as the Groschen Plan, is named for the grochen, a 10-pfennig coin (about 2½c). Its aim is to collect this amount on each theatre admission ticket, and thus provide a permanent fund to benefit producers and theatres in West Germany. But in the collection of the 10 pfennigs itself is a technical difficulty which was a violation of the current German cartel laws—the fee could be collected only if all the German, U. S. and other foreign distributors here would mutually agree to incorporate in their contracts with German exhibitors a paragraph forcing the exhibitors to levy this 10-pfennig surcharge on the admission tickets.

If the exhibitors refuse, then the distributors would refuse to give them the pictures. The Yanks hold a strong bargaining position here, in that if they refuse to go along with the plan, their films would be eligible for a lower b.o. charge than for pix whose distributors had agreed to the plan. But the major difficulty of the plan to date is that such an agreement between all the distributors would constitute a cartel.

The existing cartel laws, set up by the Allied High Commission, provide that any exception to the cartel laws could only be granted by the commission itself. With the commission going out on the May 5 date, the cartel laws would continue for a period of perhaps one or two years. With the Allies out, so to speak, there would be no one with the authority to grant the necessary exception to permit the Grochen Plan to operate.

Last-Minute Action

In its last-minute move, the Allies (United States, England and France) all agreed to a general regulation vesting the authority in the German Ministry of Economics to grant exceptions to the cartel laws. This regulation was the offshoot of negotiations on behalf of the German film industry. The German Minister of Economics up to now has been extremely reluctant to accept the responsibility of granting these exceptions, with the feeling that when a precedent is set with regards to the film industry, the ministry might be swamped with demands from other industries to aid them too. The Economics Ministry here has formerly taken much the same position as that held by the U. S. Government regarding cartels.

The Groschen Plan is similar in many respects to the British Eady Plan, and MPEA and SIMPP have agreed in principle to go along with it. Both the Yanks and the Germans, however, have certain major reservations about some aspects of the proposal.

How Coin Is Split

Of the 10 pfennigs levied, the funds would be spent according to the present plan as follows: 20% would go to the separate states of Germany for amusement taxes until the states waive their rights (in which case the money would be re-allocated); 10% would go to the owner of the theatre to cover expenses of collection and disbursement; 20% to a special fund which would provide interest-free loans to theatres for repairing war-damages or for modernization (this would also apply to the purchase of C'Scope equipment). The additional 50% would go into a special producers fund, and just how this would be administered has not been settled. This latter, however, would benefit producers of full-length films as well as producers of documentaries, who have recently been pleading with the government for added grants to help them regain their prewar importance and status. The producers' fund, too, would be of benefit to U. S. distributors here who are either producing German films or releasing German-made films.

One of the major drawbacks to the plan cited by the film industry is that the 10 pfennigs surcharge should be a staggered rather than a flat rate, so that, for instance, a person who pays 4 marks (about $1) for a top ticket at a firstrun should give more into the fund than a child who buys a 20-pfennig (5c) ducat.

An advantage to the U. S. distributors here is that the decision of the AHC has temporarily changed the position of Germany with regards to its attempted withdrawal from Tariff 3708 of the GATT Agreement. The Germans had hoped to impose a screen credit for greater than 27% of their own films, as provided by this section of GATT, but with their improved status via the hopes for the Groschen Plan, they have temporarily halted negotiations on this GATT section at Geneva.

Yank Films Still Tops With Swiss

Zurich, May 3.

A recent survey of Swiss film imports in 1954 reveals that Yank pix still hold top position although slipping as compared with previous years. There were 185 (40.8%) out of 454 imported films that came from the U. S. This compares unfavorably with 1953 imports when American pix represented 48% of the total and 50% in previous years.

Stepping right up into the runnerup position last year was Germany with 84 pictures (18.5%), pushing France down to third place with 69 films. Latter had been runnerup in 1953. Obviously the rather mediocre French product last year is held responsible for the relatively poor showings of many French films, especially in German Switzerland.

Italy and Britain are next with 66 (14.6%) and 29 pictures, respectively. Remainder of imports were divided among Argentina, Denmark, Japan, India, Mexico, Austria, Russia, Sweden, Spain and Czechoslovakia. Total number of imported films in Switzerland slipped rather drastically last year, declining 14%.

Rank Seen Buying Up Seven Glasgow Cinemas; Biggest Deal Since War

Glasgow, May 3.

Deal is almost set for the sale of seven Glasgow cinemas, one of the biggest film trade moves here since the war. Houses are part of a chain of 50 throughout Scotland with which Sir Alexander King, local cinema magnate, is associated. They include the Seamore and Astoria Cinemas, leading city film centers.

Prospective buyer is the J. Arthur Rank Organization, which controls the Odeon and Gaumont circuits in Britain.

King is a well-known figure in British entertainment industry. During the war he raised well over $150,000 for charities by special cinema shows.

The J. Arthur Rank Organization is also understood to be dickering for purchase of a leading city-center cinema in Edinburgh.

GLASGOW 'LUTHER' HASSLE

Educators Bar Kids From Seeing Pic During School Hours

Glasgow, May 3.

The film, "Martin Luther," ran into further controversy here when the Lanarkshire Education Committee, an advice of school inspectors, ruled that the pic was not sufficiently educational to justify children being allowed to attend showings during school hours.

A request had been made that facilities be given to school pupils to see the film during the afternoons. Local ministers claimed it was of strong educational value, both from the religious and historical points of view.

Glasgow magistrates, after a private screening, okayed the public showing of the French film, "Trois Femmes."

ACT Sec Elvin Wins Libel Case Settlement

London, May 3.

The libel action brought by George H. Elvin, general secretary of the Assn. of Cine Technicians, against the Sunday Pictorial, has been settled out of court, with the payment by the newspaper of a "substantial sum," as well as costs.

The action arose from a front page Pictorial feature in September last year, headed "Dangerous Voices. The union secretary, who is also Labor Parliamentary candidate for the Oxford constituency, retained Lord Hailsham, Q.C., who was his successful Tory opponent at Oxford in the last general election.

Arg. Film Biz Better In 1954, Sez Commerce; U. S. Releases Doubled

Washington, May 10.

The year 1954 was a big one for the picture business in Argentina. More films were released there and more were produced domestically than in several years. In addition, boxoffice receipts and attendance were on the upbeat, several features establishing new b.o. records. A total of 368 feature pix from all sources, largest number since 1948, were released, according to the motion picture branch of the U. S. Department of Commerce.

The year proved a good one for American films in the Argentine. Of the total released 234 came from the U. S., nearly twice as many as during the previous year. There were 43 Argentine productions, 24 Spanish, with the British and Italians next in line with 17 apiece. Problems of import permits virtually disappeared, the department claimed.

"For the Argentine producer," says Commerce, "1954 was a significant if not a prosperous year. Although the number of Argentine films produced was substantially higher than in 1953, they did not on the whole do well at the boxoffice. With the solution found to their problem of raw film shortages and because of easily available bank loans, there was a rush to produce pictures.

"The result was a high percentage of poor quality films. In 1955, there has been a definite move under way to improve quality, characterized by bigger budgets, use of color, and a trend toward hiring foreign stars and directors as well as toward co-productions with foreign producers. The prospects are for fewer but better pictures in 1955."

SCOT SQUAWKS BROUGHT 'MAN PETER' CHANGES

Glasgow, May 3.

Mrs. James Hutton, sister of the late Peter Marshall, leading figure in "A Man Called Peter" (20th), disclosed here that filmed sequences suggesting the Scots are thrifty to extent of meanness were cut from the pic. Company took the action after a protest of Mrs. Hutton and Mrs. Catherine Marshall, widow of the Scot preacher. They did not like the way some Scot characters were represented in the film. Mrs. Marshall's protests went unheeded until Mrs. Hutton reinforced them.

"I thought the original American treatment of Scots character was a travesty and unworthy of a good film," Mrs. Hutton told VARIETY. "Too often in the cinema, we Scots people are made to look miserly, and that does not ring true in everyday life."

Marshall, who became chaplain to the U. S. Senate, was born at rently doing good biz at La Scala, Glasgow.

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

General Election Expected to Hurt Britain's Show Biz Till End of May

London, May 10.

Parliament dissolved last Friday (6), and from now until Polling Day on May 26, the general election campaign will probably prove a stronger attraction than many of the show biz offerings throughout the country.

Already, throughout the country, the rival parties have booked key meeting halls and are competing for star political tub thumpers. Leaders of the three main political factions have already been earmarked for speaking tours.

It has for long been recognized that most facets of show biz are affected by the counter-draw of a general election and a marked drop in attendance is expected during the final stages of the campaign. Not only firstrun film situations are hurt, but also West End legit. Picture theatres and vaude houses throughout the country also suffer. The b.o. slump anticipated this month may well affect the life of some weaker plays which have been limping along.

As the campaign officially got underway last weekend, many trade personalities are away from their desks, fighting their election campaigns. Eric Fletcher, deputy chairman of Associated British Corp., is again contesting East Islington on the Labor ticket. He's been the sitting member for that constituency for some years.

Tom O'Brien, M.P., who has represented West Nottingham since the war, again is the Labor candidate. Sir Beverley Baxter, Evening Standard film critic, is once more the Tory candidate at Southgate, which he's represented in the House for many years.

Denis Walls, a former prexy of the Cinematograph Exhibitors Assn., is contesting Accrington as a Conservative while George H. Elvin, general secretary of the Assn. of Cine Technicians, is again seeking parliamentary honors as the Labor candidate in Oxford. Major J. D. Richards, a Sussex exhib, has been picked as Labor candidate for Aldershot and R. J. Minney, producer and writer, is the Labor nominee at Bexley. Reg Groves, editor of the Cine Technician, is standing for Labor at North Ilford.

Other candidates with trade associations are John Curthorp, former documentary producer-director, who is Labor candidate at Grantham and Dr. Gordon Evans, ACT medico and former medical adviser at Pinewood Studios, who is on the Labor ticket in Buckingham.

2 So. African Brothers Into British Show Biz

London, May 3.

Two South African brothers are in the show biz news this month. Older brothers, Dennis Lotis, left the Ted Heath Orchestra after a long stay as its vocalist. He embarked on a solo variety career at Manchester Hippodrome.

His 23-year-old brother Peter flew into London from Johannesburg recently to take over his brother's spot with the band. He was chosen by Heath on the strength of some records he sent over, and opened with the band at Hammersmith Palais here April 25. This is the band's first public appearance following its Aussie tour.

Eady Fund Income Still Falling Off

London, May 10.

As British films continue to earn more at the boxoffice, the income of the Eady Fund continues to decline. Latest returns issued by the British Film Production Fund last week show that cumulative rentals for native product in the 34 weeks ended March 26 totalled $12,927,000, an improvement of $1,489,000 over the previous year.

In the same period, however, the Eady Fund receipts dipped by $243,000 to $4,710,000. The drop in the Eady Fund is mainly attributable to a lower rate of levy which was in force from August to October. There are also a number of exhibitors who continue to pay the levy at the lower rate then existing. The improved position for British features is not matched by the results for local shorts.

On the basis of present income, the Eady Fund is paying out a distribution of 28½%. On this scale British features have received approximately $3,650,000.

N. ZEALAND LAW HITS BRITISH-MADE U.S. PIX

London, May 10.

A new regulation slipped into the New Zealand quota laws almost two years ago, knowledge of which has only just come to Britain, will affect a number of British productions, particularly those made here by American companies.

Under the new regulation, the New Zealand government has decreed that quota tickets will only be allotted to British pix, of which either the producer or director is a British national. Hitherto, there had been no such restriction and they had accorded quota facilities to all films registered under the British Act.

Films accepted as quota in New Zealand are offered advantageous taxation terms. These will be lost by pictures which do not qualify under the new rule. Many U. S. productions lensed in Britain frequently have Yank directors and producers. The new law will also hit films made by British companies, who have foreign directors and producers.

Mex Exhibs Now Paying Music Royalties on Pix

Mexico City, May 3.

Mexican and foreign composers and songwriters, whose work is used in pix played by exhibitors operating 2,459 cinemas throughout Mexico, have begun to get royalty payments aggregating $324,000 yearly. This dates back three years. The exhibitors have just paid the composers' society, which will distribute pro rata, about $12,000. Payments hereafter will be quarterly.

The payoff arrangements, made late last year, is on the basis of a year's earnings of two seats in each cinema. The payoff ratio amounts per pic to $480 for Mexicans and $40 for foreigners.

With 4 Com'l Licenses To Be Granted, Predict Aussie TV Within Year

Sydney, May 3.

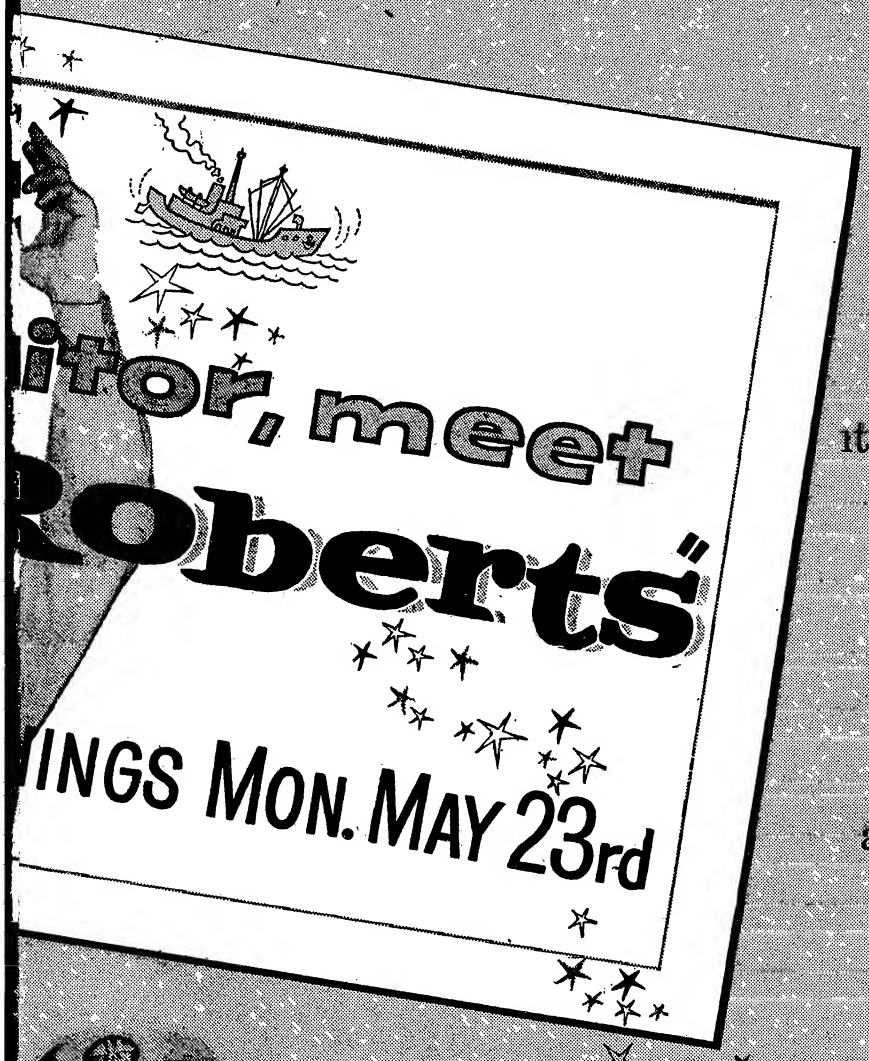
Following the Federal cabinet's decision to grant four commercial television licenses, government and private-enterprise spokesmen are saying that Australia should have tele operating within 12 to 18 months. The go-ahead means that Sydney and Melbourne each will have one national (State-owned) and two commercial stations. The intention is to permit stations later in other capital cities but experts say it will be at least three years after the start before the country areas get relay service.

Other observers feel that regular telecasts might take up to two years to get going. Australians are not notably fast in doing things, and there's much to be done. Much depends on how soon studios can be built, or adapted, for the various stations. Manufacturers, however, say they will be ready to market receiving sets the middle of next year. They expect to sell 17-inch sets for about $360.

Broadcasting Control Board will limit transmission time, probably 28 or 30 hours a week for a start. Viewers will have to pay a set-owning license fee, likely to be $11.25 a year.

Actors and Announcers Equity is mad because the government has failed to stipulate quotas for local material. Equityq will ask the Australian Council of Trade Unions to support its fight for quotas for native talent and production.

INVITATION
Mister Exhi
"Mister
AT THE SPECIAL THEATRE SCRE
STARRING Henry Fonda · James Cagney
CINEMASCOPE WARNERCOLOR STEREOPHONIC SOUND
Based on the play by THOMAS HEGGEN and JOSHUA LOGAN
PRODUCED
TIME AND PLACE OF SHOWINGS
ALBANY STRAND 10:00 A.M. • ATLANTA RHODES 9:30 A.M. •
CHICAGO B&K CENTURY 10:00 A.M. • CINCINNATI VALLEY
DES MOINES DES MOINES 9:30 A.M. • DETROIT FISHER
KANSAS CITY FOX BROOKSIDE 2:00 P.M. • LOS ANGELES •
MINNEAPOLIS STATE 9:30 A.M. • NEW HAVEN ROGER
OKLAHOMA MIDWEST 9:30 A.M. • OMAHA CENTER 1:30 P.M.
SALT LAKE CITY CENTRE 9:30 A.M. • SAN FRANCISCO
BOSTON
2:00 P.M. •
10:00 A.M.
FOX BOULE
SHERMAN IC
PHILADELPH
ALHAMBRA



Nothing we can say about "Mister Roberts" can describe the tremendous lift it will give every showman who sees it. The most loved and laughed-with play of our day, it ran three years on Broadway and six years nationwide. Its Broadway and roadshow grosses established it as the wonder-play of all time. Now come see for yourself as wonderful a motion picture as there has ever been—and bring Mrs. Exhibitor along.

Warner Bros.

PALMER · WARD BOND · PHIL CAREY · Screen Play by FRANK NUGENT and JOSHUA LOGAN
ELAND HAYWARD · Directed by JOHN FORD and MERVYN LeROY · MUSIC COMPOSED AND CONDUCTED BY FRANZ WAXMAN

WAY 11:00 A.M. · BUFFALO CENTER 10:00 A.M. · CHARLOTTE CAROLINA 10:00 A.M.
EVELAND COLONY 1:30 P.M. · DALLAS MAJESTIC 9:30 A.M. · DENVER OGDEN 2:30 P.M.
NDIANAPOLIS FOUNTAIN SQUARE 1:30 P.M. · JACKSONVILLE ST. JOHNS 9:15 A.M.
RD 2:00 P.M. · MEMPHIS WARNER 10:00 A.M. · MILWAUKEE WARNER DOWNTOWN 10:00 A.M.
) A.M. · NEW ORLEANS PITT 9:30 A.M. · NEW YORK RKO 86TH ST 9:45 A.M.
COMMODORE 11:00 A.M. · PITTSBURGH SCHENLEY 11:00 A.M. · PORTLAND 21ST AVE 2:00 P.M.
) P.M. · SEATTLE EGYPTIAN 2:00 P.M. · ST. LOUIS ST LOUIS 2:00 P.M. · WASHINGTON AMBASSADOR 10:00 A.M.

Arnall Argues Distributors Too Dominant in Code Administration Despite Many New Producers

Since some of the major companies have become nothing more than "stables" for independent producers, the indies should be handed the authority to participate in the policies and decisions of the Production Code, Ellis Arnall, Society of Independent Motion Picture Producers prez, said in N. Y. last week.

He noted that the distributors had more to do with running the Code today than the producers, declaring "the people who create our art for the most part don't have anything to do with shaping Code policy."

Arnall said he was "for keeping the Code in step with modern concepts" and yet restrict obscenity, immorality and wrongdoing "where offensive to public morality."

"I have long felt," he declared, "that if the independents are saddled with the opprobrium of creating problems for the Code authorities, and if they are to continue paying their share of the administrative budget of the Code authority, then certainly the Code people should welcome and invite us to have a voice in the promulgation and administration of the Code." He added that if the indies were given such a voice, they would be "very helpful."

Arnall didn't think exhibs should be made part of the Code, but commented that full representation of the production end in Code affairs would bring about a spirit among members of the industry's "to be more careful and discerning in the selection of their material and the treatment given it."

"As things stand now, the independents don't really have any part in the Code authority machinery except after the picture has been completed," Arnall maintained.

The SIMPP topper rejected any notion that violence and brutality in films could be ascribed primarily to indie production. He said the problem wasn't one of specific acts but rather of the overall atmosphere in certain films. "A few offbeat pictures aren't too objectionable, but if there is a trend to go all out featuring a brutal and violent atmosphere, then it would create an acute industry problem.

Regarding overall prohibitions on pix content, Arnall said: "I don't think it is fair or just to keep the film business in a restricted straitjacket as to the Code and to allow tv access to the homes of the U. S. with no restrictions and limitations on what is being shown." He added that, while tv did have a Code of its own, it wasn't being observed in the same way as the film industry's counterpart.

UA's Marciano Rights

United Artists has acquired the world-wide distribution rights to the film of the upcoming Rocky Marciano-Don Cockell heavyweight title bout. Deal was set with the International Boxing Club, promoters of the fight. Bout, slated for Kezar Stadium in San Francisco on Monday (16), will be filmed by Sports Films Inc., an IBC subsid.

UA previously distributed the films of Marciano's two championship matches with Ezzard Charles as well as the film of the earlier Marciano-Joe Walcott battle.

Shurlock Not Sure Of Arnall's Point

Geoffrey Shurlock, the Production Code administrator, said last week that he was confused by the independent producers' demand that they be made a part of the Code, its policies and its administration.

"The Code personnel is hired for the specific purpose of doing a job in a neutral and objective manner," Shurlock said. "We don't have any individual studios in here telling us what to do or not to do. We couldn't work that way."

Bid for an increased indie voice in Code affairs came from Ellis Arnall, Society of Independent Motion Picture Producers prexy, in N. Y. last week. Arnall also complained that the distribution and not the creative end of the business was running the Code, and that the indies had nothing to say about the Code until they submitted their final picture.

"I'm not quite clear what Arnall is talking about," Shurlock commented. "Just like the major studios, the vast majority of the independents submit their pictures to us in script stage and discuss them there and then.

"If Arnall has reference to the lack of independent representation on the appeals board in N. Y., or in any changes of the Code itself, I'm not competent to comment. That's a matter for Eric Johnston to decide." Shurlock emphasized that no Code rewrites were in the offing.

Roundtable

Continued from page 7

ever, that the company's doors were always open for talks with theatremen. Paramount, he said, has had such discussions with exhibs in the past, will continue to do so in the future and will grant relief when merited.

Schenck's answer, "leaked" to the press by a company executive, said that "we do not believe that an industry roundtable is suited for a consideration of the relations between M-G-M and its customers." The Metro prexy's reply pointed up the position of the film companies. He declared that "our sales policies and trade practices should not be the subject of discussion with our competitors." Schenck said that he believed that the best way to deal with such matters would be talks with the company's sales chief, Charles M. Reagan. He said he would be "glad" to take part in the discussions, if it's felt that his participation would be helpful. He noted that Metro's "customer relations have always been and are of first importance to us" and that M-G's "open door policy for exhibitor discussions is well known to all exhibitors."

Exhibitors in general anticipated that the film companies would turn down the invitation. The next move, it's felt, would be to take up the new offer and see if the joint Allied-TOA committee could set dates for individual meetings with each company president. An Allied committee previously met separately with each of the sales managers, but these confabs apparently did not close the gap in the difference between buyer and seller.

Perhaps, it's noted, the weight of a joint Allied-TOA group meeting with the company president and the sales manager will help to relieve exhibitor complaints anent the question of high film rentals.

Buena Vista

Continued from page 3

combination reissue, and, in June, 1956, "Perri," billed as a True Life Fantasy.

Two of Disney's shorter films actually will be excerpts from earlier features. These are "Johnny Appleseed," which is a 20-minute slice of "Melody Time," and "Peter and the Wolf," also 20 minutes, taken from "Make Mine Music."

"Appleseed" and "Emperor Penguins," latter an eight-minute documentary, are to be sold with "Outlaw." "Wolf" is to be tied in with sale of "Lion" and the other features are to be packaged with new shorts.

Pix Workers

Continued from page 2

2,333 businesses—stations and nets—reported. Eleven had 500 or more employees. Only 143 had three or fewer.

Another grouping puts together all other branches of amusement and recreation. They employed 274,038 who received wages of $135,170,000 for the period. Only eight businesses in this group had 500 or more employees; but 17,414 had three or fewer.

Buy Antioch Collegiate Arter

Columbus, May 3.

L. K. Sher, restaurant chain owner, and his associates in operation of the Bexley Art Theatre here and the Heights Art Theatre in Cleveland, have acquired the Little Art Theatre in Yellow Springs, O., and the Crescent in Louisville, Ky. The Little Art will be run on a divided policy including art and the Hollywood product since it is the only theatre in the college (Antioch) town.

Crescent, to be managed by Richard Packer, formerly assistant at the Bexley, will be strictly an art house.

N.Y. in '56, London in '57 for Variety

Clubs Reelect Slate—Changing Ritual—Withdraw From Will Rogers Hospital Sponsorship

Los Angeles, May 10.

Variety Clubs International will hold its annual 1956 conclave in New York, and in London in 1957, to follow the 19th annual convention which closed Saturday (7) in Los Angeles, hosted by L. A. Tent 25.

Disclosure of next two yearly convention sites was made at final business session, at which all officers were reelected, headed by George C. Hoover, International Chief Barker. Naming of Sir Winston Churchill as winner of the Humanitarian Award for 1954 was made at banquet held in the Embassy Room of the Ambassador Hotel, closing event of convention which drew approximately 1,000 delegates. Annual Heart Award for the best charitable activities of 1954 went to Tent I, of Pittsburgh, charter tent of theatremen's organization.

Churchill award, a heart-shaped plaque, was accepted here by Col. James Carreras, Chief Barker of London Tent 36. Carreras is prexy of Exclusive Films of London.

In addition to reelection of officers, Robert Adleman, of Philadelphia, was appointed International Press Guide.

Among other order of business during the four-day conclave, it was revealed that $3,500,000 was raised and spent in varied efforts to aid under-privileged children last year.

Since its inception in 1928, approximately $33,000,000 has been spent by showmen's group in charitable endeavors.

VCI also voted to withdraw sponsorship of the Will Rogers Memorial Hospital at Saranac Lake, N. Y., but passed a resolution to ask the Tents to get behind the hospital's annual Christmas Salute.

Additionally, three recommendations were passed. First, starting next year, is to have second and third place Heart Award citations for qualifying tents; and second, the International Chief Barker was empowered to appoint a committee to draft a new induction ceremony of the tents.

Third was that a committee be appointed to investigate the possibility of the International body conducting the annual convention rather than placing the entire burden on one tent. Ezra E. Stern is Chief Barker of L. A. Tent 25, sponsor of this year hijinks.

Idea-Less Starlets and Pressagentry

San Francisco, May 10.

Bill Hogan, drama ed of the San Francisco Chronicle, says he's a jolly good fellow but enough is enough and the straw that broke the drama editor's back and caused him to write a column last week poking fun at Hollywood press agentry was a gift coffee mug from John Wayne. Hogan got the mug complete with a note from Wayne thanking him for being so nice to the "Blood Alley" company while it was on location here.

"It's a fine masculine cup," Hogan wrote, "and I'm keeping it on my desk as a reminder that I am one of the jolliest fellows in the movie reporting business. For on the cup is inscribed (in red and gold) 'To Pat Hogan.'" And then drama editor William Hogan added, "whoever he may be!"

Hogan used the Wayne instance and the offers of several Hollywood flacks to set up telephone interviews with various starlets as the occasion for wondering in print just what is the best way to publicize a film. "If, between phone calls, I accepted all the luncheons press agents set up with starlets who wanted to be interviewed and get their pictures in the paper, I would end up in the stomach ward," Hogan wrote. "The worst are the starlets who have nothing to say and therefore make it harder for their counselors to conjure up news where none exists. I'm a good fellow, well met, in this hearty world of public relations—but I still feel the best way to exploit a movie is to screen some top entertainment instead of pouring on the chicken salad while sitting across from a leggy blonde."

Hogan read off the list of proposed telephone interviews. He turned down a phone call with the feminine lead in "Gate of Hell" in Tokyo because she does not speak English. He turned down an invite to join a group telephoning Deborah Kerr in Chicago because "I could think of nothing to say to Miss Kerr (I'm sure she had less to say to me) that I could not say in person when she arrives here in a couple of weeks with her play. True, that would not plug Columbia's picture, but "Tea and Sympathy" seems to me the more noteworthy topic." Hogan also turned down a chance to talk to Kim Novak while the latter was seated at a Las Vegas gaming table where she would bet $5 for him in a gimmick, plugging "Five Against the House."

"I have too many phone calls a day as it is," Hogan commented.

So far, flack's comments have been 50-50. An indie producer's bushbeater praised Hogan whilst a top flight studio public relations and exploitations staffer accused him of "lacking a sense of humor."

Judge Refuses to Listen

Cuts Attorney Short When He Alludes to Religion Having 'Vested Interest' in Massachusetts Sunday

Boston, May 10.

Atty. Alfred A. Albert, appearing in behalf of Brattle Films, Cambridge pix house, and Times Film Corp., N. Y., was slapped down by a Supreme Court justice Thursday (5) for his Blue Law contention.

"The whole Sunday observance law is based upon the idea that religion in this state has a preferred position over other interests protected by the first amendment to the United States Constitution," said Albert.

"We've heard enough of that!" snapped Justice Stanley E. Qua.

Albert had brought a petition for certiorari to squash the refusal of Public Safety Commr. Otis M. Whitney to approve for Sunday showing two films, "The Game of Love" and "One Summer of Happiness," both foreign made pix.

Whitney had ruled that "Love" be banned entirely and "Happiness" might be shown after certain deletions.

"Under the commissioner's ruling, he, Whitney, can prescribe orthodoxies," Albert said.

"Censorship in any form under any name or guise, offends our highest law, and it does equal injustice to the highest moral concepts of free man," the attorney told the court.

Justice Qua cut Albert short at this point.

Previously Asst. Atty. Gen. Joseph Alcock argued that Massachusetts Sunday blue laws were in effect long before the Constitution was ratified and, therefore, did not violate the constitutional requirement for separation of church and state.

The full bench took the case under advisement.

Binford to the Barricades

Columbus, May 10.

Lloyd T. Binford, 88, and censoring still, has vetoed RKO's "Son of Sinbad" for the second time. "It's the same picture it was a year ago," he stated, "Those pictures of that woman are vile. Her motions were vulgar." Asked what woman he meant, the censor didn't know her name.

"Sinbad" had been pencilled into Loew's State downtown by manager Arthur Groom. The dancer from the film, Kalatan, is booked for a two week engagement at the Silver Slipper niteclub here.

COMPO 'Audience Awards' Open to Indies & Foreigners If Possessing Code Seal

Producers and distributors of independent and foreign product are being invited to compete in the upcoming Audience Awards (which, apparently, is the name selected for the public poll re best picture and players) fostered by the Council of Motion Picture Organizations. Robert W. Coyne, COMPO's special counsel, stated this week he's sending a letter to all filmmakers he can locate advising that they, along with members of the Motion Picture Assn. of America, are privileged to submit names of films and players for possible nomination.

Barred from the competition are only those pictures which have not been given approval by the Production Code, Coyne stressed.

Exhibitors are to nominate candidates for best picture and male and female performers, the nominations to be broken up into three groups. First will cover films released between Oct. 1, 1954, and March 31, 1955. Second covers the April-through-June releases and the third the July-through-September pix. Public voting is set for Nov. 17-27 and will cover the Oct. 1, 1954, to Sept. 30, 1955, films.

Media Reps, Exhibs Advance Glom 'Roberts'

Warner Bros. is launching an advance buildup for "Mr. Roberts" via special "in-theatre" showings of the Leland Hayward production. The film will be screened in selected theatres in each of the 32 exchange centers on May 23.

Invited audience will consist of exhibitors, the press, and tv and radio representatives. Method of stimulating interest and word-of-mouth in the picture was selected as a result of the reception it received following several sneak previews in New York and Hollywood. The special May 23d showing in N.Y. will be at the RKO 86th St. Theatre at 10 a.m.

The Henry Fonda starrer, based on the Broadway hit, opens at the Radio City Music Hall, N.Y. early in July and is scheduled for national release in mid-summer.

"That LADY" is coming to entertain you

and to thrill your audiences with the provocative story of the Spanish beauty whose flaming heart defied tradition . . . whose scandalous love affairs flaunted convention. As a novel 'That Lady' became an international best-seller . . . Katharine Cornell chose to star in it on the Broadway stage. Now it comes to tumultuous life as the picture that shocked a nation! "That Lady's" fabulous past has everything for your boxoffice's future!

OLIVIA de HAVILLAND · GILBERT ROLAND

in "That LADY" in CINEMASCOPE

introducing PAUL SCOFIELD co-starring FRANCOISE ROSAY · DENNIS PRICE

Produced by SY BARTLETT • Directed by TERENCE YOUNG • Screenplay by ANTHONY VEILLER and SY BARTLETT

From the Novel by Kate O'Brien • Print by TECHNICOLOR • An Atalanta Production • Released by 20th Century-Fox

"SOON IT WILL BE A PLEASURE TO DO BUSINESS WITH 'That LADY' FROM 20th!"

Cannes Fete Winds

Continued from page 2

over the world. Friction, troubles and political gambits have been held to a minimum so far. Although the personality turnout was great, these guests gave little cause for spicy stories. Many newsmen did articles to the effect that the doings were dull. Pix were of an interesting if not sensational level.

There is no doubt that the biggest public acclaim went to "Marty" (UA) whose simplicity, poignance and real undertones made for spontaneous aud as well as critical reaction. The presence of Betsy Blair also went along nicely with this tender pic.

2 Films Yanked, 1 Reinstated

Main difficulties were in the yanking and restoring of the Japanese film, "Senhime" (The Princess Sen), and the withdrawal of the Yugoslavian film, "Kravavi Put" (The Bloody Route) due to a complaint by the German contingent. Jap mixup occurred when the producer, Makata, was quoted in Tokyo as saying he hated France. French foreign office picked this up and conveyed it through channels. Festival committee decided it would withdraw the pic. However, word came through that Makata, winner of the Cannes award last year for his "Gates of Hell," had been misquoted. So the pic was restored and shows today. "Kravavi" depicts slave labor camps in Norway during the war and Germany felt it did not distinguish completely enough between the ordinary German and the Nazi. Fest pulled the pic.

Polish film, "Godzini Nadziei" (Hour of Hope), is also out, but was just not sent by Poland with no explanations on either side forthcoming.

Jury Firmly Policed

Jury was firmly policed this year having to sign in for each performance and not being allowed to join in debates until members had seen all the pix. Though the jury was mainly a competent body of filmmakers and crix, there was one member, a painter, who claimed he had not seen a film since 1915, hence hardly knew much about films.

Second half of fete slowed down after earlier promise as the lesser entries were given clearance. India came in with "Biraj Bahu," a melodramatic study of marital fidelity that was okay technically but a bit silly in dramatics. Japan's second entry, "Onna No Koyomi" (Diary of Women), was a simple melodrama of five sisters and their conflicts with marriage. Set in modern times, it was too loaded with laughter and too naive to make for the usual impact of the more dynamic Jap costumers

May Day Given Over to East

May Day was given over to the East, with a Hungarian pic, "Liliomfi," and the first Russo pic, "Romeo And Juliet" a full-length ballet film. "Liliomfi" is a lightweight comedy-farce that is much too ingenious for festival tastes, but emerges with a certain guile and pleasantness. "Romeo" had the trump of the dancing by Oulonova and adherence to dance which made this truly a dance production. Somewhat old fashioned choreographically, it still had a lilt in its colorful crowd scenes.

Norway had a heavyhanded entry about a broken down reporter who is a pyromaniac. Germany's first entry was Helmut Kautner's "Ludwig II," a textbook evocation of the life of the King of Bavaria. It emerges primarily a German grosser with slim chances for the U.S. except in language situations. O. W. Fischer is impressive as the fallen king.

Russia had a pleasant entry in "Bolchaia Semia" (A Big Family) of Iossif Heyfitz. In this pleasant comedy of love, adultery, illegitimate children and simple family life impose themselves over the party lines of the role and the task of the worker in society. Color, acting and direction are firstrate. If some drama is sacrificed to the line there is enough entertainment value to make for interest in Russian language spots of U.S.

"End of the Affair" (Col) got a fair reaction, but crix and aud were split on theme and treatment. On the whole direction and some of the acting came in for plaudits but story and treatment were found somewhat diffuse. Pic was in as an English entry though the U.S. imprint was evident. Egypt then showed "Hayaa Au Mout (Life And Death) of Kamal El Chiekh. Pic displayed a slicker tendency in technique and treatment and emerged a wellmade suspense pic about a little girl who goes out to get medicine for her ailing father, but is given poison by mistake. Pic then spends the remainder of the time showing frantic efforts by police to avert use of the poison. Not much for export.

Australia's "Jedda," by Charles Chaavel, treats the old theme of the primitive and the proper civilization competing for the heart and body of a native girl brought up by white ranchers in the Australian bush country. Although lacking the full dramatic and erotic flair for its subject, it is nevertheless an interesting if dated product that might be okay for special spots. Brazil's "Samba Fantastico" was a disjointed postcard type of paid commercial documentary which rarely got the feel of Brazil into it besides being short of any Sambas.

India's second entry, "Boot Polish," of Prakash Arorzi emerged a strange mixture of social indignation against poverty and a Victorian, over sentimental treatment of two orphans and their fight to survive. Melo and hokey, with a disturbing feel of resignation, this doesn't have much for U.S.

Carol Reed and scripter Wolf Mankowitz were in for the world preem of "The Kid For Two Farthings" (Korda) which got a split reaction. Fabalistic opus about the Jewish district of London has some authentic flavor and moppet work, but lacks a real poignance and sentiment, and color adds little. This will have to be sold on its offbeat qualities. Others which will vie for prizes are a reported Mexican sleeper, "Raisces" (Roots), America's "Country Girl" (Par) and "East of Eden" (WB); Gallic "Dossier Noir" (Black Files), of Andre Cayatte, and Japan's "Senhime" (The Princess Sen).

John Roy

Continued from page 1

schoolmaster Roy that a superior type of "nite club in the sky" would be a huge plus for Manhattan, and that when the idea of the Rockefeller Center Luncheon Club (still existent) presented itself, ensconced on the 65th floor of the RCA Bldg., they made it into a nite club and installed Roy as managing director.

Although in the lush years of the R. C. nitery, Roy was noticed to be partaking of the cup that cheers, in actuality he became a teetotaler in recent years. He was about 63 and at one time married to actress Ainy Busby. As far as known there were no children.

From 1935-1942 the Rainbow Room and its informal sister Rainbow Grill were top spots in the Gotham nite life. Formality was the rule of the Rainbow Room but it was Roy's informal bookings and instinctive showmanship derringdo which gave the RR its historic connotation.

Many greats were cradled atop the RR, and in the lush environments of the sky-high, cabaret-restaurant many a name got its most advantageous showcasing. For example, Paramount scouted Mary Martin in "Leave It to Me" and despite her impact with "My Heart Belongs to Daddy," the same scout didn't approve her for Hollywood until he saw her in the nitery. He frankly stated that he had turned her down for Par on her showing in the Cole Porter legit musical.

A sample of Roy's unorthodox but highly commercial bookings might be a show like Alec Templeton, King the Wonder Dog and Harris & Shore. Or Mary Martin heading the three-act cafe entertainment which also included Gower Champion & Jeanne and Martinet's Trained Crow, with the Ben Cutler and Eddie LeBaron bands, plus an organist for the interludes, not to mention the famed revolving dance floor (still there).

When Edgar Bergen first showcased in New York as a big time ventriloquial act the subfeatured bill included Peggy Feacs and Estelle & LeRoy.

When the Charles Weidman and Agnes DeMille dancers did their stuff in the late 1930s they were away ahead of today's popular concept of ballet. Miss DeMille's "cowboy" and "hoedown" dance creations were considered offbeat and daring; this was long before what she achieved with "Oklahoma!" of course. Jack Cole, Ruth Paige, Gower Champion & Jeanne (this was before he married Marge), John Hoysradt (now Hoyt, in pictures), Beatrice Kraft, Van Johnson when he was part of 8 Men of Manhattan, The Revuers in their first uptown (from Greenwich Village) booking, of which Judy Holliday, Betty Comden and Adolph Green are today's alumni, Mary Raye & Naldi, Senator Ford, Elsie Houston, Paul Draper, Sheilah Barrett, Lois January, Maurice & Cordoba, Dario & Diane, Imogene Coca, Sue Hastings' Puppets, Baby Doll (horseact), were among the acts first showcased at the Rainbow Room.

Miss Coca lasted one show; she had stagefright and refused to continue.

This was a top band spot for maestros like Carmen Cavallaro, Barry Winton, Ruby Newman, Al Donohue, Ray Noble, Johnny Hamp, Emery Deutsch, Glen Gray's Casa Loma Orchestra.

Roy's unorthodoxy created "champagne hour" contests spearheaded by pros like Jose Fernandez & Monna Montez, and Marilyn & Michael. He was the first to book a table-tennis team into a saloon and Ruth Hughes Aarons & Sandor Glancz, respectively the world's femme and the Hungarian champs, did their stuff there. The daughter of Alex Aarons (& Freedley) is a special material writer today for top nitery talent.

With Nelson Rockefeller in Government service, the Center's managing director Hugh S. Robertson (now the late) decided that the wartime blackout in 1942 made it expedient to eclipse the Rainbow Room. It folded Dec. 31, 1942.

Roy, who had prided himself on the RR's fabulous "wine cellars" on the 63d and 64th floors (just below the Room), went into eclipse. For a time he operated a valet service in the RCA Bldg., but that was not for him.

Union News Co. now operates the RR and Rainbow Grill, both as a private Luncheon Club operation and at night with a 10 p.m. approximate curfew. Vet dancer Billy Reardon is now the "host," at night, and one of his favorite anecdotes is that, even on New Year's Eve everything is so decorous, that he is surprised that "for the first time in my adult life I haven't been indecorously kissed, kicked, even been threatened with killing, or drunk on New Year's Eve."

Thus ends a phase of another Gotham landmark.

Allied's Fist

Continued from page 1

member for public hearings as soon as possible.

It also has become known that a vigorous campaign will be waged to line up the public and newspapers, especially in the small towns throughout the country, on the exhibitors' side and that material will be furnished for editorials along these lines.

Furthermore, those in the know divulge, Myers has accumulated a large batch of figures which will be submitted at the public hearings. These will go into exact details regarding the skyrocketing film company earnings, after taxes and the payments of huge salaries, since admission tax relief, in comparison to the decline in or disappearance of theatre earnings.

Myers has been gathering earning statements from numerous average small-town and subsequent run theatres throughout the nation for presentation to the Senate committee at the public hearings. The film company earnings, of course, are already public property, inasmuch as statements are issued for stockholders in compliance with the N. Y. stock exchange and federal regulations.

Both Myers and Kane believe that these earnings statements will win sympathy for independent exhibitors and convince the public of their cause's justice. They are certain that public sentiment will swerve over to independent exhibitors as "film company greed and unconscionable grab of the vast bulk of film industry income" become known.

While admitting that current film company recordbreaking earnings are not entirely attributable to "misappropriation of the major part of admission tax relief benefits," this latter has been an important factor in the present zooming film company prosperity coincident with small exhibitor poverty, Myers and others will argue at the public hearings.

Picture Grosses

PHILADELPHIA

(Continued from page 10)

wk). Big $9,000. Last week, $10,000.

Randolph (Goldman) (2,500; 75-$1.40)—"East of Eden" (WB) (5th wk). Oke $12,000 or near. Last week, $15,000.

Stanley (SW) (2,900; 74-$1.40)—"Strategic Air Command" (Par). Okay $16,000 or close. Last week, "Shotgun" (AA), $14,000.

Stanton (SW) (1,483; 65-99)—"Rage at Dawn" (RKO) and "White Orchid" (UA). Fair $7,800. Last week, "Bedevilled" (M-G) and "Golden Mistress" (U), $7,000.

Trans-Lux (T-L) (500; 99-$1.50)—"Doctor in House" (Rep) (7th wk). Plays nights and weekends. Off to $3,000. Last week, $4,300.

Viking (Sley) (1,000; 74-$1.50)—"Glass Slipper" (M-G) (4th wk). Fair $9,000. Last week, $10,000.

LOS ANGELES

(Continued from page 10)

"Wild One" (Col) (reissues) (2d wk), $3,100.

Warner Beverly SW) (1,612; $1-$1.75)—"Strategic Air Command" (Par) (2d wk). Stout $20,000. Last week, $24,000.

Warner Downtown, Wiltern, Vogue (SW-FWC) (1,757; 2,344; 885; 80-$1.25) — "Man Without Star" (U) and "Big Tip Off" (AA) (2d wk). Off to good $16,000 or close. Last week, $31,000 plus $41,500 in 3 ozoners.

Hawaii, Palace (G&S-Metropolitan) (1,106; 1,212; 80-$1.25)—"Conquest Space" (Par) (2d wk at Hawaii). Light $9,500. Last week, Hawaii and Orpheum, $20,100, plus $36,000 in 5 ozoners.

State, Pantages (UATC-RKO) (2,404; 2,812; 80-$1.25)—"Strange Lady In Town" WB) (2d wk). Slight $10,000. Last week, with Uptown, $16,600.

Globe (FWC) (782; 80-$1)—"Hulot's Holiday" (QBD) and "Little Kidnappers" (UA) (3d wk). Modest $1,200. Last week, with El Rey, $7,300.

Fine Arts (FWC) (631; $1-$1.50)—"Prince Players" (20th) (4th wk). Slim $1,500. Last week, $2,500.

Hollywood Paramount (F&M) (1,430; $1-$1.50)—"End of Affair" (Col) (4th wk). Dull $4,000. Last week, $4,700.

Four Star (UATC) (900; 90-$1.50)—"Doctor In House" (Rep) (7th wk). Neat $3,500. Last week, $4,200.

Warner Hollywood (SW) (1,364; $1.20-$2.65) — "Cinerama" (Indie) (106th wk). Started current frame Sunday (8) after steady $21,300 last week.

DENVER

(Continued from page 11)

—"Mambo" (Par). Fair $6,000. Last week, "Run for Cover" (Par) (2d wk), $5,500.

Denver (Fox) (2,525; 50-85)—"Cell 2455" (Col) and "Seminole Uprising" (Col). Poor $7,000. Last week, "Violent Saturday" (20th) and "Outlaw's Daughter" (20th), $9,000.

Monaco Drive-In (Lee) (800 cars; 75)—"Big Combo" (AA) and "Port of Hell" (AA). Fine $3,500. Last week, "Smoke Signal" (U) and "Cannibal Attack" Col), $3,600.

Orpheum (RKO) (2,600; 50-85)—"Blackboard Jungle". (M-G) and "Stranger's Hand" (DCA) (2d wk). Fancy $10,500. Stays. Last week, $18,500.

Paramount (Wolfberg) (2,200; 50-85)—"Kiss Me Deadly" (UA) and "Good Die Young" (UA). Good $11,000. Last week, "Strange Lady in Town" (WB), $11,000.

Tabor (Fox) (1,967; 50-75)—"Garden of Eden" (Indie) and "Thunder Over Sangoland" (Lip). Big $10,000 or close. Holding. Last week, subsequent run.

Vogue (Brown) (442; 75-$1)—"Portrait of Claire" (Indie). Thin $800 or near. Last week, "Children of Paradise" (Indie), $700 in 6 days.

Wadsworth Drive-In (Lee) (1,000 cars; 502 walk-ins; 75)—"Big Combo" (AA) and "Port of Hell" (AA). Trim $3,000 or near. Last week, "Smoke Signal" (U) and "Cannibal Attack" (Col), $2,700.

INDIANAPOLIS

(Continued from page 11)

$12,000. Last week, "Blackboard Jungle" (M-G) and "New Orleans Uncensored" (Col) (3d wk), $6,500, at 50c-80c scale.

Lyric (Cockrill-Dolle) (1,300; 35-70)—"High Society" (AA) and "Son of Davy Crockett" (Col) (reissue). Thin $3,000. Last week, "Smoke Signal" (U) and "Black 13" (20th), $3,500.

'Bedevilled' Slow $7,500, Cincy; 'Jungle' 8½G, 2d

Cincinnati, May 10.

Two new bills, "Bedevilled" at Palace and "Unchained" at Grand, appear headed for modest returns this round as holdovers also shape under par. "Man Called Peter" is finaling in fifth frame at Keith's. "Cinerama" is firm in 47th session and "Blackboard Jungle" looms mild in second Albee week.

Estimates for This Week

Albee (RKO) (3,100; 75-90) — "Blackboard Jungle". (M-G) (2d wk). Moderate $8,500 after $16,000 kickoff.

Capitol (Ohio Cinema Corp.) (1,376; $1.20-$2.65) — "Cinerama" (Indie) (47th wk). Solid $18,000 after last week's $17,000. Pickup aided by announcement of final seven weeks of pic. Switch to "Cinerama Holiday" (Indie) set for June 23.

Grand (RKO) (1,400; 75-90) — "Unchained" (WB) and "Dial M for Murder" (WB) (reissue). Fair $5,000. Last week, "Chief Crazy Horse" (U) and "Stormy" (Indie), $6,000.

Keith's (Shor) (1,500; 75-$1.25)—"Man Called Peter" (20th) (5th wk). Okay $4,500. Last week, $6,800.

Palace (RKO) (2,600; 75-90) — "Bedevilled" (M-G). Slow $7,500. Last week, "Run for Cover" (Par), ditto.

SAN FRANCISCO

(Continued from page 10)

000 or over. Last week, "Big Combo" (AA), $10,000.

Paramount (Par) (2,646; 90-$1)—"Gang Busters" (Indie) and "Five Guns West" (Indie). Good $14,000. Last week, "Run for Cover" (Par) and "Timberjack" (Rep), $13,500.

St. Francis (Par) (1,400; $1-$1.25)—"Eternal Sea" (Rep) and "Hell's Outpost" (Rep). Fine $10,000. Last week, "End of Affair" (Col), $10,000 in 8 days.

Orpheum (Cinerama Theatre Calif.) (1,458; $1.75-$2.65)—"Cinerama" (Indie) (70th wk). Smart $15,000. Last week, $15,000. "Cinerama Holiday" (Indie) is due to open in August.

United Artists (No. Coast) (1,207; 70-$1)—"Kiss Me Deadly" (UA) and "Canyon Crossroads" (UA). Good $8,000 or better. Last week, "Shotgun" (AA) and "Port of Hell" (AA), $7,500.

Stagedoor (A-R) (400; $1-$1.25) —"Glass Slipper" (M-G) 3d wk). Smooth $5,000. Last week, $5,500.

Larkin (Rosener) (400; $1)—"Aida" (IFE) 4th wk). Good $3,000. Last week, $4,000.

Clay (Rosener) (400; $1)—"Gate of Hell" (Indie) (3d wk). Fine $2,500. Last week, $2,600.

Vogue (S.F. Theatres) (377; $1)—"Game of Love" (Indie) (7th wk). Lush $2,000. Last week, $2,100.

Bridge (Reade - Schwartz) (349; $1-$1.25) — "Doctor in House" (Rep) (7th wk). Sturdy $2,300. Last week, $2,500.

Rio - (Schwartz) (397; $1) — "Camille" (M-G) (reissue) (7th week). Good $1,800.

KANSAS CITY

(Continued from page 11)

(Indie) and "Iroquois Trail" (Indie) (reissues), $6,000.

Missouri (RKO) (2,650; 50-80)—"Escape from Burma" (RKO) and "Dial Red O" (AA). Modest $6,000. Last week, "East of Eden" (WB) and "Gog" (Indie) (2d wk), $5,000.

Paramount (United Par) (1,900; 70-90)—"Strange Lady in Town" (WB) (2d wk). Medium $6,500. Last week, $10,000.

Roxy (Durwood) (879; 50c)—"Violent Saturday" (20th). New price scale helping to good $6,000. Last week, "Bedevilled" (M-G), $3,000.

Ohpheum (Fox Midwest) (1,900; 75-$1)—"Man Called Peter" (20th) (5th wk). Acceptable $6,000. Last week, played day-date with Orpheum, Fairway and Granada, $14,000.

Tower, Uptown (Fox Midwest) (2,100; 2,043; 65-85)—"Crashout" (FM) and "Five Guns West" (Indie). Thin $6,000. Last week, "Stranger on Horseback" (UA), same.

Fairway, Granada (Fox Midwest) (700, 1,217; 65-85)—"Violent Saturday" (20th). Oke $5,000. Last week, coupled with Orpheum.

Vogue (Golden) (550; 75-$1)—"Doctor in House" (Rep) (5th wk). Fine $1,500. Last week, $1,600.

FROM BATTLEMENT TO BOUDOIR . . .
FROM BRAWL TO LOVERS' TRYST
. . . he blazed a reckless path!

Men knew his fury
and women—his lips;
but none knew the name,
or the secret, of the
man who held a
nation at bay!

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Universal-International presents

TONY CURTIS
COLLEEN MILLER

The life and loves of Adventure's Greatest Rogue!

The Purple Mask

PRINT BY Technicolor

co-starring

GENE BARRY DAN O'HERLIHY • ANGELA LANSBURY

GEORGE DOLENZ • JOHN HOYT • MYRNA HANSEN

Directed by BRUCE HUMBERSTONE • Screenplay by OSCAR BRODNEY • Produced by HOWARD CHRISTIE

Universal International

ANOTHER PICTURE WITH THAT UNIVERSAL APPEAL!

Clips From Film Row

CHICAGO

James Gilliam, son of Tom Gilliam, 20th-Fox exchange head here, now stationed at Fairbanks, Alaska with U. S. Air Force.

Balaban & Katz' Belmont Theatre celebrated its 25th anni last week with a free kiddie show and roses for lady patrons.

Sidney Kaplan named office manager of Metro's Chi exchange, vice Edna Frank who retires after 30 years of service.

BOSTON

Carl Goldman, film booker of Affiliated Theatres of Boston, will succeed Ray Feeley as executive secretary of the Independent Exhibitors of New England, effective this month. Feeley is retiring to supervise his four theatres—the Weymouth, Weymouth; Fairmont, Hyde Park; Egleston, Jamaica Plain; and Lexington, Lexington.

LOS ANGELES

Allied Artists will distribute "Thunderstorm," to be filmed in Spain with Linda Christian and Carlos Thompson in top roles.

Continental Distributing Inc. signed Harry H. Thomas as western sales manager to handle Coast releases of "To Paris With Love" and "Hiroshima."

Hal R. Makelim revealed election of three new members of Makelim Pictures. They are C. A. Dandelake of Tarboro, N. C., Hugh Thomas Jr., of Sarasota, Fla., and Jack Jackson of Houston, Tex.

ALBANY

A 500-car drive-in being built outside Potsdam by Peter Papayanakos, owner-operator of Rialto in that village. Upstate Theatres will buy and book the ozoner.

Kallet Theatres, headquartered in Oneida, took over the WGAT Drive-In at Utica from Eric Williams, owner of Station WGAT there. Williams, recently in poor health, built the ozoner five years ago.

Charles Gerard Jr. shuttered the Adirondack Theatre in Faust.

PHILADELPHIA

John Harwan taking over the Blackwood Theatre, Mount Ephraim, N. J.

Pearl Buck recipient of the second annual award of Variety Club Ladies' Auxiliary (Tent 13).

Ted Schlanger, Stanley Warner zone manager, appointed chairman on National Exhibitors Committee, Philadelphia exchange area, for one day collection for Will Rogers Memorial Hospital during week of Aug. 15.

DALLAS

R. J. O'Donnell, veepee of Interstate Circuit, announced a new plan will be used to stimulate film biz all over the chain by the 12-to-17 age group. A special discount card will be sold for $1 to this age group.

Frank Work appointed manager of Variety Theatre here replacing Jimmy Llewellyn who has been transferred to the Rialto Theatre.

F. Thomas Murray, Universal film exchange rep, is seeking a site in Houston for a proposed film exchange.

ST. LOUIS

Hershell Eichhorn, Mounds, Ill., installing C'Scope at his Roxy in Mounds and in an ozoner near Cairo, Ill. Same also is being done at the ozoner near Perryville, Mo., operated by L. A. and F. V. Mercier.

Bernard Wachholz made manager of ozoner near Farina, Ill., owned by Kellums, McNeely & Woods, Louisville, Ill.

The Joy, Lovejoy, Ill., owned by St. Louis interests, shuttered by David Knox, lessee.

Facelifting which includes installation of widescreen being done at the Nox, New Haven, Ill., by owner Elmer Quesstell.

Frisina Amus. Co. took over the Rialto, Hannibal, Mo., under terms of a deal made with Eddie Rosecan. Rosecan continues as an exhib in Cape Girardeau, Mo.

Floyd Hughes, auto dealer, purchased the State, a 500-seater in Alton, Ill., from Harry Beck.

Mrs. Bernice Montgomery, who operates the Horstman, Chaffee, Mo., lighted her new ozoner near that town.

Ted R. Defield, who operates the DeMo, East Prairie, Mo., relighted his Lyric in same town.

W. Herschell Eichhorn, Mounds, Ill., exhib, succeeded Mrs. Regina Steinberg as director of the MITO, an affiliate of TOA. Mrs. Steinberg retired from exhibition since selling her Madison Theatre, Madison, Ill.

State Senator Edward V. Long and theatreowner, will host members of the MITO at the June meeting near Clarksville, Mo.

The Vita, Warrenton, Mo., operating on a three-night per week policy. William Zimmerman, who owns the Vita, relighted his ozoner near there.

Herman M. Scossors named manager of Ansell Bros. Varsity, in University City, St. Louis county.

ST. LOUIS

The Pix, operated by Mrs. C. Ray Bell, Blue Mounds, Ill., now operating on full week nightly policy instead of only on Saturday and Sunday.

Ozoners near Sikeston, Mo., owned by Mrs. O. W. McCutcheon of Blytheville, Ill., and Miss Geraldine Twitty, Sikeston, Mo., were damaged by several tornadoes which caused $1,000,000 in damages in that area.

The Columbia Amus. Co., Paducah, Ky., headed by Leo F. Keiler which operates houses and ozoners in and near Paducah, received an okay to operate a new tele station in Paducah.

PORTLAND, ORE.

M. M. Mesher, Paramount Theatre prexy here, went to Los Angeles to huddle with Neal East, Paramount division sales manager.

Charlie Powers, 20th-Fox branch manager, seriously ill.

Walter Brennan here for a few days from his ranch in Umatilla, Ore.

"Seven Little Foys" given sneak preview here with socko results.

National Screen Service rep Harry Lewis purchased Victory Theatre in Milwaukie, Ore., from Tommy Moyer. Moyer stays in the Drive-In and fight promotion biz.

PITTSBURGH

Sammy Speranza, after more than 25 years in booking department of WB and SW Theatres, resigned to become office manager for a specialty sales company.

Al Levy, recently transferred to Boston as 20th-Fox exchange manager, returns here May 16 for a testimonial dinner in his honor at Hotel Roosevelt. Levy was succeeded locally by Nat C. Rosen, from Albany.

A new drive-in on Route 51 near Bill Green's shopping center is being built by Albert Kurtak.

Margaret Younce Watson is new area supervisor for Penn Sportservice Drive-In Theatres Concessions.

George Stern, of Associated circuit, named to directorate of Tri-State Drive-In Theatres Assn., replacing Jack Judd, who resigned. John Robb's resignation from board also was accepted; his post is being filled by Bob Thompson of Brookside Drive-In. Robb continues as counsel for the association.

Gerry Bendig, Par receptionist, promoted to the booking department.

Code-Church

Continued from page 1

of Sinbad" which had been specifically edited to allow it to get the Code seal.

Code-Legion Drift Apart

The gradually widening gulf between the positions taken by the Code and the Legion on film content is not going unnoticed at the Motion Picture Assn. of America. And instances such as the ones involving the four pix which were re-edited to conform with the Legion's wishes serve to drive home the point.

Commented one exec, who asked to remain anonymous: "If the studios continue to listen to the Legion this way, we aren't going to have one Code but two. It makes the industry's Code look pretty silly."

In N. Y. last week, demanding more of a voice for the indies in Code affairs, Ellis Arnall, Society of Independent Motion Picture Producers prez, said he wanted to see the Code "in step with modern concepts" while a bulwark against obscenity and immorality. He wouldn't comment when asked whether, in his opinion, the Code was in step with the times.

It's acknowledged at the MPAA that — perhaps inevitably — the Code and its administrator, Geoffrey Shurlock, are under attack for liberalizing their interpretation of the document, Warner Bros.' "Mister Roberts" being a case in point. At the same time, the more lenient and intelligent approach is getting enthusiastic backing from that section of the industry—including exhibitors — which holds that the 25-year-old document must be kept attuned to the changing pattern of life in the U.S., i.e. that the term "better" films is synonymous with "more adult" films.

There are execs in the industry, and also within the MPAA, who hold that the absolute taboos of the Code are a mistake and that, while restrictions are necessary and should be a part of the document, the matter of degree, i.e. of good taste vs. bad taste, should be left properly to the Code administrator and his staff.

'Tea & Sympathy' Case

Example of a company hitting its head against one of those absolute taboos is Metro with "Tea and Sympathy." Robert Anderson's play dealt primarily with the question of "What is a Man," but it based its dramatic plot on a false charge of homosexuality. Since the Code specifically prohibits any mention of such deviation, Anderson's film script so far has been unacceptable to Shurlock's office which also worries about the adultery angle in the play.

Author Anderson stated in N. Y. last week that he would work on another version of the script on his return from Spain in mid-June and that, by Aug. 1, he expected to submit it to the Code. He had praise for Metro and Shurlock for their positive cooperation and said he was convinced that "Tea" would be turned into a film "even if it has to be done as an independent venture."

Another pic that may knock against one of those absolute Code barriers is "The Man with the Golden Arm" which Otto Preminger will make for United Artists release. Dope angle is prominent in the novel and Shurlock has made it clear that, unless it can be absolutely removed from the film, the pic couldn't get a seal. Narcotics are another Code taboo that's spelled out in detail.

One argument for keeping absolute restrictions on certain topics in the Code is that they strengthen the position of Shurlock and his staff vis-a-vis producers willing to go out on a limb with certain films. The question of what is and isn't good taste has already arisen repeatedly in pix featuring brutality and violence, a topic which appears to be causing widening concern.

One of the groups raising loud objections to this trend is the Legion of Decency which is said to consider it just a part of a general deterioration of the moral tone in American pix. Shurlock confabbed with the Legion during his stay in N. Y. last week when the question of the new "double standard"—a Code for the industry, superseded (in the cutting room) by the Legion's own standards—also is said to have been discussed.

Close Catholic Tie

Under the Code administration of Joseph I. Breen, whom Shurlock succeeded, disagreement between Code and Legion was rare, bringing about the frequent charge on the part of Code critics that it was maintaining an exceedingly close liaison with the Catholic group. It is now becoming obvious that, if such a working arrangement ever existed, it no longer does. However, Shurlock said last week he considered the Legion "very helpful" in his work.

There is a general feeling that Hollywood is now in a mood to tackle serious themes which, only a comparatively short time ago, would have been difficult to bring to the screen, partly due to the—then—stricter attitude of the Code. One observer close to the industry put it this way:

"At the start, pictures took away from the stage a lot of the weak, trashy stuff and the stage had to start looking for the provocative themes. Today, tv has done about the same to Hollywood, and now the film producers are being driven in the same direction as the stage.

"There is no question that the public today expects more thoughtful material from the screen than ever before. And if the public is ready for it, they'll get it, if not from the major studios, then from the independents."

Inside Stuff—Pictures

There's a Cinema Signor Gould, the only one in the town of Pisa Calabria, which is near Palermo, Italy, named in honor of American industrialist and showman Harry E. Gould. It happened two years ago when, in company of then Fawcett's (True mag) and now Argosy mag's roving European correspondent Michael Stern, Gould found himself in that territory. In appreciation of Stern's courtesy, he proffered to do something. The newspaperman wanted nothing but finally conceded that a cheerful local resident in this little town, Pisa Calabria, was badly in need of artificial limbs. He (Stern) had always been impressed with the spunk of this local citizen who, despite his stubs of arms and legs, seemed so self-sufficient and, above all, cheerful.

What adds to the story of Gould's benevolence was the red tape which because became almost a comedy of errors. As chairman of the finance committee of New York's Beth David Hospital, Gould was able to expedite the artificial limbs with dispatch until the Italo customs' officers looked askance at the $1,000 dutiable merchandise and held out for a 25% import levy. They recognized the samaritan equation, but the law was law. Gould proffered to pay but the townsfolk made it a personal issue. It finally came to the ears of Vatican authorities which soon expedited the gift.

Gould also helped the town organize a by-product potato industry and it has flourished over the past two years, resulting in the local lone film theatre, which now is billed as the Cinema Signor Gould.

The New York Appellate Division will hear at its October term, arguments in the appeal by Capitol Enterprises Inc., distributor of "Mom and Dad," from a decision of the Motion Picture Division, State Education Department, affirmed by the Board of Regents that the picture is "indecent" and therefore unlicensable, within the meaning of the State Education Law. Ephraim S. London, of London, Simpson & London, attorneys for the appellant, and Dr. Charles A. Brind, counsel for the Regents, have signed a stipulation transferring the case to the Appellate Division.

London, who successfully represented Joseph Burstyn Inc. before the U. S. Supreme Court in "The Miracle," had filed a notice that he would move at a Special Term of Supreme Court April 15 for an order, pursuant to Section 78 of the Civil Practice Act, granting a review of respondents (the Regents) and the MPD refusing a license for the film and for further relief. The order would also direct, upon the answer and return of the respondents being filed, that the proceedings be transferred for disposition to the Appellate Division.

Two postponents were taken before the stipulation of transfer was signed.

Ernest Emerling, publicity-exploitation head for Loew's Theatres, classifies the various types of reviewers as follows:

(1) The Sincere Critic: Approaches each new picture without prejudice and a determination to inform readers fairly.

(2) The Snobbish Critic: Basically hates American movies. His distaste for anything that Hollywood produces is expressed in flights of erudition, snide phrases, overall belittling of the domestic screen.

(3) The Pseudo-Snob: Usually a "hot" writer to whom a well-turned phrase is dearer even than a well-turned ankle. Will walk a mile for a murderous metaphor. He . . . is a problem.

(4) The Reporter: Merely reports on what he sees, leaving it to the reader to form his own opinion.

(5) The Part-Time Reviewer: Has no knowledge of his subject and the results are mighty sorry. In some cases, film reviewing is part of a package chore that may include radio, tv and—obits!

Due to the admissions tax reduction voted last year by Congress, Federal receipts via the admissions levy came to only $80,874,000 for the first eight months of the fiscal year which began July 1, 1954. This is far behind the $203,789,000 for the same period of a year earlier, U. S. Bureau of Internal Revenue points out. Gap actually is not quite so big because returns need be made only quarterly, instead of monthly, under the new law. Admissions tax receipts for the month of February were $16,032,000. In February 1954, before the tax cut, they amounted to $49,951,000.

Quite the reverse is true for the bite on nitery tabs which continues at the same 20% rate. February collections were $7,698,000, about $300,000 more than the year before. For the eight months of the fiscal year, the bite brought in $28,568,000, more than $1,000,000 ahead of last year.

Theatremen and the public still show a marked preference for the programming of newsreels, cartoons ad miscellaneous other short subjects, claims Oscar Morgan, who heads sales of these items at Paramount. Exec quoted from the recent Motion Picture Assn. of America annual report, which said in part: "Audience polls have already indicated a preference for a single bill with a newsreel, cartoon and short subject."

Morgan, in N. Y. this week, disclosed Par's lineup for the 1955-56 season. It comprises 52 one-reelers, 36 of them to be cartoons in color; five VistaVision two-reelers in color and 104 issues of Par news at the rate of two a week.

Decision on a strike of Paramount homeoffice white collarites is resting with Richard F. Walsh, prexy of the International Alliance of Theatrical Stage Employees. The Homeoffice Employees Union, Local H-63, an IA affiliate, has filed a request with Walsh to walk out. The next step depends on the IA topper. The white collar union and Paramount have been negotiating for more than a month but got no further than a stalemate, with Par nixing demands for a wage hike and fringe benefits. The parent union sent in international rep Dick Scott to take part in the talks. Walsh is currently studying Scott's report before making a decision. Local H-63 expects the IA chief to act "within a few days."

Serious illness of Buffalo's 85-year-old Federal Judge John Knight may mean retrial of criminal and civil contempt of court case against Schine Chain Theatres, Inc. and its officers. Schine case was one of the longest ever held starting last December 9th and concluding on March 1st with over 1,200 documentary exhibits and 83 witnesses testifying. Judge Knight who suffered a stroke two weeks ago, has been confined to a hospital and if he does not return to the bench without rendering a decision the only alternatives will be for the Government to re-try the entire case or move to dismiss the charges.

Minneapolis Morning Tribune columnist Will Jones commented in his column tht the Dr. James K. Friedrich, former Red Wing, Minn., minister now a religious films producer in Hollywood, didn't take long to learn about cheesecake art out there. "He's plugging his new 'Day of Triumph,' about to be released here, with tempting views of Joanne Dru who plays Mary Magdalene," wrote Jones, including a photo of Miss Dru in the role with one shapely limb almost entirely exposed.

During the current digging into the files in connection with VARIETY's 50th Anniversary year some oddities are being unearthed. One was a 1919 page ad through which exhibitors were invited to select a title for a picture. Distrib, whose identity was hidden behind a box number, referred to the film merely as "One of the greatest and timeliest features ever offered." Theatremen were asked to select one title from the following list: "The Wild Oats," "Ignorance," "The Great Enemy," "Thou Shalt Not" and "The Solitary Sin."

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Consistent Policy And Good Value

Russell Downing Sees This As Explicative Of Music Hall's Grossing Upbeats

The single week's all-time record gross just established at N. Y.'s Radio City Music Hall has served to spotlight the fact that this Rockefeller Center showcase seems to gain ground each year as the most consistent big-money location. The record take amounted to $201,000, achieved with Metro's "Glass Slipper."

Russell V. Downing, Hall president, attributes the steady payoff over the years to "standard policy" at the house. This policy, the exec states, "is to give value, keep faith with the public, don't stint in laying out a program and no adjusting of the price schedule."

On that last point, Downing stresses the ticket scale is not influenced by whether or not there's a line outside the theatre. (It's no secret that some operators graduate prices more quickly during the day if the traffic will bear it). Hall's general admission scale is 95c to $1.75.

Concerning that "value," Downing, in a private conversation with a reporter, suggested a comparison between some legit musicals which cost $7.50 "and what we have here (the special Easter stage was on the bill) for as little as 95c."

He continued: "We work on the theory of volume and that the most expensive thing in a theatre is an empty seat. We had our choice of giving the people a lot for their money or having high prices. But with the latter there might have been diminishing returns—diminished to where there would be no returns."

Downing believes some other theatres are hurting themselves by price policies but he didn't go into any specifics on this.

The prez says the Hall has a friendly relationship with the film companies although, of course, there might be minor differences on a film's suitability for a run at the 6,000-seater. Re the results of Hall engagements, "no distributor ever walks away unhappy," Downing commented.

Canadian Awards

Ottawa, May 10.

"Stratford Adventure," a National Film Board production by Guy Glover, was chosen "Film of the Year" in the 1955 Canadian Film Awards competition, Canada's annual contest similar to the United States' Academy Awards. "Adventure," which was released both in 35m and 16m, won over nearly 70 films to get the nation's top film prize.

CFA, sponsored jointly by the Canadian Assn. for Adult Education, the Canadian Film Institute and the Canada Foundation, also made a special award to Hye Bossin of Toronto, editor of the Canadian Film Weekly. Bossin's honor recognized "distinguished contributions to the film industry in Canada and particularly his promotion of Canadian film archives." Previous special awards on a personal basis went in other years to veteran film makers Ernest Ouimet and Gordon Sparling.

First awards went to only four films in the contest's six categories. They were "Gift of the Glaciers" (Alberta Government Film Branch); "Where None Shall Thirst" (United Church of Canada); "Riches of the Earth" (NFB) and "Stratford Adventure."

Honorable Awards went to "It's in the Cards" (Crawley Films); "High Tide in Newfoundland," "The Homeless Ones" and "One Little Indian" (all NFB).

Merit citations for special aspects went to "Castors de Quebec" (Guernand Film Co.); "Look to the Centre" (Crawley Films); "Vat-en Jouer" (Lou Souncy); "Tools of Plenty" (P.G.A. Films, Ltd.); "No Time to Spare" (Chetwynd Films); "On the Broom" (Briston Films); "Each Year They Come" (P.G.A. Films, Ltd.); "Movie Manners" (University of Toronto Film Society); "The Grievance," "Corral" and "Le Medecin du Nord" (all NFB).

48 Doctors in House

Columbus, May 10.

There were 48 doctors in the house for a recent Saturday night as a stunt for "Doctor in the House" at the Bexley here and the cashier went wacky keeping track of them all.

As is customary with doctors, they tear a leaf off their prescription pad they usually carry which identifies them. The usher then seats the particular doc, makes a notation on the prescription blank as to his exact location and hands it to the cashier.

Mother Emulates Her Son; Files in Manchester, N.H., In Hope of Speedy Trial

Hartford, May 10.

Eight motion picture distributors are being sued for $1,000,000 damages by a Connecticut femme motion picture operator. Suit has been started in Manchester, N.H., by Mrs. Miriam Z. LeWitt of nearby New Britain. Owner of the Strand Theatre in neighboring Plainville, Mrs. LeWitt claims the octet have discriminated against her in distributing first run releases and charged her too much money.

Named as defendants are Paramount, Loew's, 20th Century-Fox, Warner Bros., RKO, United Artists, Universal, and Columbia. Suit filed by Mrs. LeWitt is similar to an action brought against the same defendants by her son, Baruch LeWitt, owner of the Arch St. Theatre in New Britain. That suit, too, was brought in Manchester, N.H. several weeks ago.

A spokesman for the law firm representing Mrs. LeWitt said that the suit was brought in New Hampshire in the hopes of getting a speedier trial. He explained that under the provisions of the anti-trust acts, the suits could be filed anywhere the defendant firms do business.

SOUTHEAST SECTION'S 'MOVIE FESTIVAL'

Exhibitors and distributors in the southeastern area of the United States have combined forces to put on a unique 30-day program to promote film attendance. Known as the "Southeastern Movie Festival," it will be launched simultaneously through four southern states starting May 16.

During the festival month, theatres, newspapers, merchants, radio and television stations, and civic groups in all four states will take part in the activities. A kickoff luncheon will be held in Atlanta May 17, attended by Gov. Martin Griffin of Georgia and the mayors of several southern cities. The governor will present an official proclamation designating May 16 to June 16 as "movie festival month" in Georgia. On the same day similar luncheons will be held in Tennessee, Florida and Alabama.

The festival is being sponsored by the Alabama Theatres Assn., the Motion Picture Exhibitors of Florida, and the Motion Picture Theatre Owners and Operators of Georgia. Warner Bros'. "The Sea Chase" is the first festival picture, opening in more than 300 theatres in Tennessee, Alabama, Florida, and Georgia during the first week of the celebration.

$400 FOR DOORMAN'S FIST

Patron Tried to Re-Enter RKO 125th For Child

That negligence and lack of courtesy on the part of theatre employees can be costly to management was pointed up anew last week when a patron was awarded a $400 judgment in City Court, N.Y., against RKO Theatres. One Paul Davila sought damages for a doorman's assault upon him last year when attempting to re-enter RKO Proctor's 125th St. Theatre (now closed) in New York to locate his young son who had become separated from him.

Justice James E. Mulcahy, who tried the case without a jury, noted in his opinion that Davila didn't have a ticket stub which was being held by his wife who had remained in the theatre with their two other children. "The doorman rang a buzzer to call an usher," the court observed, "but nobody appeared and the plaintiff, after waiting about six minutes, became impatient and attempted to enter the theatre, whereupon the doorman grabbed him by the collar, and in the ensuing scuffle struck the plaintiff with his fist in the stomach.

"The plaintiff also claims that he was struck on the jaw but this is denied. I find that the plaintiff has established his case by a fair preponderance of the credible evidence. The plaintiff made one visit to a physician. He lost no time from work. While he undoubtedly felt some pain, I do not feel that his injuries were as serious as he claims. I therefore award a decision in favor of the plaintiff in the sum of $400."

Children's Theatre Film Will Become Cultural Item for U.S. Information

U. S. Information Service has ordered prints of an upcoming documentary film based on a production of the King-Coit Children's Theatre N. Y. Government agency feels that the picture will have "value in international cultural exchange." Project, which is being turned out by Padula Productions, will bring the Hindu classic, "Nala and Damayanti," to the screen. Cast comprises players ranging in age from three to 12.

Padula outfit is headed by Thelma A. Prescott and Edward Padula. Miss Prescott is described as a onetime writer and technical adviser to David O. Selznick while Padula has been active as a stage, film and tv director. Financed by a limited partnership, the film is intended for distribution via tv, theatrically, schools, etc. Production, which began early this Spring, is now in the editing and scoring stages.

TIGHTEN OUTDOOR AD INSPECTION IN VERMONT

Montpelier, Vt., May 10.

An inspection of outdoor advertising has been started in Vermont, according to Secretary of State Howard E. Armstrong, whose office issues permits for all commercial signboards.

The official said 41 towns and cities had filed certified copies of their ordinances restricting outdoor advertising in their municipalities. He called attention to the law providing that no state permits will be issued by his office to permit the erection of new structures in these communities hereafter unless the applicants first secure approval of their municipal officials.

Secretary Armstrong declared an extremely common violation, probably due to ignorance of the outdoor advertising law, involves putting signs on utility poles or shade trees, which is taboo under the Vermont law.

Moscow 'First' Sounds Like C'Scope

Blithely ignoring Cinerama, a Slovakian (part of Communist Czechoslovakia) newspaper recently reported that "Moscow has a world specialty: the only stereoscopic cinema in the world in which the film has a three-dimensional appearance without the need for viewers to wear colored glasses."

Despite the sweeping claim of Slovakia's Pravda, it's curious that the Kremlin muffed a chance to screen its "world specialty" at recent trade fairs in Damascus and Bangkok, where Cinerama was shown under auspices of the U. S. Information Service.

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year..... 12
This Date, Last Year..... 7

"NIGHT FREIGHT"
Prod.—Ace Herman
Dir.—Jean Yarbrough
Forrest Tucker, Barbara Britton, Keith Larsen, Thomas Gomez
(Started May 3)

"GUN POINT"
Prod.—Vincent Fennelly
Dir.—Alfred Werker
Fred MacMurray, Dorothy Malone, Walter Brennan
(Started May 6)

COLUMBIA

Starts, This Year..... 12
This Date, Last Year..... 12

"LAST FRONTIER"
Prod.—William Fadiman
Dir.—Anthony Mann
Victor Mature, Guy Madison, Robert Preston, Anne Bancroft, James Whitmore, Russell Collins, Peter Whitney, Pat Hogan, Guy Williams
(Started March 21)

"THE HOUSTON STORY"
Prod.—Sam Katzman
Dir.—William Castle
Lee J. Cobb, Edward Arnold, Barbara Hale, Jeanne Cooper, Paul Richards, Chris Alcaide
(Started May 4)

"MARSHAL OF MEDICI"
(Scott-Brown Productions)
Prod.—Harry Joe Brown
Dir.—Joseph Lewis
Randolph Scott, Warner Anderson, Ruth Donnelly, Jeanette Nolan
(Started May 5)

METRO

Starts, This Year..... 6
This Date, Last Year..... 6

"BHOWANI JUNCTION"
(Shooting in Pakistan)
Prod.—Pandro Berman
Dir.—George Cukor
Ava Gardner, Stewart Granger, William Travers, Francis Matthews, Abraham Sofaer, Peter Illing, Marne Maitland, Lionel Jeffries, Frieda Jackson, Joseph Tomelty
(Started March 1)

"QUENTIN DURWARD"
(Shooting in London)
Prod.—Pandro S. Berman
Dir.—Richard Thorpe
Robert Taylor, Kay Kendall, Robert Morley, Normand Wooland, Eric Pohlman, Duncan Lamont, Wilfred Hyde White
(Started March 1)

"TRIAL"
Prod.—Charles Schnee
Dir.—Mark Robson
Glenn Ford, Dorothy McGuire, Arthur Kennedy, John Hodiak, Katy Jurado, Robert Middleton, Juano Hernandez, Rafael Compos, John Hoyt
(Started April 2)

"FORBIDDEN PLANET"
Prod.—Nicholas Nayfack
Dir.—Fred Wilcox
Walter Pidgeon, Anne Francis, Leslie Nielsen, Richard Anderson, Jack Kelly, Warren Stevens, Earl Holliman, Robert Dix, James Drury, James Best, George Wallace, James Thompson, Morgan Jones
(Started April 18).

"DIANNE"
Prod.—Edward Knopf
Dir.—David Miller
Lana Turner, Pedro Armendariz, Marisa Pavan, Roger Moore, Taina Elg, Ronald Green, Henry Daniell, John Lupton, Sean McClory, Alan Napier, Torin Thatcher
(Started May 2)

PARAMOUNT

Starts, This Year..... 2
This Date, Last Year..... 5

"THE TEN COMMANDMENTS"
Prod.-Dir.—Cecil B. DeMille
Assoc. Prod.—Henry Wilcoxon
Charlton Heston, Yul Brynner, Anne Baxter, Yvonne DeCarlo, Debra Paget, Judith Anderson, Edward G. Robinson, Sir Cedric Hardwicke, Vincent Price, John Carradine, John Derek, Olive Deering, Martha Scott, Julia Faye, Henry Wilcoxon, Douglas Dumbrille, Ian Keith, Jacob Baer, Peter Hanson
(Started Oct. 14)

"ARTISTS & MODELS"
Prod.—Hal Wallis
Dir.—Frank Tashlin
Dean Martin, Jerry Lewis, Shirley MacLaine, Dorothy Malone, Eddie Mayehoff, Eva Gabor, George Winslow, Anita Ekberg
(Started Feb. 28)

"ANYTHING GOES"
Prod.—Robert Emmett Dolan
Dir.—Robert Lewis
Bing Crosby, Donald O'Connor, Jeanmaire, Mitzi Gaynor, Phil Harris, Kurt Kasznar, Walter Sande
(Started April 7)

RKO

Starts, This Year..... 4
This Date, Last Year..... 1

"TREASURE OF PANCHO VILLA"
(Shooting in Mexico)
Prod.—Edmund Grainger
Dir.—George Sherman
Rory Calhoun, Shelley Winters, Gilbert Roland, Joseph Calleia
(Started April 21)

"BENGAZI"
(Panamint Pictures)
Prods.—Sam Wiesenthal, Gene Tevlin
Richard Conte, Victor McLaglen, Richard Carlson, Mala Powers, Richard Erdman, Hillary Brooke, Gonzales Gonzales
(Started April 25)

REPUBLIC

Starts, This Year..... 5
This Date, Last Year..... 1

"TWINKLE IN GOD'S EYE"
Prods.—Rooney-Duke
Dir.—George Blair
Mickey Rooney, Coleen Gray, Hugh O'Brian, Donald Barry, Jil Jarmyn, Touch Connors, Joey Forman
(Started May 2)

20th CENTURY-FOX

Starts, This Year..... 7
This Date, Last Year..... 3

"SEVEN CITIES OF GOLD"
(Shooting in Mexico)
Prods.—Robert Webb, Barbara McLean
Dir.—Robert Webb
Richard Egan, Anthony Quinn, Michael Rennie, Rita Moreno, Jeffrey Hunter
(Started March 22)

"THE TALL MEN"
(Shooting in Mexico)
Prods.—William Bacher, William Hawks
Dir.—Raoul Walsh
Clark Gable, Jane Russell, Robert Ryan, Cameron Mitchell, Emile Meyer, J. Lewis Smith, Robert Adler
(Started April 8)

UNIVERSAL

Starts, This Year..... 10
This Date, Last Year..... 10

"THE KETTLES IN THE OZARKS"
Prod.—Richard Wilson
Dir.—Charles Lamont
Marjorie Main, Arthur Hunnicutt, Una Merkel, Olive Sturgess, Ted de Corsian, Richard Kyer, Joe Sawyer, Richard Deacon, Pat Goldin
(Started April 6)

"A TIME REMEMBERED"
Prod.—Albert J. Cohen
Dir.—Jerry Hopper
Rock Hudson, Cornell Borchers, George Sanders, Shelley Fabares, Ray Collins, David Janssen, Casey Adams, Else Neft, John Weincraf
(Started April 9)

"AWAY ALL BOATS"
Prod.—Howard Christie
Dir.—Joseph Pevney
Jeff Chandler, George Nader, Julie Adams, Lex Barker, Keith Andes, Richard Boone, William Reynolds, Charles McGraw, Jock Mahoney, Frank Faylen, Grant Williams, Floyd Simmons, George Dunn, Kendall Clark, Charles Horvath, Arthur Space, Don Keefer, Hal Baylor
(Started April 13)

WARNER BROS.

Starts, This Year..... 8
This Date, Last Year..... 4

"PETE KELLY'S BLUES"
Dir.—Jack Webb
Jack Webb, Janet Leigh, Peggy Lee, Edmond O'Brien, Andy Devine, Lee Marvin, Ella Fitzgerald
(Started March 28)

"REBEL WITHOUT A CAUSE"
Prod.—David Weisbart
Dir.—Nicholas Ray
James Dean, Natalie Wood, Jim Backus, William Hopper, Ann Doran, Dennis Hopper, Sal Mineo
(Started March 30)

"THE DARKEST HOUR"
Dir.—Frank Tuttle
Alan Ladd, Edward G. Robinson, Joanne Dru, William Demarest, Paul Stewart, Perry Lopez
(Started April 5)

INDEPENDENT

"ALEXANDER THE GREAT"
(UA Release)
(Shooting in Madrid)
Prod.-Dir.—Robert Rossen
Richard Burton, Fredric March, Danielle Darrieux, Claire Bloom
(Started Feb. 17)

"GUYS AND DOLLS"
(For MGM Release)
Prod.—Samuel Goldwyn
Dir.—Joseph L. Mankiewicz
Marlon Brando, Jean Simmons, Frank Sinatra, Vivian Blaine, Robert Keith, Stubby Kaye, Johnny Silver, Sheldon Leonard, Dan Dayton, Kathryn Givney, Veda Ann Borg, Regis Toomey, B. S. Pully, George E. Stone, Joe McTurk
(Started March 14)

"STORM FEAR"
(Theodora Productions)
(For UA Release)
Prod.-Dir.—Cornel Wilde
Cornel Wilde, Jean Wallace, Duryea, Lee Grant, Steven Hill, Stollery, Dennis Weaver
(Started April 4)

"COCKLESHELL HEROES"
(Warwick Productions)
(Columbia Release)
(Shooting in Portugal)
Exec. Prods.—Alan Men and Broccoli
Prod.—Phil C. Samuel
Dir.—Jose Ferrer
Jose Ferrer, Trevor Howard, Maddern, Anthony Newley, Arne
(Started April 8)

"THE BIG KNIFE"
(The Associates & Aldrich Co.)
(For UA Release)
(Shooting at Sutherland Studios)
Prod.-Dir.—Robert Aldrich
Jack Palance, Ida Lupino, Shelley Winters, Wendell Corey, Jean Hagen, Rod Steiger, Ilka Chase, Everett Sloane, Paul Langton, Wesley Addy
(Started April 25)

"FORT YUMA"
(Bel-Air Productions)
(UA Release)
(Shooting in Kanab, Utah)
Exec. Prod.—Aubrey Schenck
Prod.—Howard W. Koch
Dir.—Lesley Selander
Peter Graves, Joan Taylor, Joan Vohs
(Started April 26)

"JOE MACBETH"
(Film Locations Ltd.)
(Columbia Release)
(Shooting in London)
Exec. Prod.—Mike Frankovich
Prod.—George Maynard
Dir.—Ken Hughes
Paul Douglas, Ruth Roman, Bonar Colleano
(Started May 9)

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (10)

1955 High	1955 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
31½	22⅛	Am Br-Par Th	803	31½	28¼	30	+1¾
98	79	CBS, "A"	34	30¼	28⅝	29⅞	— ½
98¼	80	CBS, "B"	14	30¼	29	29	—1⅝
39¼	30	Col. Pix	82	33	30	31½	+1½
16½	14⅝	Decca	83	15⅝	14⅞	14⅞	—
82	67	Eastman Kdk	94	82	78⅝	81⅝	+3
5⅜	3⅝	EMI	193	4	3¾	4	+ ¼
21⅝	17½	Loew's	821	21¼	20	20⅝	+ ½
11¼	9⅛	Nat. Thea.	288	11¼	10½	10⅝	— ⅜
44⅜	36	Paramount	187	44⅜	39½	43⅛	+3⅝
40⅞	35¾	Philco	222	40¾	38⅞	39⅝	+ ⅝
45¼	36¾	RCA	911	48⅜	43¼	48⅜	+ ½
8⅞	7	RKO Picts.	50	8¼	8	8	—
9⅞	7½	RKO Thea.	78	9	8⅝	8⅞	+ ⅛
8⅜	5⅞	Republic	82	8¼	7⅞	8	—
15¼	13¾	Rep., pfd.	5	14¾	14½	14½	— ⅝
22⅝	19½	Stanley War.	183	20⅜	19⅛	20¼	+1¼
31⅝	25⅛	20th-Fox	262	29⅛	27½	28⅞	+1¼
30⅞	26¾	Univ. Pix	5	28¼	27½	28¼	+ ½
91	83½	Univ., pfd.	*82	87	83½	87	+2¾
20⅜	18¼	Warner Bros.	44	19¼	18⅞	19	—
134	86	Zenith	120	134	114½	130	+15

American Stock Exchange

5⅜	4	Allied Artists	76	5	4¾	4⅞	+ ⅛
11⅝	9¾	All'd Art., pfd	27	11⅛	10½	11	+ ¼
17⅛	13¼	Du Mont	797	17⅛	14½	16⅛	+1⅝
16⅜	14½	Technicolor	198	14⅞	14	14¾	+ ¾
4¼	3⅜	Trans-Lux	55	4	3¾	3¾	— ¼

Over-the-Counter Securities

	Bid	Ask	
Chesapeake Industries	4¾	5⅜	+ ¼
Cinerama Inc.	1¾	2¼	—
Cinerama Prod.	4½	5¼	+ ¼
Official Films	3¼	3⅞	— ⅛
Polaroid	51	53	— ⅜
Skiatron	8¼	9	+1
U. A. Theatres	16¼	17¾	— ¾
Walt Disney	36½	39½	+ ½

* Actual volume.

(Quotations furnished by Dreyfus & Co.)

Stebbins Piques Eastern Ad Boys

Motion picture advertising, at least as seen through the critical eyes of Hal Stebbins, who heads the Hal Stebbins Inc. ad agency on the Coast, is given a thoroughgoing roasting in the current (April) issue of the Screen Producers Guild journal. "The sad truth is," he writes, "that motion picture advertising is far behind the motion picture parade.

To survive and thrive, films have had to adjust to an ever-changing pattern; but their advertising is still cut from the same musty mould. What showbusiness today needs—and this is no ivory tower paradox—is showmanship in advertising. It has everything but."

Stebbins piece has some N.Y. ad-pub execs doing a burn. Theme of their comment, "It's easy to criticize." There is a good deal of sensitivity in the East anyway on the topic of film ads. Homeoffice personnel feel they are too often blamed and too rarely given credit.

"If the picture is a hit, the studio immediately pats itself on the back, and the way the film was advertised becomes a minor consideration. If it flops though, immediately it was the ad campaign that was at fault—never the picture."

Stebbins' piece, "Motion Picture Advertising—Is It?," takes the copy writers to task for saying very little in a lot of words. "Motion picture advertising is loaded to the gunwales with pat phrases; with copy that starts out to be double-meaning and winds up as double-talk; with layouts hackneyed and hard as nails; with illustrations that would win Oscars at any show for Adult Infantilism. Isn't it time that motion picture advertising went in for a little more explanation and a little less exclamation?," he writes.

Am honored that some of the greats of show business have become my clients.

JESSE BLOCK

Registered Representative

IRA HAUPT & CO.

Investment Brokers

501 7th Ave., New York 18, N .Y.

LOngacre 5-6262

FOR RENT

1,500-SEAT THEATRE IN NEW JERSEY

ALSO THEATRE IN CONN.

Write to Box V-52, Variety, 154 West 46th St., New York City

New York Theatre

RADIO CITY MUSIC HALL

Rockefeller Center

"INTERRUPTED MELODY"

in CINEMASCOPE and COLOR starring

GLENN FORD • ELEANOR PARKER

An M-G-M Picture

and SPECTACULAR STAGE PRESENTATION

Studio Workers' Wages

Sacramento, May 10.

Workers on the film lots during the month of March averaged $126.95 a week. Average wage was $121.89 in February and $119.17 on March, 1954, according to the California Labor Statistics Bulletin.

Employees put in an average of 42.6 hours per week during March at $2.98 an hour, compared with 41.6 hours at $2.93 an hour in the preceding month.

Rowley Confirmed

United Artists Theatres' board of directors, at a N. Y. meeting Friday (6), formally approved president George P. Skouras' appointment of Edward H. Rowley Sr. as exec v.p.

Rowley is president of Rowley United Theatres, which operates 145 houses in Texas, Oklahoma and Arkansas. UAT has a stock interest in the Rowley chain.

George Dembow In Europe

George F. Dembow, newly-elected prez of National Screen Service, has arrived in London for two weeks of huddles with Arnold Williams, managing director of National Screen Service Ltd., and his staff.

Dembow, who plans to return to his New York homeoffice May 30, will also visit Italy and France in the course of his European junket.

ELECTRONIC HONEYMOON DOMINATES ISSUES

By MIKE WEAR

Friday's (6) stock market took on the shape of an electronic honeymoon as radio and tv shares forged ahead with great to sensational gains. Last week's market as a whole followed a rather meaningless pattern, winding up about where it started. But not so the radio-tv stocks which were "all over the tape" on both the N. Y. Stock Exchange ticker and the American Stock Exchange machine. They all retreated as the market fell back yesterday (Tues.).

The most sensational advance was made by Zenith Radio, which soared more than 8 points Friday alone to wind up the day at the new high of 129½. This price represented a gain of 16¼ points on the week. Interest in the company's pay-tv setup spurred the advance but there was the added factor of a chance the stock might be split up.

Radio Corp. of America common also climbed to a new peak of 46⅞, being up 2 points on the week. The shares had been below 42 at one time early in the week, but started forging ahead after the annual stockholders meeting when official optimism stirred fresh interest in the issue.

It climbed again early this week, making a new high of 48⅜ yesterday (Tues.).

Great earnings prospects and anticipated gains in the tele department spurred ABC-Paramount Theatres stock. The shares bettered the old high by more than 3 points, fresh peak being 31½. Stock was up 3⅞ points on the week, and showed a gain of around 6 points from the spot where it retreated after issuance of the annual report. The fact that the company now is doing so well with its television section meshes nicely with the theatre end of the company, which always has been a real money-maker.

DuMont Whirled Upwards

DuMont A stock, on the ASE, also was taken in hand Thursday and Friday and whirled upwards. With a big stake in tv, the fact that there appeared to be a fight on for control of the corporation spurred bidding. The shares equalled the old high for the year of 17⅛ in Friday's trading and was up more than 3 points on the week. The company's unfavorable earnings earlier in the week had pushed the shares below 14.

Loew's was another high-flyer, heading for the old peak and hitting 21 at the close. This represented a gain of about three points over the past five weeks.

The great volume in these shares which went into new high ground for the year and longer is shown by the fact that DuMont A was the most actively traded stock on the ASE last Friday. Loew's was second most heavily traded issue on the Big Board the same day. ABC-Paramount Theatres was the fourth most active stock and RCA the fifth in volume also on Friday.

The current interest in pay-tv also gave Skiatron a further rise to 7½ bid quotation at the close Friday. A new 1955 peak, this is an advance of 50c over the previous week. Skiatron now is on Over-the-Counter but is expected to be listed on the American Stock Exchange shortly.

National Theatres, which was such a spirited mover in the previous week, rested last week, winding up with a 75c loss at 11⅛. The stock had to digest the annual earnings statement issued during the past week. The group reported to be interested in the stock have in mind the corporation's big equity in theatre properties.

Paramount Pictures, ostensibly on its stake in pay-tv via a subsidiary, but actually on its huge earnings, pushed to a new high of 43 at the close where it was up nearly 2 points for the week. Columbia Pictures also scored an advance of nearly a point to 32⅜, after backsliding for several weeks.

Eastman Kodak, which also hit a fresh 1955 peak at 82, sported an advance of 2⅛. Technicolor was extremely active Friday (6) but was down fractionally on the week. Universal gained, to finish at 28¼, only about 2 points from the year's best price.

Kansas City Now Has 11 First Runs

Electric, Winner of Antitrust Action, First on Kansas Side of River—Starts With 'Bedeviled'

Kansas City, May 10.

New first run situation is established in Kansas City, Kansas, with the opening of Metro's "Bedeviled" at the Electric Theatre last week. Move has been expected there following the suit of last year in which the Electric was given a judgment by a jury against six major film distribs.

Actually the film is playing day and date with the Roxy Theatre, Kansas City, Mo., operated by the Durwood circuit. Electric is operated by W. D. Fulton. House seats 1,850, the largest and the oldest theatre on the Kansas side. Manager Bill Scott handles the theatre which is booked by the Golden Theatre Service.

Electric marks the second first-run situation on the Kansas side, with a third, the Avenue, owned and operated by Fulton, to begin first run policy within a fortnight or less. First house with first runs on the Kansas side of the metropolitan area was the Fox Midwest Granada, which plays in a day-and-date hook-up with the Tower and Uptown theatres in Kansas City, Mo., and the Fairway Theatre in suburban Johnson County Kansas.

With the Avenue there will be 11 first-run situations here, and eight second run situations, making a tight scramble for product all around unless there is some doubling up.

Missing Actors

Hollywood, May 10.

Residual checks are being held by the Screen Actors Guild from Allied Artists (formerly Monogram) for players whom it cannot locate:

Betty Allan, Don Castle, Angel Cruz, Jim Drum, Bobby Guthrie, Robert Hughes, Herb Jeffries, Milton Kibbee, Charlie King, Rena Lenart, George Lewis, Andres Lucas, Elizabeth Marshall, Michael Miller, Robert Parks, William Potter, Jane Richey, Elsie Rogers, Jerome Root, Hal Scott, David Sharpe, Lanny Simpson, Doreen Tryden, Kippee Valez and Wendy Waldron.

Memory Machine A Par Subsidiary

By JACK HELLMAN

Hollywood, May 16.

Think you're a whiz at figures? Try this for size: "Memorize 4.096 forty-digit numbers at one time and read them back in eight-millionths of a second."

But it can be done and was demonstrated yesterday by International Telemeter Corp.'s Mnemotron (from the Greek meaning memory device) and the Rand plant in Santa Monica. The world's largest speed magnetic memory, claimed to be faster and more reliable that UNIVAC and other "memory" machines, was completed after three years at a cost of nearly $1,000,000. It will sell for "well into six figures."

Among other functions it can perform.

To give an idea of the speed in which it operates, the trigger brain of the computer could "memorize and recite" a complete novel in one second. It's strictly a "numbers" racket (meaning noise) and the terminology used is merely for purposes of indicating the blinding speed in which it works. Despite its fantastic accomplishments with digits, one of the engineers associated with the project called it "stupid" because "it can't think." Business machine cards are loaded into the electronic computer, fed to the Mnemotron where it is "memorized" and the results a matter of second. At the demonstration 3,500 rows of numbers were added up in two seconds and required a tape 40 feet long to list all the digits.

International Telemeter is a subsidiary of Paramount Pictures.

Briefs From the Lots

Hollywood, May 10.

Vincent Sherman will direct "The Story of the Black Cap," to be filmed in Italy by Titanus Films . . . Century Films, Inc., bought the late **Lloyd C. Douglas** novel, "The Big Fisherman," for production in Autumn . . . **Albert Band** will direct "The Young Guns" under a participation deal with Allied Artists . . . Columbia purchased "Roan Stallion" and "Thurso's Landing," two poems by **Robinson Jeffers** . . . Paramount is importing the Fujinon lens from Japan for shooting street scenes in "The Kiss Off."

Warwick Productions signed **Victor Mature** to star in "Zarak Khan" and a second picture, still untitled, to be filmed abroad for Columbia release . . . Warners signed **Ned Washington** to write the lyrics for "Miracle in the Rain" . . . **Philip A. Waxman** bought the **Richard Jessup** novel, "The Cunning and the Haunted," for indie production . . . **Vincent Price** and **Sally Forrest** join **Dana Andrews, Ida Lupino, Rhonda Fleming** and **George Sanders** in **Bert E. Friedlob's** "News is Made at Night," for United Artists release . . . Copa Productions postponed filming of "Lorenzo the Magnificent" to permit **Tyrone Power** to star in "Music by Duchin," for Columbia release. . . . Same company will produce "Two Against Tomorrow," starting in July with **Ted Richmond** producing.

ALLIED BOARD SPRING MEET MAY 24 IN N. Y.

Allied States Assn. will hold its spring board meeting in New York at the Waldorf-Astoria May 24-25.

Date selected coincides with the industry conference called by Allied and Theatre Owners of America. The industry session is scheduled for May 24, thus giving Allied's board an opportunity to take action stemming from the conclave of exhibitors and distributors.

Sam Engel Heads SPG

Hollywood, May 10.

Samuel G. Engel, 20th-Fox producer, has been elected to succeed Arthur Freed as president of the Screen Producers Guild. Engel moved up from the post of first vice-president.

Other new officers are Buddy Adler, first veepee; Walter Mirisch, second veepee; Louis Edelman, third veepee; Julian Blaustein, secretary; Jerry Bresler, treasurer, and Robert Arthur, assistant treasurer.

New directors are William H. Wright, Adler, William Thomas, William Goetz, Bresler, Frank Rosenberg, and Robert Bassler.

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Chi's Margin-of-Profit Dilemma As Radio Faces Up to Facts of Life

By FARRELL DAVISSON

Chicago, May 10.

Not since tv started taking he play away back in '48, has there been as much first-string attention devoted to radio as has prevailed for the past several months at the top watters here. First off, it should be pointed out that all these "where do we go from here" front-office huddles have none of the gloom of a bedwatch over a seriously ailing friend.

Nobody is writing off local radio as a prospect for the undertaker. In fact, among the better entrenched indies with their lower overheads, the theme song is that last year was great and this year shapes even better. And a sounding among the so-called majors indicates that the first quarter this year, in terms of local sales, is running at peak levels, despite a continuing falloff in national spot biz.

But what has the top execs at the bigger plants grappling with their ledgers is the fact that the gap between the sales curve and the cost curve has ominously narrowed. One of AM's big sales pitches, aside from its saturation abilities and its flexibility, has been pegged on its price advantage over tv, whether through rate slashes, package deals or special "discounts." While the rate card can be lowered by the flick of the sliderule, it's taking a powerful lot of plotting and scheming to get that operating nut burred down to size to fit the era which has found tv pulling off with the gravy train.

Matter of Bookkeeping

It happens that three of the Windy City's Class A stations have sister video operations. Just how the NBC and CBS o&o's and WGN and WGN-TV charge off their respective operating expenses is a matter known only by the brass and their accountants. But it's no secret that such "fixed costs" as the AFM staff musician quota and the newsroom operations, especially at WBBM-TV and WGN-TV which have extensive newsreel setups, are borne primarily by the tele side. In short, were it not for tv, the pruning knife would be even sharper.

Not that cutting costs to the marrow is the completely accepted answer. At WBBM, for example, where veep H. Leslie Atlass is still holding out against the deejay trend (developed, incidentally, into an indie bonanza by his brother Ralph at WIND) both the sales and the sales promotion staffs have been expanded recently in a new AM stem-to-stern offensive. WBBM, with its live shows across the weekday strips featuring staff personalities, maintains a stable of six writers and five directors.

Also holding to a generously-sized talent roster is WLS, jointly owned by the Prairie Farmer interests and ABC. But it's known that manager Glenn Snyder is calling on all his wiles as a veteran broadcaster in keeping the gates

(Continued on page 46)

'Favorite Husband' Out; Janis Paige In

Now that Simmons is out as a co-sponsor of "My Favorite Husband," with Procter & Gamble enjoying a solo sponsorship status on the Saturday night 9:30 to 10 CBS-TV time, P & G is all set to scrap the show and replace it with the new Janis Paige-starring film series tabbed "The Four Of Us." Thus still another situation comedy gets the heave (although in this instance being replaced by another). Yet only a year ago "Husband" was regarded as one of the more successful entries in the situation comedy sweepstakes.

One of the factors reportedly contributing toward the demise of the show has been the behind-the-scenes differences and bickering involving its two principals, Barry Nelson and Joan Caulfield, which neither the network nor the clients had been able to satisfactorily resolve.

M&L, 'Toast' Dead Heat

The 15-city Trendex on Martin & Lewis fronting "Colgate Comedy Hour" on NBC-TV Sunday (8) was 24.9.

Ed Sullivan's CBS-TV "Toast of the Town" clocked a 24.5, making it virtually a dead heat.

Status of DuM's Remaining Live Shows in Doubt

Most of the six remaining sponsors of live video via DuMont face a problem next fall since there's no assurance even what's left of the cable will be kept. One or two have said it's a problem facing any small network advertiser who wants to stay on live tv. They can't afford minimum lineup standards of the other three webs, and aren't sure that they want vidfilm formats so that they can go national spot or stick with DuMont.

For the time being, Pharmaceuticals, Inc., has made no fall recommendations, and will feature a new product, Zarumin, as of May 22 on its "Life Begins at 80" Sabbath stanza. The Lentheric-Bromo Seltzer alternator, "Chance of a Lifetime" doesn't have its option come up for another couple of weeks, although a decision from that quarter may be forthcoming sooner. DuMont, for its telesets, might want to do paneler "What's the Story?" on the "electronicam" next fall as an example to other prospective users of the two-way camera. Western Union's once-every-two-weeks bankrolling of "Down You Go" is a big question mark. "All About Baby," the Swift-Libby afternoon 15-minute alternation is believed probably getting the axe, and Heinz's four-station network for "Studio 57" is sure to go.

Looks Like a Lot Of Twain's Gonna Meet; Himber's Huck & Tom

First it was Filmcraft Productions out on the Coast that claimed it had cleared sole rights for a vidfilm string based on the Mark Twain Tom Sawyer and Huck Finn characters and, likewise, refuted MCA-TV's right to shoot a similar yarn. That was less than a month ago, and now batoner-magico Richard Himber and Sam Klein say they're going to do a series on the two Twain kids, and that they "are the only producers who have a copyright on any series titled 'The Further Adventures of Tom and Huck'," reportedly the same tag to be used by MCA.

Himber says that the Twain works are in public domain, and if that's the case, it's seen likely that all three will go into production, overloading the market with Twain tv'ers. Hence, since the legal argument, except over the "Further Adventures" name (Himber says his copyright dates from 1951), is nil, most of the hassling involves just which production outfit has the closest relative of Samuel Clemens (Twain) behind it. Filmcraft's "Mark Twain Theatre of the Air" has cleared rights from the late writer's estate and from his daughter, Mrs. Clara Samossoud. On the other hand, Himber says he's got the full cooperation and authority of the Mark Twain Memorial Assn. and Cyril Clemens, "the only living male relative of Samuel Clemens." When it gets right down to it, Himber says he believes his tv film edition will have the edge commercially over the other two, because he intends using Cyril, whom he describes as the writer's cousin, as host on the series. Moreover, he says that sanction by the Twain Assn. will enhance the show's prestige.

Desmond's Sick Leave As Dodger Ballcaster; Vince Scully Moves Up

Connie Desmond, Dodger's No. 1 ballcaster on radio and tv in N.Y., started suddenly last week on an indefinite sick leave from the Lucky Strike-Schaefer sponsored games. Vince Scully moved up into the lead gab spot, and Al Helfer was brought in to round out the play-by-play coverage.

Dodger baseball team office said that Desmond's doctor told him to "take a rest for the remainder of the season at least." However, it was disclosed a bit later that Desmond might be allowed to return to his post as soon as he has recovered. The nature of his illness was not disclosed, but he didn't finish out the play-by-play in the last Wednesday (4) fray against St. Louis and had to be replaced by Andre Baruch, who normally does the color sidelights to the baseball games.

Under the new setup, which is temporary for the time being, Scully and Helfer, who did Dodger work in pre-World War II days and more recently did the Mutual "Game of the Day" play, will alternate on WMGM radio and WOR-TV. Same arrangement held with Desmond and Scully. Helfer decision came from agency on both accounts, BBD&O.

Ray Bolger Show Into Syndication

ABC Film Syndication is taking over rerun rights to the "Ray Bolger Show," which has been axed on the network. Acquisition of the 78 half-hours is in line with the pattern first envisioned when the syndication subsid was organized in 1953—that aside from its regular distribution activities with outside properties, it would act as the distribution outlet for network film properties when the time was ripe for a residual return.

Bolger segment is the first ABC property to revert to the syndication arm. Actually, the 78 films have two separate formats and stars, with supporting cast and femme leads different in the 1953 and 1954 series. Property started in the fall of '53, with American Tobacco and Sherwin-Williams Paint sponsoring. This season it was bankrolled by Lehn & Fink, who cancelled and will check out on June 10. Fate of Bolger himself at the network is still in the nebulous stage, with the dancer dickering on a new contract. But the show in its present form, at any rate, is definitely out, with the negatives going into syndication.

Don McNeill Options Schindler Tome for TV

Don McNeill, the Chicago "Breakfast Club" entrepreneur over ABC, has taken a sixmonth option on the current bestseller, "How to Live 365 Days a Year," by Dr. John A. Schindler, which may be done by him on tv, in film and/or live versions.

McNeill's personal rep, Ralph Bergstein, just closed for the rights with Prentice-Hall, the publisher. Dr. Schindler's $3.95 book has sold over 100,000 copies in the eight weeks since publication.

Winnah by —,000

Washington, May 10.

TV films have now reached the inflation or "devaluation" stage.

For some time WTTG, the DuMont o. and o. outlet, has been showing and promoting what it calls "Million Dollar Movie." This is a weekly change of bill of a not-so-oldie feature film, with the pic shown five times during the week.

WMAL-TV, the ABC affiliate, has now taken in a new line of old pictures to run once, each Friday night. They are being widely advertised as "Billion Dollar Movie."

TV Specs for Britain, Too

London, May 10.

The pattern of commercial tv in London is now taking shape. Prince Littler, head of Associated Broadcasting Co., the outfit which will have weekend air time in the capital, announced details of their programming plans last week, together with an estimate that they would have at least 1,000,000 viewers by the end of the year.

ABC's plans will be extended in the new year, when they start operating at Birmingham on weekdays, and they also intend to offer their programs to the other contractors.

Highlight of their weekend telecasting in London will be "Sunday Night at the London Palladium," a 60-minute spec feature from the stage of the theatre before an invited audience, with top of the bill attractions. Bob Hope will plane to London for one of the early Palladium programs and other stars already contracted for regular performances include Gracie Fields, Norman Wisdom and Richard Hearne.

Main feature of the Saturday programs will be a drama series, "Theatre Royal," currently being filmed on the High Definition process, at Highbury Studios. Stars in the series include Eric Portman, Wendy Hiller, Sam Wanamaker, Ralph Richardson, Flora Robson and Donald Wolfit.

TV's Pushbutton Boy

Cornberg, Designer of 'Home'—'Tonight'—'Today,' Now Blueprinting 'Automation' Studio

Quietly at work building an "automation" studio setup for NBC-TV is Sol Cornberg, director of studio and plant planning and the technical expert responsible for the overall designs on such shows as "Today," "Home" and "Tonight." Cornberg's magnum opus is achievement of pushbutton control of studios, to the extent that, say, 72 hours of studio preparation necessary to produce a one-hour tv show can be cut about 90%. According to one report, NBC is spending some $350,000 for this and other phases of the "Cornberg Plan," which includes 27 drawings and a plastic model envisioning a "TV City in New York," in back of the Roxy Theatre, at a cost of $7,000,000.

Only last week Cornberg received extra-added attention on his specialty via an invitation to visit England as tv consultant to Sidney L. Bernstein, chairman of the Granada (Theatres) circuit. He'll leave for London in July to assist in the design of a tv city in Manchester, where Granada operates several houses on its 85-theatre loop as well as Granada TV, Ltd., one of four companies with a commercial concession from the newly-ordained Independent TV Authority.

Between times, Cornberg is busy writing, and currently is updating "TV Techniques," book written in 1947 by the late Hoyland Bettinger and which Harper & Bros. published. Latter will issue the tome June 15. Cornberg's own book, "A Stage Crew Handbook," developed from his work in the theatre, was published by Harper in 1941.

'VENUS' SPEC'S TEX TUNEUP

Eddie Albert-Vivian Blaine Musical Plays Fair, Then TV

"Peter Pan" hit tv on NBC direct from Broadway (after a 10-day gap timed from its closing at the Winter Garden), but "One Touch of Venus" will undergo the tuning up process at a fairgrounds before claiming video attention. "Venus," Mary Martin-Kenny Baker starrer of a dozen years ago, will play Dallas Aug. 1-14 as a major entry of the State Fair Musicals, with Eddie Albert and Vivian Blaine heading the cast.

Show is being blueprinted as a Saturday tv spectacular on Aug. 27 with the Dallas troupe and production virtually intact.

Storer Shifts His Stance; Thinks 'U' Can Vie With 1 'V'

Washington, May 10.

Storer Broadcasting Co. last week amended its deintermixture proposal for an all-UHF market in Miami by withdrawing that part of the plan which would require station WTVJ to relinquish its VHF channel. Storer told FCC it now believes that UHF can "survive and prosper" if not forced to compete with more than one VHF station.

Simultaneously, WTVJ advised the Commission that the original Storer proposal was "an assault" upon its assignment and that it had under preparation a request for revocation proceedings against Storer's WGBS-TV station in Miami. However, said WTVJ, it no longer has standing to participate in the proceedings in view of the amendment.

In its initial proposal, Storer argued that a shift by WTVJ to UHF would cost only about $80,000, after tax allowance and sale of the VHF transmitter, and that this amount is less than WTVJ's earnings in two months. Company suggested that WTVJ maintain a dual UHF-VHF operation until viewers have converted.

Shortly after the proposal was submitted, a plan was filed with the Commission to deintermix Storer out of its VHF station in Toledo in order to put all stations there on a UHF basis. The plan was submitted by Woodward Broadcasting Co. which holds permits for UHF stations in Toledo and Detroit.

Woodward also proposed that a fourth VHF channel be allocated to Detroit and that the second VHF channel assigned to Toledo, now in contest between seven applicants, be given to the Michigan city (for Woodward).

If his deintermixture proposal is adopted, Woodward said he would be pleased to purchase Storer's VHF equipment for "a fair price" and use it in Detroit.

CBS-TV SRO On 'Robin Hood' Pix

CBS-TV has snared a second sponsor with an independent package for its upcoming 7:30-8 strip in the fall. It's Johnson & Johnson, which with Wildroot will alternately sponsor the new British-made "Robin Hood" Richard Greene telepix starrer on Monday nights starting Sept. 26. Deal gives CBS-TV two out of five nights sold, with Quaker Oats also installing an outside package, "Sgt. Preston."

Deal for "Robin Hood," which is being produced by Hannah Weinstein's Sapphire Films in London and on location in Nottingham, was negotiated by Young & Rubicam for J&J and Official Films, which has U. S. distribution rights on the series (in one of a number of deals in which it reps Miss Weinstein). It marks Official's first national deal in a couple of years, and also one of the few times a foreing-made package is going on the networks.

Nat Wolff, Y&R tv veep, planes to London Saturday (14) for two weeks of huddles with Miss Weinstein, along with screenings of additional pix in the can. Deal was made for J&J, then handed over to CBS, which got Wildroot as alternate client. Wildroot, incidentally, makes its video bow on an extended basis after years of big spending in radio.

CBS-TV TO 'SPEC IT UP,' TOO

Crosley Stations For Sale?

Major industry circles are buzzing with reports that all the Crosley tv stations are up for sale. The Crosley parent company Aviation Corp. (Avco), it's understood, wants to unload, strictly as a matter of financial expediency. Stations involved would be those in Cincinnati (WLW-T), Columbus, Dayton and Atlanta.

It's further reported that "Wall St. money" is interested. The Jim Shouse-Bob Dunville "Little Ohio Network" comprising the three-way Cincy-Dayton-Columbus skein, is one of the major midwest telecasting empires. The assumption is that the four stations would be sold as single units rather than as a package deal.

Rating, Schmating—Who Cares?

Ciba, Sponsoring 'Doctors' TV'er, Only Interested In Reaching Medicos

"For Doctors Only" means just what the title says. This is the J. Walter Thompson package headed for a 1955-56 exposure by Ciba, the pharmaceutical firm, and its apparently exclusive objective is to lure attention from medicos, druggists, et al., since the 30-minuter would originate on a live basis from hospitals and labs.

It's reported the format will be too "special" for the general viewer, but Ciba, it's understood, is interested strictly in "pro" looker-inners. This is a reverse of Dow Chemical's "Medic" series, which is said to be frowned upon in some medical quarters. Dow, however, has set its sights on the consumer while hoping for accolades from the caduceus fraternity.

There's no network set as yet on "For Doctors Only."

NBC's AMcees

Emcees of "Monitor," forthcoming NBC's 40-hour "answer to weekend radio," are called communicators.

Considering the medium, they're being dubbed AMcees.

Pabst, Mennen's Parade of Champs

Pabst and Mennen and their matchmaker, the International Boxing Club, are going all-out to focus viewer attention on the Wednesday night fights' shift from CBS-TV to ABC-TV on June 1. They've scheduled an unprecedented lineup of three championship bouts within the first four weeks the fights are on ABC, with the Archie Moore-Bobo Olson match for the light-heavyweight championship (Olson's the challenger; he's middleweight king) topping the list on June 22.

Championship schedule kicks off June 1, the night of the shift, with a fight for the lightweight crown between champ Jimmy Carter and Wallace (Bud) Smith from Boston. On June 8, the bantamweight crown is up between champ Raul Macias of Mexico City and Peter Keenan of Glasgow, originating in Los Angeles. The Moore-Olson go will come out of the Polo Grounds in New York.

ROBT. MONTGOMERY'S NEW 3-YEAR PACT

Robert Montgomery and Neptune Productions have signed a new three-year deal with NBC-TV, with the net wrapping up exclusive rights for that period to the "Montgomery Presents" Monday night dramas. Deal was negotiated by the John Fibbs agency, which is partnered with Montgomery in Neptune.

Deal serves as an all-clear for Schick to come into the picture as the alternating sponsor (with Johnson's Wax) succeeding American Tobacco. Until the deal was signed, NBC couldn't sign up Schick, since it was in no position to deliver the show for the fall.

A&P's 'Today' Buy

Atlantic & Pacific grocery chain is buying into NBC-TV's "Today," starting end of May to plug its Woman's Day mag. Order is for seven spots.

It's A&P's first network use since before WW II.

Only 3 CBS-TV Sponsors Taking Summer Hiatus

The way things shape at the moment, CBS-TV clients virtually en masse will be riding through the summer on the network, with only three notices of program-time hiatus registered on the web's books. As result, CBS envisions its most profitable summer period to date.

Campbell Soups takes a hiatus on the Sunday evening at 7 "Lassie" series, with the network moving "Life With Father" into the time as a sustaining summer replacement. Alcoa also checks off for the summer, with the network sustaining "The Search" series until the Edward R. Murrow "See It Now" show returns. Third hiatus involves the Sunday evening "You Are There," co-sponsored by Prudential and Electric Cos. Summer filler on this one has yet to be selected.

Elsewhere on the web's tv schedule, shows will be laying off (Jack Benny, Jackie Gleason, etc.) but the sponsors are standing pat with replacements.

750, Mostly Femmes, Lured to Caesar Show By TV's 1st Show Train

A telecast is a valuable boxoffice asset. The New Haven Railroad has discovered that many will pay a lot of loot for the privilege of attending a television studio show. In the first show train for a vidcast, which was run Monday (9) from Hartford, approximately 750 paid as much as $5.46 to get to the Sid Caesar show televised from the Century Theatre, N. Y. The railroad cooperated by providing the show train with excursion fares, which were less than half of the regular round-trip, and made the trip a pleasant journey by providing a musical duo to entertain the customers.

There were some further inducements in the way of various prizes offered by Caesar's sponsors. RCA Victor contributed a teleset and a radio, which were raffled at the theatre. Speidel contributed a batch of watchbands, American Chicle gave out gum, and Caesar contributed an orchid to each lady. A crew of NBC page boys dispensed the presents. In addition, Old Gold sent along a girl with a batch of cigarets and the N. Y. Journal-American provided newspapers to all on the way down.

Bulk of those on the showtrain were femmes. Many of them declared they thought that the excursion fares were a bargain rate

(Continued on page 46)

SAT. NITE INITIAL 'POINT OF ATTACK'

The die is cast, so far as CBS-TV is concerned. It'll be spec vs. spec in the NBC-CBS competitive battle next season. The Bill Paley-Frank Stanton top command at Columbia, moving into action on the heels of the succession of critical bombardments censuring CBS' "stand still" stance while tossing posies in NBC's direction, is now determined to play it the "spec way" and cop some of the program glories with the biggest names in show biz that are available.

Initial "point of attack" will be Saturday night 10 to 11 (and extending to 11:30 when 90-minute shows are involved). That will pit the CBS big-big-big color shows opposite NBC's Top 10-rated George Gobel and the "Hit Parade" musical. Like NBC's, it'll be done on a rotating basis whereby regular shows and clients will be preempted.

First overtures in this direction involve the Chesterfield sponsorship of the new half-hour "Gunsmoke" show, which goes into the Saturday night 10 to 10:30 period as Gobel's competition. Chesterfield, it's understood, has agreed to the preemption clause to make way for the specs. Similar deal will be made on sponsorship of the 10:30 to 11 segment (presently occupied by Budweiser's "Damon Runyon Theatre").

Already pacted for the CBS color specs is Noel Coward, who will star in a 90-minute version of his ex-Broadway vehicle, "Present Laughter," and later co-star with Mary Martin in a variety show. Miss Martin may do several others as well. Meanwhile the network is negotiating for top names and properties. That it's bound to jack up the ante on talent market prices, even beyond the present unprecedented "coin's no object" level, is one of the more intriguing aspects of the deep-rooted inter-network rivalry.

In view of the 10 to 10:30 slotting of "Gunsmoke" and the decision to berth the specs in that period, just what happens to the projected Jackie Gleason-packaged "Mardi Gras" extravaganza, which was earmarked for Saturday 10 to 11, is strictly in the realm of conjecture, with not even CBS execs venturing to comment on its fate. ("Mardi Gras" was "previewed" for the web brass a couple weeks back in what was reported as perhaps the most costly audition in tv annals).

CBS recognizes that the question of preemptions to make way for periodic specs may pose some hurdles in its dealings with clients. In the case of NBC it was anything

(Continued on page 46)

Elgin's 'Person' Buy

CBS-TV's "Person to Person" alternating sponsorship for next season has been resolved with Elgin Watch ready to wrap up the Ed Murrow-starring Friday nighter. The national rotator and original underwriter is Amoco in the east, with Hamms Beer taking the weekly exposure in the midwest, Elgin, through Young & Rubicam, thus moves into the vacancy caused by the virtual ouster of Noxzema.

Watch company, at the same time, ankles ABC-TV's Tuesday 9:30-10:30 p. m. drama berth with which it was left hanging by the departure (to CBS-TV) of U. S. Steel in a rotationer with General Electric. Elgin's final ABC show is June 14.

GOLDEN JUBILEE YEAR
VARIETY
1905-1955

FCC's Heavy Mail Pull Running 6 to 1 Now in Favor of Toll-TV

Washington, May 10.

FCC is being deluged with mail on toll tv. The agency has never had anything like it. Its limited staff can't keep up with the volume of letters and cards pouring in. At the end of last week, it was a week behind in stamping and filing the correspondence for inspection in the public reference room.

Some 7,000 pieces of mail have thus far been filed and several thousand more are being processed. There are indications, from the increasing attention given the subject in newspapers, magazines and over the broadcast media, that the volume will continue up to the June 9 deadline for filing comments.

Although a considerable portion of the mail is prompted by a Zenith campaign, apparently augmented by enormous circulation of a pamphlet entitled "How to Unscramble Subscription TV," a great deal of it appears to be stimulated by newspaper and magazine articles and editorials.

Currently, the mail is running about six to one favoring toll tv.

Great Scott!

NBC's Pat & Bob two-act—meaning prexy Pat Weaver and exec v.p. Robert Sarnoff—have been charging up the closed-circuit lanes, color and all, pitching the wonders of the web. Couple of weeks ago the colorcast went directly to the brass of Scott Paper Co. in Chester, Pa., pegged on the reasons why Scott's daytime business should go to NBC, etc., etc.

So . . . Scott's daytime outlay goes to CBS-TV, with two-a-week quarter-hour segments on the Garry Moore show and once weekly on Bob Crosby starting next month (with the paper outfit also in for an interim expenditure on Crosby's show on two successive Tuesdays).

Eleanor's Nod

Washington, May 10.

Along with thousands of other citizens, Mrs. Eleanor Roosevelt has written to the FCC on the subject of toll-tv.

Addressing the agency from her Val-Kill Cottage in Hyde Park, N. Y., Mrs. Roosevelt wrote: "I have just gone through the booklet, 'How to Unscramble Subscription TV' (circulated by Zenith) and it appears to me to be a very good idea, and one that I would like to see tried."

If surveys and polls submitted by some organizations are included, the odds are even greater. Many set owners indicate their interest in subscription is shared by their families and friends. This does not appear to be the case with those who oppose.

If the letters accurately reflect mass sentiment, there would appear to be widespread dissatisfaction among set owners with the quality of tv programs now being offered. There also appears to be an increasing impatience with tv commercials.

To many writers, toll tv is looked on as the solution of many problems, including juvenile delinquency, and as having potentialities for raising the cultural and educational standards of the people.

The FCC mail comes from everywhere, from people of high prominence as well as ordinary

(Continued on page 46)

It's 'Gunsmoke' Vs. Gobel as Ch'field, CBS End Hassle

Liggett & Myers (Chesterfield) and CBS-TV have resolved their differences, with result that the highly-touted "Gunsmoke" series (adapted from the Chesterfield-sponsored radio show) has been acquired by the tobacco company for slotting in the Saturday night at 10 period, starting in the fall, thus cancelling out "Professional Father." Thus "Gunsmoke" will be pitted against NBC-TV's George Gobel Show.

Deal was maneuvered despite previous L & M protestations over the yanking of Perry Como from his three-times-a-week 7:45 p.m. berth to make way for the new kidpix segments. Then Liggett & Myers took an option on "Gunsmoke" for one of the 7:30 to 8 slots, but CBS decided to put the show Thursday night at 8 opposite Groucho Marx. L & M balked and wouldn't buy. Then came the proposal for Saturday at 10—and Chesterfield is now puffing contentedly.

TV Industry Figures Miscued Yucca Bomb Represents 150G Rap

Las Vegas, May 10.

Special radio and television crews covering the oft-miscued "Operation Cue" A-Bomb test in nearby Yucca Flat scuttled to their home bases last week after finally—nine days and eight postponements late—transmitting the A-shot to some 200 tv stations and an estimated 30,000,000 viewers. The shot, anticlimactic though it was, got the fullscale NBC-CBS pool treatment Thursday morning (5) and plenty tv newsreel treatment afterwards. Newsreels were still running this week on evaluation of the damage to homes, in-

(Continued on page 46)

Swift's Swift Switch

It didn't take Swift and its agency, J. Walter Thompson, long to effect a compromise deal with NBC-TV over the ousting of the Swift-sponsored Horace Heidt show from the Saturday 7:30 period to make room for the full hour Perry Como show next season. Latter is pegged for the 7:30 to 8:30 stretch.

It was simply a case of pushing back the Swift time to 8:30-9 (present tenant, "So This Is Hollywood," is getting axed.) However, Heidt won't be back in the Swift time next fall. New program is being sought.

CBS Pulls Out Of Steubenville Buy

Frank Stanton, CBS president, will announce at this month's board of directors' meeting that the network is pulling out of its purchase of WSTV-TV, Steubenville, O., which it had purchased and planned to move into Pittsburgh. Instead, CBS will make an affiliation with Channel 4 in Pitt, which is now in contest (along with Channel 11). Only V operating now, KDKA-TV, owned by Westinghouse, will carry the NBC affiliation flag.

CBS move doesn't come as a particular surprise in view of the squawks registered over the moving of the Steubenville transmitter into Pittsburgh. FCC had already earmared a hearing on the CBS buy and it looked like rough going for the web toward crystallizing the WSTV-TV buy.

No Bank Money, So O'seas Telepix Boys Deal With Private Financiers

With regular bank channels closed to them, producers interested in shooting features and telefilm abroad are turning to the private finance houses for coin. Though the amount is a dribble in the overall celluloid banking biz, the few private lending concerns are also attracting investors who can't meet any of the other ultra-conservative bank requirements.

For example, the latest financier to get into the show biz swing is A. J. Armstrong Co., which until last year went in big for coffee beans and such. To solidify intentions in the film financing field, the outfit a few weeks ago brought lawyer Mel Hirsch over from a law firm, but even before his arrival the house got pitches from three different producers for blocks of features to be lensed in Mexico. The regular banks, chief among them being Chemical, Bankers Trust and Bank of America, are said to be wary, if not entirely alien, to foreign production loans, since the bank can't oversee or keep close financial tabs on out-of-country production. There are reportedly a few exceptions, but mainly it's Armstrong, Walter Heller and one or two others who shell out loans at from 12 to 18% interest for the slightly riskier deals.

For Armstrong, feature film underwriting is a new thing, with the company in the past year having invested in excess of $500,000 in vidfilming of three skeins. Some of the producers were ready to pay the 12 to 18% on their borrowings rather than the regular banking route's 6% because the latter usually demands a guaranteed payoff date and frequently a mortgage on the pix produced (a la Bank of America and the 30 films it leased to General Teleradio).

Armstrong and the likes settle for a different kind of guarantee—a contract that insures the films will reach a distributor, and that's all. As an advance precaution to lending, the finance houses usually insist that the producer have invested some of his own coin or, at least, want the assurance that a regional or national advertisers will buy, in the case of vidfilm.

Hirsch has lined up a typical vidfilm financing deal. It hinges on 26 quarter-hour shows for a producer who has $100,000 of his own and wants Armstrong to lay out another $100,000. Armstrong several months ago underwrote a live video loan. It was a unique deal, with the producer keeping his name quiet rather than reveal he had to borrow from a finance house.

Mack OK Imminent

Washington, May 10.

Appointment of Richard Mack, Tallahassee Democrat and member of the Florida Railroad and Public Utility Commission, to the FCC as successor to the retiring Frieda Hennock is expected by the end of the week. Miss Hennock's term on the Commission ends June 30.

The Florida delegation in Congress has been pushing the appointment and has been given to believe by the Administration that it will be made. Understood the FBI was checking on Mack yesterday (Mon.), a formality—but a necessary one—preliminary to the appointment.

Syndicators Still Try To Organize

Closed meeting of tv film syndicators was held in N. Y. yesterday (Tues.) in another effort to get a syndicator association on the road. Many of the over 30 syndicator reps who were present at the powwow held at the General Teleradio film division offices went in to it skeptically, but there were some who hoped they could provide a solid front in order to gain full NARTB recognition. Others, led by Saul Turell, prexy of Sterling Television, seek only a list of "fair practices" among distribs.

Yesterday's large meeting followed an informal luncheon called two weeks ago by Dwight Martin of GT, which was attended by MCA, NTA, Guild and Official. At the time none of the attendees held any objections to further confabs, so Martin declared that the most recent one was called in hopes of "getting something concrete" to talk about at NARTB sessions to be held by syndicators. Latter were recommended in a letter to all syndicators by Turell.

Turell said, before yesterday's session, that it probably would concern "only the simplest problems"—credit, standardized handling of film prints, etc. Syndicators have been apathetic or have moved with great caution toward an association of their own. Last attempt, some months ago, was abortive. Most syndicators agree that the one thing that will not come up is prices to the video stations, since that would probably subject them to anti-trust laws.

Convict Says 'Big Story' Discredited Him; Sues Amer. Tobacco for 10G

A convicted bank robber is suing the American Tobacco Co., sponsors of "The Big Story," for $10,000 because the show which portrayed the robbery "exploited" his "weakness" for American Tobacco's "personal gain." Convict, who is acting as his own attorney, is William Roy Miller, currently serving a 15-year term in Leavenworth for a bank holdup committed in 1951 to which he pleaded guilty.

Miller's complaint, filed in N. Y. Federal court, acknowledges his guilt, but states that he's now a model prisoner and has repented of his act. But he said the tv show tended to discredit him and maintained it was a "comic opera" of a bank robbery. American Tobacco is the only defendant listed, though the program is owned by Prockter Television Enterprises and is telecast on NBC-TV.

Lumet Directing Pilot On 'Conflict' Series

Sidney Lumet has been signed to direct the pilot film in Barry, Enright & Friendly's "Conflict," a new series on mental health. Pilot rolls May 12 on location in New York, in hospitals and other spots. Initialler deals with schizophrenia, with script by Reginald Rose. Most of the cast will be non-pros, actual nurses and doctors.

Budget for the pilot, which represents the packaging outfit's first serioso tv effort, is set at $40,000.

BILL RANDLE SLATED FOR FAULK'S AM SLOT

The crossboard daytime gap created on WCBS, N. Y., in next month's exit of John Henry Faulk (who joins Texas Broadcasting Co. as public affairs v.p.) will most likely be filled by Bill Randle with his disk jockeying stance. Randle was brought in from Cleveland (WERE, in which he also's financially interested) last December for the CBS flagship's Saturday session and is currently in the 1:30 to 5:45 slot (with capsule news giving him a breather every hour).

If negotiations now going on jell, the deejay will accupy the 5:05-55 berth while retaining the Saturday spin stint, which is about 25% sold on the average. There's no present intention of moving Randle out of Cleveland, where he rides with the disks for 35 hours a week. The d.j. flies out of N. Y. regularly on Saturday to take up his post at the home base, but under the projected setup he'll do his Cleveland chores via lines out of Gotham. However, there may be a new plot in the fall, with Randle expected to surrender his cushy Ohio reins entirely.

Dow's Post-Grid Buy

Dow Chemical has bought seven of the eight available NCAA quarter-hour post-game features on NBC-TV, with Western Union taking an option on the pre-games.

The main contests themselves are still without a taker.

LARRY WYNN GETS ABC-TV SALES NOD

Larry Wynn this week was named sales manager of WABC-TV, the ABC-TV flagship in New York. Wynn succeeds Trevor Adams, who passed away last week. He'll report directly to Ted Oberfelder, v.p.-general manager of the station.

Wynn joined the outlet a few months ago as an account exec after a number of years as sales manager of WABD, the DuMont key in N. Y.

WAHR's 'So Sorry' On Bait-Type Nags

Washington, May 10.

Radio station WAHR in Miami Beach, Fla., notified the FCC last week it has dropped its "bait-type" horse racing commercials by ex-jockey Jimmy Grant. Station is one of three in Miami which were advised by the Commission a month ago that by allowing use of their facilities for horse race "tipsters" they were operating "in a highly questionable manner."

WAHR told the Commission that Grant is a licensed racing handicapper under Florida state laws, that no complaints had been made by the police, the Better Business Bureau or the postoffice regarding his broadcasts, and that it had no basis for believing that there was anything "questionable" about the program.

Station explained that during his program last fall and this spring Grant requested listeners to phone him and on payment of $10 he would give them a selection for a winner in a particular race. If his selection failed to win, Grant promised to refund the $10.

To forestall the possibility of giving different selections to different listeners, WAHR said it required Grant to disclose his selection by 9 a.m. each morning. It also checked to its satisfaction that Grant lived up to his promise of refund.

However, station told FCC it will not carry the program in the future without the agency's sanction.

Vidal's Coast Stints On Hemingway, Marquand

Teleplaywright Gore Vidal left for the Coast yesterday (Tues.) to work on adaptation of Ernest Hemingway's "Farewell to Arms" for CBS-TV's "Climax," skedded for May 26, and wrap up the first tv draft of J. P. Marquand's novel, "Sincerely, Willis Wayde," due June 23 on same show. Guy Madison and Diana Lynn are starred in "Arms." These will mark his 20th and 21st plays in video in little more than a year.

Upon his return in about 10 days, Vidal will begin work on "The Incredible Mr. Jerome" and "The Young Victoria." Former is from the biog on Sir Winston Churchill's American grandfather and Sarah Churchill may be in the television. "Victoria" is for "Studio One" with Miss Lynn in title role as the queen.

'Steve Donovan' to Get Candy Spread in South

Selling pace has picked up on "Steve Donovan, Western Marshal," with the NBC Film Division pacting Brock Candy Co. for seven markets in the south. Deal, set via the Liller, Neal & Battle agency of Atlanta, calls for the Jack Chertok western to be shown in Atlanta, Birmingham, Chattanooga, Greenville, Jacksonville, Knoxville and Nashville, and also calls for commercials to be filmed by the stars of the show, Douglas Kennedy and Eddy Waller.

Series is fairly solidly sold through the west, with Langendorf Bakeries covering the Coast and Royal Baking sponsoring in Salt Lake City.

Workman to Compton

William Workman, CBS public affairs producer-director who's been in charge of the "Look Up and Live" series, is quitting to join the Compton ad agency.

He's being succeeded on the Sunday morning religioser by Ted Sack.

ARB's Top 25

(April, '55)

Jackie Gleason	CBS	52.9
I Love Lucy	CBS	51.7
Toast of the Town	CBS	51.3
You Bet Your Life	NBC	49.8
Two for the Money	CBS	45.5
George Gobel	NBS	45.4
Jack Benny	CBS	43.7
Disneyland	ABC	42.9
This Is Your Life	NBC	42.4
I've Got a Secret	CBS	41.8
Dragnet	NBC	41.5
Your Hit Parade	NBC	38.5
Talent Scouts	CBS	38.2
Person to Person	CBS	34.6
Milton Berle	NBC	34.5
Godfrey and Friends	CBS	33.9
Millionaire	CBS	33.7
Life of Riley	NBC	33.3
G. E. Theatre	CBS	32.6
Burns and Allen	CBS	31.9
What's My Line	CBS	31.9
Fireside Theatre	NBC	31.8
Our Miss Brooks	CBS	31.1
December Bride	CBS	30.9
Climax	CBS	29.6
Loretta Young	NBC	29.6

Canada's Ho-Hum on Color TV

Demonstration by NBC's Barry Wood Leaves CBC Execs Lukewarm

Toronto, May 10.

Color television, as witnessed at the annual meeting here of the Association of Canadian Advertisers, failed to satisfy biggies of the Canadian Broadcasting Corp. and is a long way off for Canada in this country's State-operated tv setup. Demonstration, presented by Barry Wood, executive producer in charge of color television for NBC, showed a color kinescope which had been used on a closed circuit show in New York. Though Canadian advertising agency reps' reaction was favorable—with reservations—Ernest L. Bushnell, assistant general manager of the CBC in charge of television, dissented. He told the post-luncheon panel that "if that is what the Canadian public is going to get in color, the CBC is not going to spend the public's money on it. When we're sure we can deliver to the public something good, then we'll be ready. When we think the time is ripe, we'll be there."

Davidson Dunton, chairman of the CBC, also claimed that color for Canada was currently unsatisfactory, with J. A. Ouimet, CBC general manager, stating that "black and white receivers will be useful for a long time." Dunton said that "the sensible time for the CBC to move into color will be when the manufacturers can turn out sets of assured performance at a price people can pay; say $400 or $500."

On color tv production in Canada, he said that the CBC has not funds enough to broadcast even four color programs a week for full reception on a limited number of sets in this country. Developments in the U. S. are being closely watched, however; but he believed it would be a long time before Canadian manufacturers would be in a position to turn out color sets which would give satisfactory performance and sell at a price Canadians could afford, this together with CBC color production costs.

Sevareid's 'Secret'

Garry Moore's "I've Got a Secret" on CBS-TV will make quite a switch next Wednesday (18).

CBS commentator Eric Sevareid will pinchhit for Moore.

WGA Anti-Commie Action on May 19

Hollywood, May 10.

Constitutional amendment barring from membership any writers who admit before a Congressional Committee that they are Communists, or who are convicted of violating the Smith Act, has been submitted to the Writers Guild of America membership. Balloting is going on both in WGA East and West, with results to be known May 19 at Guild's annual membership meetings.

Previous anti-Communist amendment failed by three votes short of a two-thirds majority needed for adoption, buts its language was different from the new amendment. Previous measure would have barred Commies or anyone who invoked Fifth Amendment before a Congressional Committee.

Sentiment among writers here is that the new proposal will be adopted.

CBS-TV'S 1-SETTER IN 'WINDOW' SERIES

The spread of one-set plays is reaching into video. CBS-TV last week bought a series labeled "The Window" which will utilize either a single piece of scenery or one set with some auxiliary pieces, so that more coin can be expended on talent and possibly direction and writing. Music Corp. of America made the deal.

Idea of the new series is to have a camera move into a single building such as a home or a church and all the action takes place within these confines. Series is set to kick off in June for the summer with options for continuation in the fall.

Youngman-Graziano's Post-Fights Sponsor

Block Drug Co. has made one of its infrequent local-only tv buys, picking up the post-Pabst-Mennen fights "Henny & Rocky" co-op on WABC-TV, New York. It's also an offbeat program selection for the drug outfit, with the post-fight shows usually being picked up by cigar, cigaret or beer outfits.

Show, which features Henny Youngman, Rocky Graziano and Marion Colby, goes on about 10:45 starting June 1. It's being sold on a local basis by ABC-TV affiliates.

Pulitzer Prize Cues Ex-N.Y. Timesmen's 'Security Risk' Drama

Two ex-N. Y. Timesmen are doing a one-hour "on speculation" drama based on a newspaper series which copped a Pulitzer Prize last week. Series was done by Anthony Lewis of the Washington Daily News, formerly a writer for the Times' Sunday Review of the Week, and dealt with a civilian employee of the Navy in Washington, who after 23 years was fired as a "security risk" but reinstated after the articles vindicated him. Lewis is telescripting the as yet untitled play with Clifford B. Mandell, ex-radio newswriter for the Times' broadcast desk and now of CBS-TV Press Info.

Lewis and Mandell decided on the collaboration after Lewis won the annual Heywood Broun award of the Newspaper Guild for the same series earlier this year.

TV'S CREME-DE-LA-SPONSORS

Ethel & Dinah Spark a Trend

The radio industry may well be helped more via word-of-mouth dropped by highly respected persons commanding big tv audiences than dazzling brochures and high-pressure salesmanship. A few weeks back, Dinah Shore had "87 good words" on her NBC-TV show for the aural medium, with Philly's WPEN capitalizing on the praise pronto by promoting April 27 as "Dinah Shore Day" and playing an around-the-clock medley of the singer's disks.

The idea is snowballing rapidly. Last Friday (6), the Ethel Barrymore segment of CBS-TV's "Person to Person" showed the grand dame of the theatre in a mood to boost radio's stock. All Ed Murrow had to do, after she had given a yes-and-no on video's virtues, was ask, "Well, now, would you have a kind word to say for radio?" and Miss Barrymore was off on a flight of superlatives. For instance: "I love radio. I adore radio . . . I like being able to make my own picture of people. And I'd like to have a radio program. Oh, how I'd love it and I wouldn't have to be seen. Wonderful!"

WABD: The 'Trans-Lux Station'

Cott's 'Long on Shorts' Pattern as Late Nite Programming Innovation

Ted Cott's upcoming plans to slot a tv show consisting solely of film shorts opposite the late night-time feature pix is viewed as the most significant of the moves by the new WABD (N. Y.) tele topper to bring the station into the limelight. Most of the other recent Cott decisions—to go heavier on tint and do an off-Broadway staging, as a one-shot local tv'er, etc., had their immediate promotional values, it's conceded generally, but the new 11:10-to-midnight airer that he proses has considerably more ramifications for the trade.

This is Cott's first major innovation for sponsors, and more important perhaps, this "WABD long on shorts" kick is said to suggest a widespread method of getting away from the heavy dependency of video stations on features as late night audience lures. If the idea clicks, it will open a syndication market which has a surprisingly large stockpile of canned film.

There are literally thousands upon thousands of shortie pix collecting dust in vaults around the country, plus the fact that there are always more being made—of vastly different length, style and subject matter—giving the station management a lot to choose from. Considered too in sizing up shorts for a video program of their own is the fact that this material is not as hard by any means to pull away from producers as are feature films.

The vidfilm distrib today is almost willing to give the shorties away. Because as the stockpile billows, the tv market grows smaller. It seems, according to many observers, that most tele outlets are using it only as filler, with the number of such slottings growing fewer and fewer as the number of network and half-hour syndications swell.

Cott's own thinking is hung on an 11:10 (after news) to midnight, seven-nightly stanza which utilizes a wide variety of shorts. The short situation was prompted by an in-

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G&T Panel Show To Sub 'Justice'

Whatever the fate of the Borden-sponsored "Justice" show on NBC-TV in the fall (and its return is very much up in the air), the Thursday night 8:30 to 9 dramatic series is going off after the July 6 performance, with the client buying a Goodson & Todman panel program as a summer replacement. Latter show is tabbed "Make the Connection." While it's strictly a summer sub deal, G & T are hopeful that the Borden people will like it well enough to retain it in the fall.

In view of "Justice's" between Groucho Marx and "Dragnet" slotting, NBC has not been too happy with the rating returns on the series, even though it doesn't enjoy the same station lineup as the two Top 10-rated programs.

Milo Frank's N. Y.-to-L. A.

Dispatching of Milo Frank to the Coast puts the official kibosh on CBS-TV's casting department in New York. With "Danger" dumped, the only other show on the Columbia lanes that requires casting treatment is "Lamp Unto My Feet," which isn't a major showcase to begin with though providing plenty of work for thesps.

Frank has been CBS casting and talent factotum for the last three years, and goes to the Coast as director of casting and new talent. Before hooking up with CBS, he was in the film capital's office for the William Morris Agency.

NBC-TV to Hire 'Tint Halls' For Kids in the Aft.

From all indications NBC-TV isn't taking ABC-TV's "Mickey Mouse Club" competitive afternoon threat lying down.

As a retaliatory move, NBC is blueprinting some razzle-dazzle of its own to keep pace with the 5 to 6 p.m. rivalry that shapes up. On the basis of present plans here's how the "plot" is taking shape:

Out of the current Pinky Lee and "Howdy Doody" half-hour stanzas will emerge one big hour show (with possibility that all of it will emanate from New York). Both the Pinky and "Howdy" features will be retained, but with added attractions designed to heighten the impact of the new 60-minute segment.

The shows will be done in color as part of the major NBC-RCA tint push being inaugurated in the fall. But the network has no intention of playing to a "phantom audience." Under RCA auspices there will be free-admission assembly places in all the nation's major markets for the daily tint displays, with commensurate exploitation-promotion.

'FOUR BY RAYEL' AS TINTLESS TV SPECS

Here is the situation as regards the summertime slotting of NBC-TV spectaculars:

There will be four in all—one on Sunday (June 19) and three on Saturday (July 2 and 30 and Aug. 27). "Operation Summer Spec" will be in command of Jack Rayel, exec producer for the web, and all will be restricted to black-and-white only. One will come from the Dallas State Fair. Another will be done in collaboration with Universal-International pic studios as a part-film-part-live presentation. The other two have yet to be selected.

ANGELS SPREAD 3-PLUS WINGS

By LEONARD TRAUBE

Television's soaring costs impose no obstacle on more than a dozen nighttime sponsors each with a stake in at least three shows for the 1955-56 season. Even under the rotating sponsorship pattern, it's still a "cost is no object" spree and with some of the picker-uppers of cream-time checks also involved in a multiplicity of daytime exposures, it begins to look as if Croesus was a piker in comparison.

Here's how the "mad about tv" season shapes up for the triplers and quadruplers on the nighttime front (with some of them on an alternating array):

Procter & Gamble: Long since a daytime monarch, the soap giant's afterdark present exposures include "I Love Lucy," "My Favorite Husband," "The Lineup," "Topper," the Loretta Young Show, Sid Caesar and "This Is Your Life," either in whole or as alternate sponsor.

General Electric: Having given up on "I Married Joan" and the Ray Milland Show (and squeezed out along with others on CBS' 7:45 segments), GE comes aboard two new ones in ABC's "Warner Bros. Presents" and CBS' Wednesday dramatics moving over from ABC, with U.S. Steel joining up in July; "GE Theatre," is retained on the web Sunday night.

Chrysler: Fronts its Dodges, Plymouths, DeSotos, etc., with an ABC threesome (Danny Thomas, "Break the Bank" and new Lawrence Welk Show, latter probably for Saturday), plus John Cameron Swayze's NBC telecasts, the CBS "Climax" and NBC's Groucho Marx and "It's A Great Life."

Sheaffer Pen: Looks to be a triple-threater with a CBS-Tuesday show replacing "Halls of Ivy," a stake in Perry Como's switch to NBC and another share in ABC's "Penny to a Million."

American Tobacco: A "Robert Montgomery Presents" walker outer, but riding with the Jack Benny-Ann Sothern rotator, "Hit Parade," "Big Story" and the Danny Thomas skip-week.

Liggett & Myers: To sponsor Saturday night "Gunsmoke" on CBS-TV, plus holding fast on "Dragnet," already aboard on "Mr. Citizen" and entering the "Warner Presents" tourney.

R. J. Reynolds: Primed for the new Phil Silvers show and staying with "I've Got a Secret," the Swayze news and Bob Cummings Show. Reported abandoning "Topper" but replacing it with Mickey Spillane series.

Gillette-Toni: The Friday fight-casts, "Godfrey & Friends," shareholding "People Are Funny" and

(Continued on page 46)

New Insomniac Gimmick: Pull Wool Over Sleepy Eyelids Via Brahms

WRCA-TV is establishing a sign-off service for the insomniacal clientele in the form of a two-minute film showing sheep jumping over the fences. The woolly remedy was inspired by Marilyn Rosenberg, secretary in the publicity sector of the NBC N. Y. flagship and alumna of the U. of Alabama. The sheep will do their hurling to Brahms' Lullaby (natch) as the audio will make with helpful advice for sleep-fighters as culled from medical authorities. Famous quotes from belles lettres will also be reeled off to put interested viewers in a dreamy mood and on occasion, late snacks will be suggested for those who still find it difficult to woo Morpheus.

There's a commercial snapper The "sleeper" series will be offered for sponsorship to Rogers Peet, the haberdashery of lamb trademark fame, plus blanket and bedding manufacturers, etc.

Some Facts and Figures on Status Of Network Radio Thru the Years

A not-so-nonpartisan report on "What's Happened to Network Radio?" has been getting showings around the major agencies the past couple of months and was made public by ABC Radio this week. It's strictly a pitch for the network's formula for survival but at the same time is a veritable encyclopedia on the facts and figures of network radio's changing status.

On the straight-facts side, the report notes these changes:

(1) Gross billings—the four-network billings are down 17% in the last nine years, from $191,000,000 in 1944 to $159,000,000 in 1953, a loss of $32,000,000 a year. The level of billings today, however, is 50% higher than in 1940, 300% more than in 1933.

(2) Coverage—radio today covers 46,646,000 homes, 44% more than 10 years ago, when it covered 32,500,000. The coverage factor today is 98.1%, compared with 88.9% 10 years ago. There are 31% more radios per home today, and 29,000,000 car radios as contrasted to 8,000,000 in 1943.

(3) Audience size—average sets-in-use during the week night is down 59% since 1946, from 33.9% to 14.0% during the 6-11 period. In the afternoons, from noon to 6, percent of homes using radio has declined 27%, from 23.1% to 16.9%. In the mornings, from 10 to noon, it's down 17%, from 21.6% to 17.9%. But with the number of radio homes having increased over 1946, the number of homes tuned to radio changes those figures considerably, with 14% more homes tuned to morning radio today than in 1946, about the same in the afternoon but still 43% fewer in the nighttime.

Report then goes into specifics, looking at morning radio and comparing it with the other radio nets, with daytime tv and with women's magazines. It reveals that average ratings have declined 27% since

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Wayne Oliver Exits AP

Wayne Oliver, radio-tv editor of the Associated Press, was reported having resigned last week, effective in mid-July. Oliver has been at the post about six months, having succeeded the veteran Charlie Butterfield, now retired and living in Lakeland, Fla.

It's understood that Oliver will become editor of a publication serving the tv field.

Fred Coe's 2-Car Ride on TV; Top Coin for Writers

The new Tuesday night full-hour dramatics billed for next season on NBC-TV will be unusual on several counts. Pontiac will alternate with Armstrong Cork, with the car-maker's budget figured to be about twice as large, reportedly in the neighborhood of $60,000 for cast and production, whereas Talent Associates, packaging for Armstrong in latter's extension from a 30-minute stanza, will settle for around $30,000. Interesting, too, is the fact that NBC has quietly recruited Fred Coe as executive producer of the Pontiac phase; thus he'll be operating not only on behalf of the General Motors car but for the rival Ford on the every-fourth-Monday "Producers Showcase."

Under this two-ply deal, Coe will be in a position to offer name talent, say from the Coast, an eastern junket involving two shows—and perhaps provide that Ford pay the lion's share since it's a 90-minute series which, to judge from the current debut season, has been reasonably free to send the budget into stratospheric figures. It's also understood that Coe, with a big rep when it comes to dangling coin before writers, will pay as high as $5,000 for scripts.

As ex-masterminder of the Philco-Goodyear "TV Playhouse," Coe is reportedly talking to some playwrights in the "Playhouse" domain, notably Robert Alan Aurthur (script editor and associate producer as well as one of its leading play suppliers) and David Shaw, to "come over" to the Pontiac camp. (Aurthur adapted last week's "Darkness At Noon" for the Coe "Showcase.") It isn't exactly a fullblown raid, though a feint in that direction.

Coe has also assigned William Durkee to adapt William Faulkner's "The Sound and the Fury" for next season, most likely for the Pontiac stanza. Durkee's most recent output has been "Man Drowning," "Anatomy of Fear" and "Watch Me die"—all displayed on "TV Playhouse."

NABISCO'S 39-WEEK 'RIN-TIN' RENEWAL

Hollywood, May 10.

Nabisco has renewed "Adventures of Rin Tin Tin," series produced by Herbert Leonard for Screen Gems, for 39 weeks, picking up the tab in 64 markets. Series is syndicated in 62 additional markets.

Production coin involved in the renewal is approximately $1,100,000. Series which began last fall on NBC-TV has been climbing steadily in ratings, held fifth among film shows in the last ARB.

Production on the new telepix begins June 14.

Benny Settles For Playbacks in AM

Jack Benny returned to the Coast last week after finalizing his '55-'56 plans in radio. On the video front it'll remain status quo, with the comedian alternating in the Sunday evening 7:30 to 8 CBS-TV stretch for Lucky Strike, but with a considerable hike in the program's budget.

As far as radio is concerned, Benny will only do three or four live shows all season. Otherwise it'll be a playback of old tapes. Thus far there is no sponsor, American Tobacco having backed out. Colgate had an option on the series but allowed it to lapse. Now Kraft is kicking around possible sponsorship of the taped Benny.

Murrow's Strike-Out In Berle Dickering For 'Person to Person'

Edward R. Murrow has grabbed off a number of top NBC personalities for his "Person to Person" show over the past couple of seasons—but it's no dice on Milton Berle. For some time now there's been a Berle gleam in Murrow's CBS-TV eye and repeated overtures have been made to lure the comic into a one-shot interview showcasing, but to no avail.

It isn't that Berle is opposed to the idea. But the rebuff stems from his onetime Texaco sponsorship. When Berle and the oil company parted, it was agreed that the comic wouldn't appear on a rival oil company show within a certain number of years. The time limitation has yet to expire. (American Oil is a co-sponsor of the Murrow show).

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Another On-the-Air Kickaround of Toll-TV, Winds Up in a Draw

The pro and con factions of subscription-tv had another go at it over NBC-TV Sunday (8). From the point of view of the audience, the argument—as it inevitably will—ended in a draw. As a tv show, the "anti" side carried the day, but even so it was hardly designed to have anyone rushing out incensed protests to the FCC.

This latest encounter of pro vs. con was a lot less confused than the preceding Sunday's mass discussion over CBS. Also it had at least a touch of showmanship via the introduction of glamor personalities. Speaking for fee-tv, on film, were Henry C. Bonfig, Zenith's sales v.p., flanked by Cornelia Otis Skinner of stage, pen and lecture platform. Arguing in the negative were Alfred Starr, exhib leader and cochairman of Organizations for Free TV, sided by Faye Emerson.

For once, the half-hour segment, donated by NBC as a public service, didn't assume from the start that the audience knew all there was to know about pay-as-you-see tv. The Zenith side showed a film explaining how its Phonevision system would work and it followed this demonstration with the by-now familiar claims, i.e. that subscription-tv would make the livingroom a first row seat for new pix, Broadway openings, concerts and a host of other events including sports.

With Bonfig and Miss Skinner tossing the conversational ball rather stiffly between them, and making somewhat obvious use of an offstage prompter, they rehashed the toll-tv claims and attempted to answer a series of charges made by the home b.o. foes. Bonfig termed these objections "imaginary" and waved off such ideas as that pay-as-you-see might eventually dominate the air. It won't interfere with regular shows, he claimed, nor will it supplant them, and anyway, the FCC can prevent such domination and "you can't fool the people" who'll dig into their pocketbooks only for the top entertainment.

Bonfig Hits at Exhibs

In between, Miss Skinner took her cue to make a lot of very positive remarks about Phonevision's possibilities, even as Bonfig lashed out against exhibs who, he said, had always wanted to keep good entertainment off tv. He also accused them of being unable to see beyond their pocketbooks, which is more or less the same charge the exhibs are levelling against Zenith and the rest of the toll-tv advocates. The Zenith segment ended with a "typical" family sitting in their livingroom, absorbed in a show and giving every evidence of seeing tv for the very first time. It was a very corny and unnecessary bit of staging.

The Starr-Emerson combination, presenting "The Case Against Subscription TV" on the second 15 minutes of the show, had a slight advantage in that Starr was able to pick up some of Bonfig's points and attempt to refute them. Format made a certain amount of sense, with Miss Emerson interviewing Starr and delivering a pitch on the side.

Since it's always easier to tear something down than to build it up, Starr went to town on toll-tv. He attempted to prove that it certainly would interefere with free shows; that the cost of the decoder units would be prohibitive; that this "nightmarish scheme" would discriminate against those who aren't well-to-do; that it would wipe out the stage (he never mentioned the added income), etc.

Unlike Bonfig, Starr was a persuasive talker, but—like any man pleading a somewhat narrow cause—he made the mistake of pouring it on too thick. "Pay-tv can't be profitable unless it snaps up what people now see for free," he argued. It is an easy logic to apply to something that hasn't really gone much beyond the blueprint stage.

It is probably a mistake for the anti-toll people to keep advancing spokesmen who are so closely tied to exhibition. Even the viewers who aren't hep to the trade angles must have been wondering about the power of his convictions and whether and in which way they might be tied to the effects toll-tv could have on Starr's business. One of these days, they'll have a panel of housewives and their husbands questioning reps of the pay-as-you-see tv systems. And maybe then the public's real concerns about toll-tv will get a proper airing. *Hift.*

Tele Follow-Up Comment

Readers with long memories may complain that "Robert Montgomery Presents" televersion of "The Great Gatsby" lacked sufficient scope to develop the F. Scott Fitzgerald characters to the required depth. The book aside, since such arguments are usually reserved only for esthetes and purists, "Gatsby" managed to hold a viewer throughout, though more on the tiptop performances and faithful-to-the-'20s production values than in the narrative. In the name role was Montgomery himself, in a four weeks' postponement of the NBC-TV piece due to his influenza attack, surrounded by such crafty players as Lee Bowman, Phyllis Kirk, John Newland, Scott Tennyson, Gena Rowlands and Frederick Worlock.

The Alvin Sapinsley transplantation purveyed a suspenseful mood, with some exciting scenes, while sketchy and episodic in story and characterization. This was particularly evident in the Gatsby part, in the face of a crackerjack sensitive portrayal by Montgomery. Especially effective production-wise was the opening mass party scene, with the cameras moving into the various rooms to punctuate the "man of mystery" overtones. "Gatsby" is a depressing epic of the early Prohibition era to begin with, and no more "joyful" in Monday's (9) edition. *Trau.*

Henny Youngman is a pretty funny fellow in his own right but something must be wrong when the commercials, Schick, in this instance, get more laughs. Studio aud at CBS-TV's "Stage Show" stanza Saturday (7) was virtually howling during the "mmm, smooth, ugh, rough" display. The Kenyon & Eckhardt boys had better watch out for this kind of reaction.

Aside from the razor blade yock, there was nothing too unusual about the Tommy and Jimmy Dorsey takeover of the Jackie Gleason hour while the master was vacationing. (Gleason returns Saturday (14). It was a routine vaudeo format with a batch of familiar turns. Stanza opened with some uninspired choreography by the June Taylor Dancers to "There's No Business Like Show Business." Camera moved around plenty during this bit and some of the overhead shots were reminiscent of the Busby Berkeley styling for Warner Bros. musicals of the 1930s.

Comico-magico Mr. Ballantine followed with his bagful of tricks that don't work. It's a familiar routine but it's a constant laugh-winner due primarily to his biting delivery. Jazz pianist Erroll Garner came through with a neat keyboard display. Garner's got a fine style and a deft touch and he was especially effective working in tandem with Tommy Dorsey's trombone.

Up next were the Seven Ashton's, a fast moving acro team that's always surefire. Group starts moving in high gear and they keep up the hot tumbling and balancing pace until the wow finish. Youngman, in a salute to Kate Smith who closed the hour, went through some of the routines he used when he was a steady on her radio shows years back. The rehashing was jolly but some of his newies were better. ("Eddie Fisher caught Debbie drinking a Pepsi Cola" and "How come we only have one day for Mother and a whole week for pickles?"

Kate Smith was in solid voice for her return stint on the stanza. She belted with the kind of power-packed pipes that makes for exciting listening. Her set included "I'm Gonna Live Till I Die," "If I Hadn't The Right" and the perennial nifty "Fine and Dandy."

The Dorseys split the emcee chores and shared the podium on an orch workover of the oldie, "Opus 1." *Gros.*

Martin & Lewis, returning to the Colgate "Comedy Hour" wars on Sunday (8) over NBC-TV, had a crackerjack start, a kinetic end but not too much of a middle. Opening 15 minutes developed into a howler taking off on "Toast of the Colgate Town" (sic) with Lewis as Ed Sullivan and his pard in the aud personating the headliner pickoffs. Aside from the hilarity and especially Lewis' liberal caricature of "Toast's" headman, there were a couple of rare bits in that an alert viewer could make out such names as Jimmy Durante and George Raft seated next to Martin and not even announced, for an exceptional type of fun-poking at Sullivan's celebrity hurrahs. Later in the show, Lewis put in a couple of disclaimers, making sure to remark on what a "great guy" Sullivan is.

A couple of sketches turned on Mother's Day and babysitting, latter the best, but largely a Lewis credit on his bizarre antics. Martin got opportunity to make with the vocals, but nothing therein to stir excitement. End piece fronted free-wheeling Ray Malone and a couple of other male hoofers in a frantic session during which the starring duo joined in the terping shenanigans. Producer Ernie Glucksman whipped up the neatest trick of the week midway by having Lewis unreel the pair's upcoming one-nighters (May 11-26) via enunciators held by oolala femmes. It was a terrific commercial for the junket, with each town plugged, inclusive of the arenas-auditoriums. *Trau.*

Ed Sullivan's "Toast of the Town" Sunday (8) carried a lot of rating-bait with a lineup which was topped by Eddie Fisher and included premiere of The Mariners on Sullivan's layout, and had a diverse crew with Eileen Barton, Robert Lamouret and Richard Hearne. Virtually every show by Sullivan carries a filmed segment. This session was made especially for Sullivan at the Hollywood premiere of "Daddy Long Legs." As far as entertainment was concerned—nothing—but the names involved would require a private mint.

Fisher, who has seen service on the other end of the Sunday night axis, the Colgate show, made for an amiable headliner. He'a likeably guy and his renditions of "Heart" from "Damn Yankees" which Sullivan sapolioed to "Darn Yankees" (with the proper leer, of course) plus "My Mom" as a nod to Sunday's holiday, made his session the highlight of the show.

Sullivan, now getting the rep of being a friend to Arthur Godfrey's former friends, had the Mariners on this session. Group showed its versatility with good accounts of "Joshua Fit de Battle of Jericho," and a series of impressions including one of the Step Bros. If this airing served as an audition, they should get lots of offers from niteries and vauders.

As a concession to juves, who may not have heard of Martin & Lewis, slotted against "Toast," there was Robert Lamouret, a skilled ventro with a couple of excellent dummies in the form of a duck and dog. Lamouret has an engaging act. The bit with both dolls had humor, charm and wit.

Wonder boy John, a 14-year old, had an unusual acro turn during which he balanced himself by one hand on a cane for fine results.

Another fine moment was by Miss Barton, a solid singer, who topped her efforts with an impression of Al Jolson with her donning minstrel getup and blackface in front of the audience. She socked her wares across.

Hearne (Mr. Pastry) a perennial on this display, provided a bit as a shoe clerk with a trio of assistants. Hearne works in the British musichall tradition, which calls for a solidity of projection and material sufficiently potent to bowl over a crowd. This bit had it and his session maintained the good flow of the bill.

Again, as can be evidenced by the lineup, Sullivan went overboard on singers, but in this case spacing took the curse off this kind of lineup. *Jose.*

Faye Emerson is in pinchhitting for the vacationing Arlene Francis on NBC-TV's "Home," and she appears to be doing quite well in the spot. It must be quite a task to learn all the ins-and-outs of the show itself, along with the elaborate studio setup that goes with it, but by last Wednesday (4), her third day on the show, Miss Emerson seemed to have had it made. She moved around with ease, though betraying a bit of nervousness from time to time, handled her femcee chores smartly and did a topnotch job on her commercials.

As per usual, the show that day was an authoritative and interesting session, highlights being a marital fashion parade and a demonstration on the proper use of knives. Chef Philip handled the latter, going through a variety of blades and showing how each is used and illustrating with some time-saving tricks on various foods. Also, a lesson in knife sharpening. Sounds as if it might have been dull, but it wasn't, and also seemed useful information for the housefrau.

Wedding session was handled by Natalie Core, one of the show's regulars, and the New York Herald Tribune's Eugenia Shepherd, who gave out with the etiquet of invitations, announcements and thank you notes, along with a highly effective fashion segment on both informal and formal wear for everyone concerned with the nuptials, from bride and groom to mother and bridesmaid.

Drs. Leona Baumgartner (she's New York City's Health Commissioner) and William Menninger (head of the Menninger Foundation in Topeka) engaged in a frank and open discussion of mental health problems, tied in with Mental Health Week, and Hugh Downs rounded out the show with some shopping hints and a news wrapup. Still the slickest service show on the air. *Chan.*

It's now more reasonable than ever to paraphrase a hoary cliche and apply it to Steve Allen: beneath the clown's exterior beats the heart of the egghead; or certainly the humanitarian-in-action. NBC-TV's "Tonighter" had dropped the wit's character on previous occasions—as when he espoused the civic virtues by exposing some elements of crime, and in a couple of other instances. In fact, it sometimes begins to look as if the master of the nightowl ceremonies grows progressively weary of making with the bon mots and the merriment while all around him lies more significant subject matter waiting to be plucked.

When Allen was launched in "Tonight" last September it was suggested that part of the 90 minutes would have to be given over to special features divorced from the laughs. Last Tuesday (2) Allen came forth with the most ambitious of such features, a half-hour play called "The Psychiatrist," presumably a case history which he and his wife, missionary's daughter Jayne Meadows, envision either as a series on "Tonight" or for separate spotting by the network. Allen credits his actress partner with full share in the planning of the work, which was produced by Allen & Co.'s Bristad Enterprises and was scripted by Howard Rodman from a story line by Miss Meadows and Al Friedman.

The man with the protean talents apparently was not sure of his ground as the producer-narrator; in fact, he wondered right after the segment's playout whether the customers were still with him, or words to that effect, and the slotting was changed from the 12:30 to 1 o'clock closing to a commencement exercise at 11:30. Sort of a curtain-raiser.

There was never any doubt as to the universal appeal of matters psychoanalytic. Nearly every man or his brother has some personal rooting interest in mental health circa 1955. So "The Psychiatrist" was assured of a breathing audience. Unfortunately, it wasn't much more of a mental healther than can be seen under less pretentious auspices at least a couple or three times a week on "commercial" and "public service" television; one could not dismiss the thought that this was, after all, only a piece of fiction—case history or not— and as such could hardly measure up to even average examples of half-hour dramatics on the same subject, whether or not the patient was on a couch, in a chair or operating as a big businessman.

What set the showcaser apart is that Allen has the courage to try such offbeat features, and from this view he is to be credited with a stripe on the side of seriousness. One show of this kind does not make a series, and hence everyone with any interest in his fellowman should be glad about "The Psychiatrist" and hope that Allen will come through with others in the same vein. (Cast of last week's play consisted of Nita Talbot as the silent patient who's finally persuaded to talk, Joan Boruff in title role and Ann Seymour and Shaun Dooley as girl's parents. *Trau.*

The return of live music to WOR-TV, N. Y., after a musicians' strike of long duration eases considerably the problems of emcee Ted Steele. Though it didn't often show, it was evidently a burden for the gabber, who is also a musician, to run through a two-hour afternoon variety cross-the-boarder for the hausfrau, one operating pretty much sans script, and keep things fresh without music to liven up proceedings or spell tired gabbers.

Steele moved into his present WOR situation, out of a rival WPIX camp where on-the-spot music was okay with Local 802, months after the strike had begun. (At WPIX he used to work with Jerry Jerome & Co.) And for his return to music last week, Steele, who was also made WOR music director when the union lifted the lid, used his noggin: He dealt a masterful musical improvisation that gave the impression he had hired an army of musicians for the emergence from canned stuff and long periods of just chatter. What he did was hook the situation usually about one major tooting name, that of drummer Cozy Cole. To surround the traps specialist he hired another nine or 10 musicians, plus throwing in one of his regulars and himself to fill as alternate pianists. He got himself a three-man jazz combo, with Cole at the head. He also got himself a gagster trio, which often combines, in part or all, with Cole to build one big unit, and he manipulated a four-man-and-a-girl Latino team, the Johnny Chavez tooters. Other pianist is his singer-88'er Corky Robbins. It was audience satisfying in its diversity, and it also played fair with the pocketbook of the tv station, which doesn't have all kinds of coin for an afternoon kickaround.

Other factors: Ceil Loman, Steele's redheaded confrere, does some hausfrau do-it-yourself, etc., specialties; cast plays games, and everybody generally runs off pleasantly at the mouth. *Art.*

PATHWAYS TO PEACE
With Rev. Reuben K. Youngdahl, Mel Jass
Producer: Charles Miller
Director: Clarence Anderson
Writer: Dr. Youngdahl
30 Mins.: Fri., 9:30 p.m.
AMERICAN RUG LAUNDRY
WCCO-TV, Minneapolis-St. Paul

Non-sectarian, inspirational spiritual philosophy enters the locally produced tv picture with the inauguration of this commercially-sponsored series comprising talks before the camera by Dr. R. K. Youngdahl, prominent and popular liberal pastor of a Minneapolis Lutheran church with an 8,500 membership that makes it the largest of its denomination in the U.S. Spiels deal with some of the many tensions and problems that the present confusing and worrisome times breed and aggravate. They should evoke a ready response from setowners seeking thought-provoking words of hope, comfort and advice likely to strengthen or renew their faith in divine guidance.

In Rev. Youngdahl, program is fortunate to have a pulpiteer capable of attracting and holding a large audience in the Bishop Sheen manner. A 44-year-old six-footer ex-athlete who has won a top name for himself in the ministry hereabouts and who is a brother of a liberal Minnesota Republican ex-governor and present Federal judge, he is a convincing speaker as well as commanding figure before the lenses, and he impresses by his sincerity and conviction.

Settings for the sermons is that of a pastor's study and Dr. Youngdahl arises from an easy chair to walk about or mount a pulpit. Particular subject of discourse caught was courage, and the minister told how to attain it in times of stress, difficulties and sorrow through faith in God. As he illustrated or emphasized his points with recitals of personal experiences or apt stories, it all tended to be helpful and inspiring for his auditors. Replete with human interest, the sermon in simple terms was all the more effective because of the calm manner in which Dr. Youngdahl, eschewing dramatics and bombast, delivered it sans any reference to notes.

There was no interruption once Dr. Youngdahl started his talk. Mel Jass, station staffer, did a skilful job with the two commercials, one before and the other after the sermon, and also introduced the speaker. Program looks like a good investment for its sponsor. *Rees.*

'THEATRE OF AIR' LOPPED BY MUTUAL

Chicago, May 10.

As expected, WGN and Mutual have quietly dropped the "Chicago Theatre of the Air," which for the past 15 years was the pet radio project of the late Col. Robert R. McCormick, editor-publisher of WGN's parent Chicago Tribune. Last airing was Saturday (7) with the performance of Noel Coward's "Bittersweet."

Using a full orch and guest singers and actors in the hour-long opera and operetta programs, "Theatre" in recent years ranked as one of network radio's most costly sustainers and its demise further tightens the talent job opportunities in Chicago.

WELCOME TRAVELERS
With Jack Smith, Pat Meikle, guests; John Gart, music; Fred Waldecker, announcer
Producer: Art Stark
Director: Freddie Bartholemew
30 Mins.; Mon.-thru-Fri.; 1:30 p.m.
PROCTER & GAMBLE
CBS-TV, from New York
(Benton & Bowles)

There used to be a peg for "Welcome Travelers" when it originated out of the Chicago radio and tv marts—that is, it was at least an interview show concerned with people coming in and out of Chicago. It's now been transplanted to New York, and takes its place as one of a dozen nondescript daytimers that seem to have no excuse for their existence other than the fact that a soap sponsor feels they'll do a job.

Just why this feeling exists is one of those moot points that nobody can seem to figure. For "Welcome Travelers" in its new form, along with the many other shows of its type is, to put it plainly, just one big bore. Jack Smith and Pat Meikle are the hosts of this "new version," which brings on a couple of guests to deliver "human interest" stories, and then are given a chance at winning some loot. Smith is confortable in his new job and manages to spin out a couple of songs while he's at it. Miss Meikle handles the subsidiary emceeing chores easily. But nobody can puff life into this entry, which is tired before it begins. As a theatrical aside, Freddie Bartholomew is director, moving up from the local station ranks into the networks. *Chan.*

BOWLING WITH THE STARS
With Jack Drees, Hal Fredericks, Jane Quinn
Producer: Syd Lavine
Director: Jim Holmes
0 Mins.; Sun.; 9:30 p.m.
POLK BROS.
WBKB, Chicago
(Kuttner & Kuttner)

In light of the ratings knocked off the past couple of seasons by WNBQ's live bowling telecasts, it was only a matter of time before others got into the act. This new WBKB remote from alleys laid out in the sponsor's store has added a switch by featuring men-women doubles rather than head-and-head contests. Dual lines make for more complicated scoring so that 10th frame climax doesn't have quite the same punch as with just two straightaway tossers.

Director Jim Holmes sets the roll with a headon shot and then switches to an over-the-shoulder follow through on the ball down the alley with the Zoomar. Because the bowlers have to keep pegging at a fast pace to get the two games into the 60 minutes, the lensers jumped the gun on several shots during this viewing (8) and missed a couple of rolls. Jack Drees describes the shots in strictly hep kegler jargon without going overboard on the dramatics.

Winning team gets $150 and the losers $100 with $50 going to the highest scorer. There's also a jackpot for the tosser of a 300 game which seems pretty safe if this double brace was representative. Top individual mark on this set was 227.

Hal Fredericks and Jane Quinn likewise double-teamed on the Polk Bros.'s commercials for good impact. *Dave.*

Transfilm's Reorg

Transfilm Inc., the New York commercial and industrial film house, has completed a major reorganization of the firm, dividing it into three separate and autonomous divisions which will concentrate on their own activties. Three new divisions will comprise commercials, industrial films and special projects and slidefilms.

Transfilm veep Robert Klaeger will head up the commercials department, which has achieved major status in the industry in the past couple of years. Walter Lowendahl, Transfilm exec v.p., will confine his duties to industrials and special projects, the latter referring to development and acquisition of advanced production techniques, such as the deal for stop-motion photography in effect with the Dollywood Studios in Amsterdam. Third division, slidefilms, will be headed up by v.p. Pud Lane. All three will report to Transfilm prez William Miesegaes.

Bob Crosby's Baby Foods

Gerber Baby Foods takes a quarter-hour of CBS-TV's Bob Crosby show, riding Friday's opening segment of the 3:30 to 4 crossboarder. Order, via D'Arcy, is for alternation with S.O.S.

Crosby's other picker-uppers are American Dairy, General Mills, C. A. Swanson, Toni and Simoniz.

V-E PLUS 10
With Philip L. Graham, narrator; Harry S. Truman, Walter Bedell Smith, Gen. Omar Bradley, Adm. Alan Kirk, Gen. Carl Spaatz, Dr. Vannevar Bush, Dr. Wernher von Braun, Gov. Averell Harriman, John Foster Dulles, Pres. Eisenhower, Bill Mauldin, others
Producer-director: Larry Beckerman
Writer: Alfred Friendly
60 Mins., Sun. (8), 2:30 p.m.
CBS-TV, from Washington (film)

"What went wrong?" was the question that appeared to obsess the Washington Post & Times Herald staffers and execs in this examination of V-E Day plus 10 years. Produced by the Post and its WTOP-TV in Washington, the hourlong documentary sought out key personages who were right in the middle of the World War II victory and in the cold war that followed. What went wrong? The most frequent answer appeared to be that the Russians just didn't keep their pledges.

"V-E Plus 10" was a sombre affair, largely through the fact that the whole of it comprised interviews on the cold war and on the future, and in the mind of most of the experts, it was at the least an uncomfortable future. About the only relief came from a 10-year-old, born around V-E day, who found this time "a very satisfactory one" to live in.

Adding to the sombre effect was the manner in which the show was done, with an hour of solid interviews and no film clips to show the events of the past years. True enough, there were some sagacious people doing the talking and they had some intelligent and worthwhile things to say, but 60 minutes of it was too much for the keenest and most news-conscious viewer. All in all, it added up to an elongated panel on what's happened, what's happening and what they expect will happen.

Philip L. Graham, publisher of the Post, was narrator, and a very good one too. The Post reporters for the most part were highly photogenic and quite voluble, and if this serves as any sort of audition, they should have no trouble finding sidelines in television in Washington. Production quality of the show was good, but producer-director Larry Beckerman and writer Alfred Friendly (who's assistant m.e. of the Post) put much too much emphasis on the spoken word and not enough on the pictorialization. *Chan.*

MR. TALENT
With Carl Hawley, Sally Rice, Mike Davenport, Day Dreamers (3), Al Davis
Producer - Director - Writer: Carl Hawley
30 Min., Sat., 4:30 p.m.
SLEEP AIRE MATTRESS CO.
KPTV, Portland, Ore.

Ace showman Carl Hawley brought his "Mr. Talent" show here 26 weeks ago with solid results for the station, sponsor and the viewers. Talent layout started out slow, gaining tempo and audience each week until it is one of the top shows in the area. Guy works hard on each sesh. Scene is set in Mrs. O'Toole's Theatrical Boarding House (Sally Rice) with a different theme and approach each frame. Hawley auditions all talent at the sponsor's store. He accepts amateurs and semi-pros of all ages. Five are presented on each show. He also goes to surrounding towns intermittently for auditions, bringing performers from all spots in and around Portland. Viewers must then go to store to cast vote for fave. Guy with the money likes deal because he gets traffic in his establishment twice during the week. Payoff has been socko for him.

Day Dreamers tee off the layout with an original bit introducing Hawley and the show. Three orb filling femmes do a nifty job of chirping. Hawley sets a terrific pace during the 30 minutes and gets the acts up in top drawer order for entertainment of the viewers. Dreamers also close with original material. Al Davis does a slick job on the 88. Mike Davenport pleases with his extemp, natural commercials.

At the end of 10 weeks, winners are brought back for semi-finals for two weeks, with grand finals the 13th inning. Panel of judges are used during the last three stanzas. Winner receives a week's engagment at Amato's plush Supper Club, a United Airlines flight to Hollywood, a week's stay at the Hollywood Roosevelt Hotel, auditions at NBC-TV studios, plus smaller stuff.

Hawley has a smash setup. *Feve.*

PENNY TO A MILLION
With Bill Goodwin, guests
Producer: Herb Wolf
30 Mins.; Wed., 9:30 p.m.
SHEAFFER PEN; RALEIGH
ABC-TV, from New York
(Russell M. Seeds; Ted Bates)

Like the proverbial bad penny, tele quiz shows or reasonable facsimiles thereof keep cropping up. Latest entry, "Penny to a Million," is no departure from the long line of quizzers that have preceded it on the airlanes. It follows a familiar pattern of q. and a.'s, strained witticisms and the inevitable loot lure. Producer Herb Wolf is much better off with his other tele stanza, "Masquerade Party."

For this show two sets of five-member panels compete to get in on the jackpot try which is reserved for the winner of each team. A panel member is eliminated by one wrong answer. The first correct answer gets a penny with the total doubling for each subsequent correct answer. A winner can walk away with 10G but the viewer gets little vicarious thrills watching the goings on. It's a clumsy format that builds no excitement and holds little interest.

Bill Goodwin was imported from the Coast to take over the emcee chores for this series. He shoulda stayed out west. He's a smiling, affable host but show does nothing for him. He's trapped by the routine queries and his quips fall far from the funnybone mark.

Series is alternately sponsored by Fineline Pen and Pencils and Raleigh cigarets. In replacing "Who Said That " with "Penny to a Million," net didn't make a change for the better. *Gros.*

POTS, PANS AND PERSONALITIES
With Mary Wilson, Jack Wilson
Producer-Director: Dennis Kane
30 Mins., Mon., Tues., Fri., 2:30 p.m.
Participating
WPTZ, Philadelphia

"Pots, Pans and Personalities," former cooking and interview stanza, has added new ingredients and lost original flavor. Program is now an audience participation sesh, a format that never seems to jell at the local level.

Principals in opener (Jack Wilson and Mary Wilson, not related by the way) came on with an unsure, "wonder if this is going over" attitude. Jack Wilson, outsize ex-Scranton disk jockey, has pleasing, deep-textured speaking voice and accompanies his patter at the piano. Mrs. Wilson's overfrequent references to Jack's impressive proportions seem labored.

Show has a grabbag quality: A song by Jack Wilson, a balloon blowing stunt involving four guests; film clips of the well-dressed dogs in the Easter parade and a recipe. Balloon gimmick was so slow that Jack asked for cut at end of second try. Mrs. Wilson has a bright personality and doesn't bother with Cordon Bleu cooking. Woefully small audience at premiere was no help. Plans to invite women's organizations will remedy this. The two Wilsons are okay; but "Pots" needs a lot of polishing. *Gagh.*

VEDA ROBERTS SHOW
With Ray Pisani, Ralph Grasso Trio, guests
Producer-director-writer: Pisani
15 Mins.; Fri., 7:45 p.m.
HOCKEY STUDEBAKER
WATV, Newark
(Hill & Country)

A natural question concerning this new 15-minute Friday night WATV offering is who's Veda Roberts? A good guess would be that she's the sponsor's daughter. She is. Miss Roberts is an 18-year-old singer who still has some ground to cover before she rates a show built around her. Chirp's biggest shortcoming is a lack of professional polish.

Another faulty aspect of the show is the manner in which Ray Pisani hosts the proceedings. It's an overboard attempt to be ingratiating. Besides conducting the stanza, Pisani is also billed as producer-director-writer. Guesting on the preem show last Friday (6) was Danny Costello, who records on the MGM label. Costello engaged in some brief chitchat with Pisani and then took it on the lam.

Instrumentalization is given okay handling by the Ralph Grasso trio. Tunes delivered by Miss Roberts included "Oh Marie" and "Let Me Go Lover." Pisani, incidentally, also handled the plugs for Hockey Studebaker, New Jersey auto dealer. *Jess.*

BROADWAY
(The Best of Broadway)
With Joseph Cotten, Piper Laurie, Gene Nelson, Keenan Wynn, Martha Hyer, Akim Tamiroff, Beverly Bozeman, Don Gordon, Frank Marth, Carole Matthews, Helene Ellis, Dave Sheiner, Iggie Wolfington, others; music, Alfredo Antonini
Producer: Felix Jackson
Director: Franklin Schaffner
Writer: Philip Dunning
60 Mins., Wed. (4), 10 p.m.
WESTINGHOUSE
CBS-TV, from N. Y. (color)
(McCann-Erickson)

Once upon a time—in the Roarin' '20s, in fact—there was a nasty old rumrunner and hijacker (Keenan Wynn) who was casting his greedy eyes on a pure and virtuous chorus girl (Piper Laurie) who didn't realize he was a wolf in a sheepskin tuxedo. The chorine was loved and protected by an upright and cleancut young hoofer (Gene Nelson) whose only wish was to marry the girl and start a new act which he could advertise in VARIETY. The rumrunner made the mistake of shooting one of his rivals in the back, and the corpse's girlfriend (Martha Hyer) went and shot the old rumrunner. That solved everybody's problem, except the girlfriend's, cause a sharp but warmhearted cop (Joseph Cotten) had to take her in, even though he liked her.

That's the plot of "Broadway," the 1926 Philip Dunning-George Abbott meller which constituted the last in the "Best of Broadway" series this season— for all time, in fact, since Westinghouse has axed the series. And since "Broadway" is all plot, that was the show. It's not difficult to see why Westinghouse has dropped the series, if "Broadway" is a criterion, but what is tough to fathom is how they came to pick the script in the first place. It's the same sponsor, same agency, same network, same producer and director that turn out the weekly "Studio One," which for sophistication and maturity hasn't a peer among the hour dramas on television.

Best the big-name cast could muster on this occasion was a series of poses and attitudes. Cotten looked ludicrous as the cop; Wynn uncomfortable as the heavy; Nelson rather silly as the hoofer; Miss Laurie virtuous enough as the chorine; and Miss Hyer properly moody as the avenger. Akim Tamiroff put some life into the play with a hustling portrayal of the nervous operator of the speak where all the action took place. About the best feature of the show, cast-wise, was the makeup of the chorus line, which moved on and off the set in a series of stage entrances and exits that managed to puff a sense of action into the drama.

Dunning did the television adaptation of his play, and it's surprising he could look it squarely in the eye. One wouldn't think Felix Jackson and Franklin Schaffner were producer and director—they tried so hard to give the play action in the production and direction departments that they wound up with confusion. Chalk "Broadway" up as one that they, along with Westinghouse, McCann-Erickson and CBS, would prefer to believe never happened. *Chan.*

A MAN'S WORLD
With Bert Bacharach; John McKnight, announcer; guests
Producer: Arthur Baer
30 Mins., Fri., 7 p.m.
SKYCOACH & GALLO WINE
WOR-TV, N. Y.
(Diener & Dorskind)

Bert Bacharach is using the format of his "Stag Lines" column, which runs in This Week mag, for this half-hour WOR-TV entry. Concept of "It's a Man's World" is basically good, but the overall presentation is minor league. Similarly to Bacharach's column, show concentrates on items of interest to male viewers including fashion notes and helpful hints.

Program, however, impresses as being a cheapie production designed primarily as an outlet for both cuffo and paid plugs. This was particularly evident last Friday (6) when stanza spotlighted new fashions in men's clothes via a film shot aboard the Queen of Bermuda. Lensing was strictly amateurish and only afforded quickie glimpses at the product touted. Sequence was primarily a springboard for rattling off the names of the manufactures of various apparel.

A chitchat segment between Bacharach and actress Dorothy Hart also failed to add to show's stature. It paved the way for a feeble discussion on men's toupees, which was the subject for a write-in contest on the pros and cons regarding the use of hairpieces. Miss Hart, incidentally, appeared on the program carrying a copy of columnist Danton Walker's new book, "Danton's Inferno," which got a hefty pitch. However, there's no argument with Miss Hart being an attractive asset for any show catering to a masculine audience.

On program's credit side was a segment in which a new fabric in men's clothes got a thorough going over and another devoted to information on caviar. In both cases, spieling was handled by guesters connected with the subjects discussed. Plane travel via Skycoach and Gallo Wine were plugged via special commercial inserts. Show is a Dorothy Wellen production. *Jess*

DESERT SONG
With Nelson Eddy, Gale Sherwood, John Conte, Otto Kruger, Salvatore Baccaloni, Viola Essen, Earl William, Bambi & Rod Alexander
Producer-director: Max Liebman
Musical director: Charles Sanford
TV Adapation: William Friedberg, Neal Simon, Will Glickman
90 Mins.; Sat. (7), 9 p.m.
OLDSMOBILE
NBC-TV, from New York (color)
(D. P. Brother)

It's very probable that, in all its reincarnations since its initial premiere on Broadway back in '26, Sigmund Romberg's melodic "Desert Song" was never treated to such lush production and opulent trappings as it received last Saturday night (7) at the hands of Max Liebman in the latest of the NBC-TV 90-minute spectaculars. Fortified by all the dazzling hues off the top RCA-NBC compatible color shelf, it was flashy, pretentious and expensive from the word go. A tv remote from the sands of the Sahara would have been a poor substitute for this origination from the Brooklyn color studios, where even the reddish beige of the sand had a mccoy shade and quality (assuming the viewer was seeing the tint version).

Yet for all its technical perfections (and by now Liebman is a past master in the mechanics of meshing all the components into Rolls Royce precision) there was something unsatisfactory about "Desert Song" as a contribution to present-day tv theatre. It's very possible that the viewer in the hinterland got pretty much the same kind of bang from such opulence unfolding with split-second niceties as a visiting fireman at the Radio City Music Hall. Yet for all the Liebman-inspired production values and designer Frederick Fox's extravagant settings, the fact remains that the Otto Harbach book of life and love among the Riffs has become pretty hard to swallow.

Right from the outset Liebman & Co. copped a plea on this one, with the opening scene simulating the closing two-minutes of rehearsal. A reporter interviewing Nelson Eddy, as the double-decker star, on the believability of such shows today, elicited the approximate nugget that "those who want to believe will, those who won't—well, won't."

Ironically, it was this selfsame Eddy who was chiefly responsible for taking "Desert Song" out of its "unreal reality" and making it somewhat ludicrous. Camera close-ups, unfortunately, can be cruel and betraying and it's pretty hard to surround the Nelson Eddy of today with the aura of Moroccan romanticism and fantastic desert abductions. Or maybe it's just that love patterns today don't subscribe to such techniques. For that matter, the absurdities which Gale Sherwood had to cope with as the "One Alone" gal, and the stiffness of Otto Kruger as Gen. Birabeau, Eddy's father, were strictly for the tintypes. Ditto for John Conte in the thankless role of the losing lover.

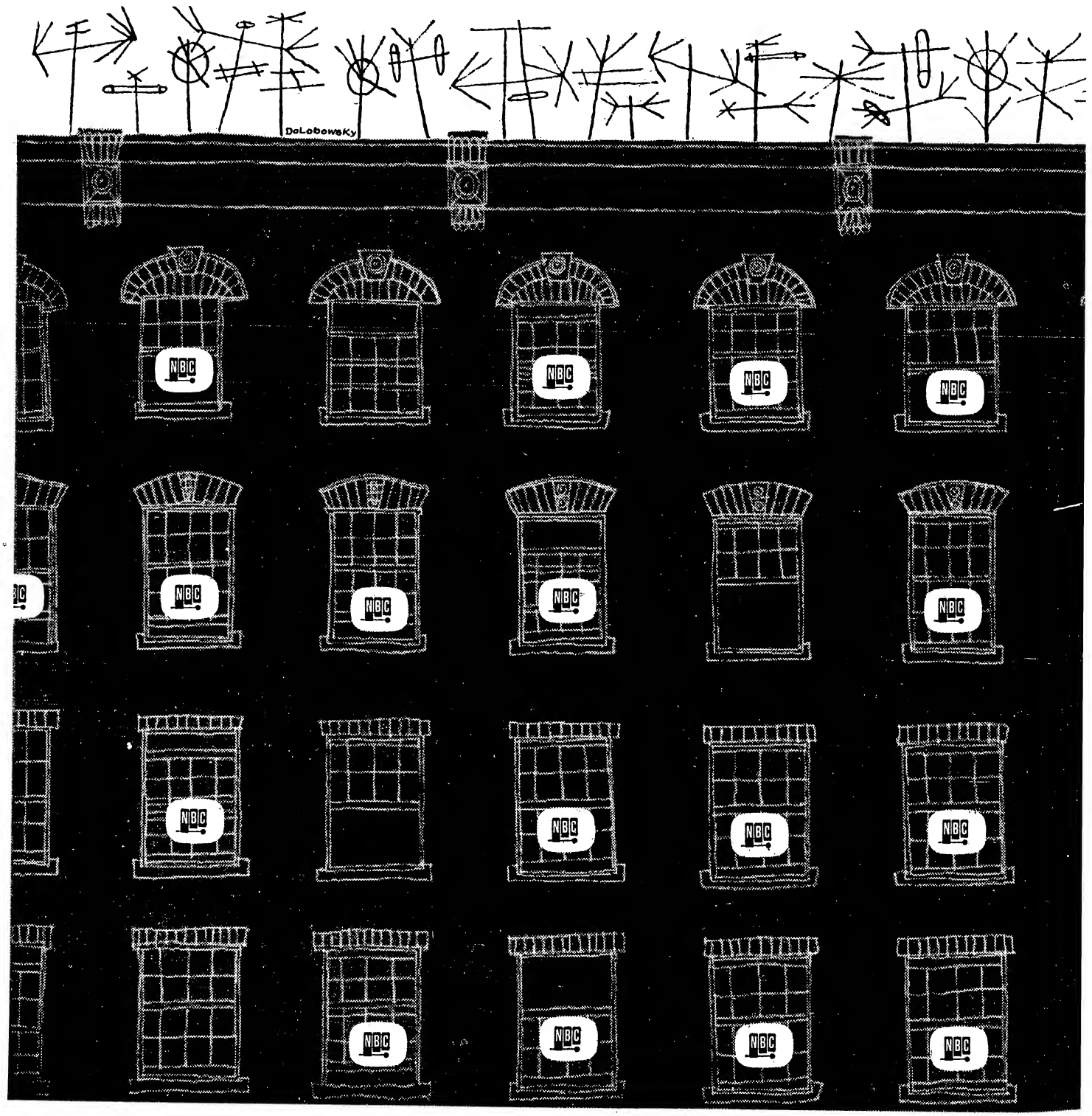
As a Romberg cavalcade of some of his best and revered tunes ("Riff Song," "One Alone," "Desert Song," "Romance," "Then You Will Know," "I Want a Kiss," "French Marching Song," etc.) one cannot quarrel with the musical values. They're duck soup to Eddy, yet probably because of long intimacy and association with the tunes they were rendered practically without feeling. The Metop basso-buffo Salvatore Baccaloni as "guest artist" at least provided a change in pace as the harem scare'em Ali Ben Ali. Bambi Linn & Rod Alexander, Viola Essen and Earl William transplanted themselves appropriately. And whether it's Romberg, Lehar or Friml, Charles Sanford can be counted on for the musical backgrounding. *Rose.*

Building Excitement

Jack Gould of The New York Times said it recently: *"During the last . . . NBC has had a virtual monopoly on TV excitement."*

And this excitement built new and bigger audiences. The latest Nielsen figures show that three of the five most popular programs are NBC shows, the NBC-developed Spectacular pattern. THE ACADEMY AWARDS, CIRCUS HIGHLIGHTS and MAX LIEBMAN PRESENTS reached an average of 17,530,000 homes.

As Tom O'Malley and Bob Cuniff wrote in The Detroit News *"The specs . . . have boosted the standards of television enormously . . . In terms of enter-*



tainment, they've provided television with some of its finest hours (and a half). They've done NBC proud."

And for next season, the excitement builds still higher. New shows will add strength and balance to the strongest programming line-up in television . . . programming that attracted 505,000 more families to the average evening show on NBC than to the second network. THE PERRY COMO SHOW, the new COLGATE SUNDAY HOUR and the HALLMARK SPECTACULARS are ready to go. COLOR SPRE. new series of 90-minute color extravaganzas, expands NBC's magazine concept—bigger shows with more chance for more advertisers to make selling impressions with the best in television.

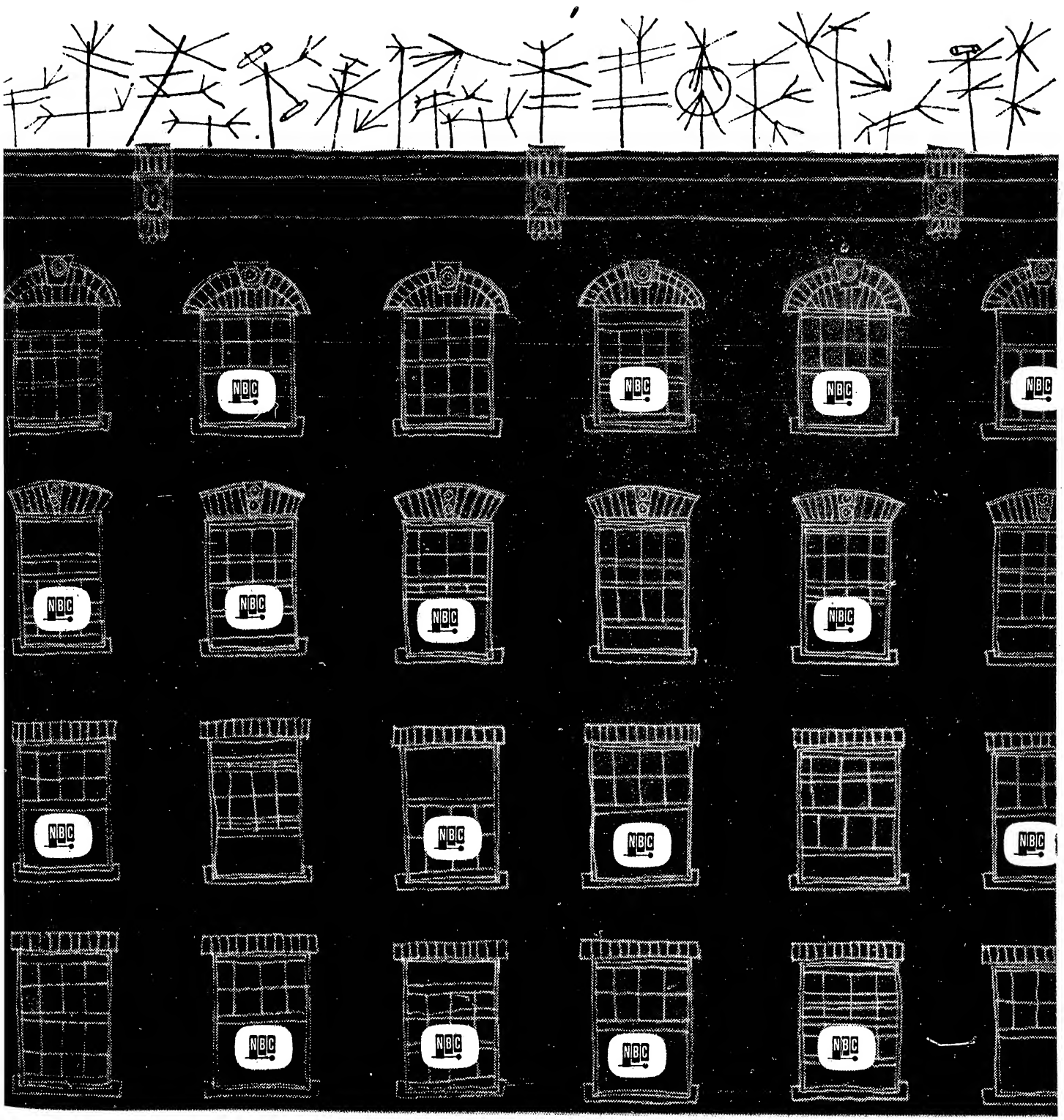
If you act fast, you may still be able to participate in this exciting program. Call your NBC salesman today.

Exciting things are happening on

NBC Television Network

a service of RCA

THE ACCURACY OF ABOVE DATA VERIFIED BY A. C. NIELSEN COMPANY



Television Chatter

New York

Mike Foster, CBS-TV press relations mgr., to Jamaica, BWI, for vacation . . . **Hugh McPhillips** of WRCA-TV honeymooning in Bermuda with the former **Rosemary Quigley** . . . **Robert Stevens**, director of "Appointment with Adventure," on two-week vacation with **Dan Petrie** pinchhitting . . . **Red Benson** subbing for hospitalized **Gene Rayburn** on WRCA-TV's "Sky's the Limit." Station's cooking queen, **Josephine McCarthy**, in Chi last week to deliver a talk before women's group . . . Producer **Myron Golden** of "Search for Tomorrow" back on job after surgery . . . **Al (Jazzbo) Collins** working up tv one-shotter on WRCA July 3 . . . **Ted Huston**, staff producer for Lennen & Newell on "Two for the Money," switched to agency's H'wood office. Incidentally, **Edwin Diehl**, p.r. director of P. Lorillard, establishing a special tv unit to work up steam on "2 for Money" and "Appointment With Adventure," plus other Kent-Old Gold b'casting activities . . . **Bill Berns**, news-special events chief of WRCA-plus-tv, and wife **Tony** to Florida on "Mrs. America" contest. **Sandy Sheldon** working in Berns' domain handling details of "Jr. Champions" tourney at Madison Sq. Garden, June 4.

Hal Cooper, co-director of CBS-TV's "Search for Tomorrow," met **Pat Meikle**, hostess of the now N. Y.-berthed "Welcome Travelers," while both were drama majors at the U. of Mich. They're now Mr. and Mrs. . . . **Herb Sheldon** received ASPCA's Medal of Honor on his WRCA-TV morning show yesterday (Tues.) . . . Crane Co. checked out of CBS-TV's **Jack Paar**-"Morning Show." . . . Composer-conductor **Harry Sosnik** lecturing tonight (Wed.) at Yale on music in tv. He leaves next week to ready the score for NBC-TV "Producers Showcase," which will star the **Bogarts** (Lauren Bacall) and Henry Fonda in "The Petrified Forest." Incidentally, it's Sosnik's first time back on the Coast in 12 years, he was formerly a longtime Hollywood resident.

Sax Rohmer and his wife sailed for Europe Friday (6) for a five-month vacation following completion of the author's consultancy chores with Hollywood Television Service on the upcoming "Dr. Fu Manchu" series of 78 telepix . . . Scripter **Norman Lear's** father seriously hurt in auto crash . . . **Pat Englund** into the cast of "Pond's Theatre" on ABC-TV May 12, while **Michael Gorrin** is set for the following week (17) . . . **Ilka Chase** returns from filming "The Big Knife" on the Coast in time for her panel stint on tonight's (Wed.) "Masquerade Party," then planes to Oklahoma A & M Friday (13) to address the students; show's emcee, **Peter Donald**, also on a travel stint, returned to the show after attending sponsor Knomark Mfg.'s convention in Miami Monday (9) and yesterday (Tues.) . . . **William P. Mullen**, former eastern sales chief for John Loveton productions, joined ABC-TV as an account exec . . . **Bob Howard**, "stuntman" on "Beat the Clock" and a scripter on "The Morning Show," recuperating from minor surgery at St. Luke's Hospital . . . **Gloria Stroock**, currently appearing in the NBC-TV "Way of the World," signed to do the Budweiser commercials on the CBS-TV "Damon Runyon Theatre" . . . Cowboy actor **George O'Brien**, shortly to be relieved of active duty as a Navy captain, will pick up vidfilm skein where he left off when he went back into the service. **Nat Liebeskind's** Times Television has pencilled to distrib the series when it's ready for release.

Anita Darian, ex-vocalist with **Sauter-Finegan** orch, guesting on **Steve Allen's** "Tonight" tomorrow (Thurs.) in Armenian songs . . . **Martin Brandt** on "Robt. Montgomery Presents" next week (16) in "The Cage," by **Joe Graham** and **Paul Manning** . . . **Ivy Bethune** playing lead on "The Analyst" tomorrow (Thurs.) ushering in station's TV Workshop daytime series . . . **Max Ehrlich** ("Big Story") has featured novelette in current Ladies Home Journal . . . **Alan Reed**, after Goodyear Playhouse appearance Sunday (8) hopped back to Coast for **Mark Stevens'** "Timetable" indie film production, then back east in another two weeks for tv.

Martin Weldon, producer of WCBS-TV's "Jr. Sports Session," featured speaker at Hastings-on-Hudson highschool's "I Am an American Day" tomorrow (Thurs.). Station's "Stories of the Century," western series, will be aired in the 5-5:30 p.m. slot starting Saturday, June 25, replacing "Buffalo Bill Jr." for summer.

Richard Morse, currently in the off-Broadway "Teach Me to Cry," into the cast of "U. S. Steel Hour" May 24 on ABC-TV . . . Cartoonist **Paul Terry** guesting on "Strike It Rich" May 16 . . . Singer **Roy Hamilton** guesting on **Joe Franklin's** WABC-TV "Memory Lane" today (Wed.).

Chicago

Nick Bourne, Chi-localed flack for **Horace Heidt's** NBC-TV "Swift Show Wagon," working with the Junior Chamber of Commerce on a boat parade on the Chicago River as added hoopla for the "Wagon" arrival here next Wed. (18) . . . WBBM-TV's "Farmtown U. S. A.," hosted by **George Menard**, notched its third anni Sunday (8) . . . Sun-Times' "Women and the World" morning show on WBKB helmed by **Ruth Crowley** and produced by **Herb Futran** checked off for the summer last week . . . WBBM-TV producer **Dinny Bruce** elected to the Fashion Group . . . **Danny O'Neil's** "TV Golf Clinic" back on WBKB for its fourth summer with Air Vision picking up the tab for the Saturday night half-hour . . . **Jack Van Coevering** makes a homecoming appearance at Grand Rapids Friday (13) where his "Adventure-Out-Of-Doors" telepix series preems on WOOD-TV for Midwest Refineries . . . **Paul Fogarty's** "Your Figure, Ladies" tome, named after his WGN-TV show, now into its second 10,000 printing . . . WNBQ's femme commentator **Dorsey Connors** one of the judges of the floral floats at the annual Michigan Blossom Festival at St. Joseph Sat. (7).

Stations Fear Extension Of DST Will Diminish Pre-Yuletide Billings

Extension of daylight savings time in many parts of the country, particularly in the midwest, has become an increasing source of concern to television stations, not only because of the decrease in regular revenue but because these extentions are expected to slice off a full month of pre-Christmas revenue from the outlets.

So says ABC Film Syndication sales manager Don Kearney, back from a swing around the midwest and south. Station execs usually start pulling in the business from Christmas advertising in mid-September, especially from those high-powered bankrollers that hold lotsa coin in reserve for the Yuletide push. Fact that daylight saving in many areas will run into October is expected to cut some four weeks of that Christmas revenue out, with the advertisers waiting till sets-in-use revert to normal to get the most mileage out of their ad dollar. Outlets would prefer, in this case, says Kearney, that daylight savings be pushed back into mid-April so it ends in mid-September, in time for the beginning of that pre-Christmas push.

Commenting on the use of film by local outfits, Kearney said that many station chiefs plan to push back kid shows into early afternoon. Instead of their current 5-7 periods, the kiddie segments will be moved back to as early as 3 p.m., to capitalize on their summer school holidays, with adult shows going in as early as 6:30 to catch mom and pop around dinner time.

Denver—Orville Rennie who has been promotion director of KSO, Des Moines, has been named promotion manager for KOA, Denver.

Inside Stuff—Radio-TV

While Metro's permanent injunction against Jack Benny and CBS, satirizing Patrick Hamilton's "Gaslight," is now academic, the L. A. federal court decision will have bearing on all future satires. Among the recent ones was Sid Caesar's repeat of "Waterfront." The tabu, of course, is not applicable to all studios and film or play producers; more often they welcome the plug and the publicity as a more than adequate offset to the lampooning. Metro's position was that the 1942 copyrighted play, released in '44, and satirized by Benny on radio in '45 was past history; but when Benny proposed a tv satirization two years ago ('53), the studio won a temporary injunction that it infringed on the property. Judge James M. Carter made it permanent last week.

A vacation retirement project for CBS employees is being spearheaded by H. W. (Hugo) Busch, of tv technical operations, who's gotten up a booklet on the subject. Area selected is between Lake Park and June Beach on Florida's east coast, with Riviera Beach five miles south and West Palm Beach 10 miles south. It's Busch's aim to interest a large enough number of CBS employees to make the scheme possible. Smallest parcel of land is 100 by 102 and priced at $700, which includes grading, proportioned cost of construction of roads and lanes, building of swim pool, dock, boat storage, etc.

A New York egghead tv'er is making good on the Catskill Mountain time. Michael Kane, dramatic reader on WCBS-TV's "Camera Three" series, has grabbed himself a booking for May 28 at the Harmony C. C., Monticello, and will make with the gestures on Poe's "Telltale Heart," which he did as a solo a few weeks back on the show.

Kane will have a troupe with him for the borscht spree. These will include singer-guitarist Ed McCurdy and dancer Carol Bender. Kane will also light out on "Songs of Solomon."

Manager of the country club, Joseph Regelson, says that several highschool classes in Monticello are instructed to watch "Camera Three" each week and make a report as part of their homework.

Theatre Network Television's Tele-Session network was used by Smith, Kline & French Laboratories for a closed-circuit "Mind and Medicine" symposium on Monday (9) from 9 to 10:30 p.m.

Under the co-sponsorship of the American Medical Assn. and the American Psychiatric Assn., the event was piped to hotels and medical auditoriums in 34 cities. This was SK&F's first closed-circuit session under its new annual contract with TNT.

BOTV is getting its finger in on tv commercials. The closed-circuit outfit has found a new use for its medium by setting up an experimental studio-lab to work with agencies and sponsors. Idea is to enable agency and client "to observe the step-by-step progress of a commercial, and to analyze the results on the spot," using all BOTV facilities and personnel.

BOTV topper Bill Rosensohn figures that his studio-lab, with its centralized facilities, will cut down expense of more cumbersome methods of commercial making. Simultaneously, with this service, BOTV plans to move out of its present N. Y. locale on Madison Ave. to combine its new offices with the laboratory.

The syndication mart's star junkets for promoting half-hour film continues with MCA-TV sending three performers to the NARTB conclave later this month instead of on the usual city-by-city tour. Outfit has slated Thomas Mitchell ("Mayor of the Town"), and Preston Foster ("Waterfront"), both of whom have been doing the after-sale promotional circuit, and batoner Guy Lombardo to do some handshaking at the event. There even is a likelihood that Mitchell or Foster will do some short speechmaking to the industry's biz minds.

"Let's Pretend," dropped by CBS Radio some time ago after a 24-year run, continues to turn up in strange places. Under "Radio Today" listings in the Rome Daily American for the Armed Forces Network (Frankfurt, Germany), "Pretend" is logged at 1630 to 1655 p.m. (4:30-4:55) on Thursdays. Obvious reason appears to be show's appeal for children of servicemen stationed in that area.

From the Production Centres

IN NEW YORK CITY . . .

D. C. correspondent **Daniel Schorr** of CBS named to rep U. S. radio-tv newsmen on two-week tour of European refugee centres starting in Amsterdam this week (13) . . . **John Dorsey**, former **"Tex & Jinx"** staffer, follows in **Tex McCrary's** footsteps by opening his own p.r. firm, Cromwell Associates . . . WCBS' **Herman Hickman** addressed Tennessee alumni org at Knoxville . . . **Bud Ford**, reinor of **Bill Cullen's** WRCAyemer, left on vacation and will get married . . . **Julius LaRosa** guested on **Jim Coy's** WRCA'er . . . **Rudy Vallee's** CBS-Kraft Music Hall" originating in H'wod for next couple weeks, returning to N. Y. on the 29th. Web sports chief **John Derr** back after Ky. Derby assignment . . . WRCA account execs **Dan Sobel** and **Carl Shutz** and daytime host **Norman Brokenshire** spoke at Paterson, N. J., Chamber of Commerce dinner kicking off town's business centennial . . . **Al (Jazzbo) Collins** has composed "Purple Mood" waxed by **Billy Taylor** . . . **Lt. Gen. Leslie Groves** to air address at opening tomorrow (Thurs.) of new building of CBS-WNOX in Knoxville . . . **Roger Bowman** subbing for hospitalized **Howard Reig** as WRCA Saturday newsman . . . **Red Barber** addressed Communion Breakfast of Western Diocese of New York in Buffalo last week (7) . . . CBS talk director **Helen Sioussat** to D. C. this week for third annual Women's GOP National Conference . . . During this month, folk music and spirituals will be aired on **Fleetwood's** WRCA-"Music Through the Night" with guestings by **Susan Reed, Burl Ives, Marian Anderson, George Britton** and **Pete Seeger** . . . **Roland Kay** named director of sales and adverts of CBS-KCBS, San Francisco . . . **Mrs. Ed (Ruth) Reynolds**, wife of the CBS Radio press info manager, will give a song recital on web's "Music Room" Sunday (15) her second appearance on the show within a year. Singer specializes in the oratorio groove but is also a radio popstress.

Elmer Davis has been given one of the $1,000 Stephen Wise Awards by the American Jewish Congress for his defense of civil liberties . . . **Helen Gerald**, currently on Mutual's "All Star Western Theatre," set for a part in ABC's "Whispering Street's" tomorrow (Thurs.) . . . **Millicent Brower**, regular on "Romance of Helen Trent," goes into a running role on "Stella Dallas" . . . **Richard Janaver** and **Ann Loring** added to cast of "Our Gal Sunday" . . . **Ann Thomas** into "Backstage Wife" . . . **Marge MacBrier**, secretary to Frank and Anne Hummert, recuperating at home from surgery.

Robert L. Cotton off to Lisbon for Radio Free Europe . . . **Irve Tunick** just finished writing special convention material for Armstrong Cork and Dupont and working up similar scripts for American Standard Radiator and Necchi Sewing Machine; and has bought a summer home (complete with gin rummy quarters) near Great Barrington, Mass. . . . Charles Antell Shampoo account to Joseph Katz Co. of Balto., switched from TAA, Inc. . . . **John Barry**, San Francisco's KYA eastern sales chief, passed his bar exam in N. Y. State. He'll continue with KYA though, even after admission to practice . . . **AB-PT** boss **Leonard Goldenson** one of the five Cerebral Palsy reps lauding President Eisenhower for help to the CP cause at a White House meet Monday (9) . . . **Hank Thompson** and **Hank Snow** will do successive one-night stands on the WAAT "Western Frolics Jamboree" May 31 and June 6. Incidentally, show switches emanation from the Jersey Meadowbrook to Mosque Theatre Terrace Room next week . . . **Paul Baron** from WMGM operations into personnel placement field at Palmer-DeMeyer.

Harry Herschfield guests on WMGM's season-closing edition of "Jewish Caravan of Stars." Next week is also "HH Week" in N. Y. . . . WOR and WOR-TV sales acquired a Beechcraft Bonanza airplane last week that'll cause a change in the sales operation attack. Now pilot-salesman **Carl Getchell** and regional sales manager for the two stations, **Bob Kolb** will split each city up between them, rather than their hitting separate markets. Plane's a money and time saver . . . **Virgil Pinkley** back to Mutual Monday (16) with news strip . . . **Alan Sands** cross-the-board "It's Your Baby" on WOR picked up by Modella Manufacturing (infant wear).

IN CHICAGO . . .

Steve Krasula is the new merchandising manager of the NBC o&o's after the departure of **Frank Downs** to Cleveland to enter the space selling field . . . WGN-WGN-TV chief **Frank Schreiber** hosting a Wrigley Field party today (Wed.) honoring sportscaster **Jack Brickhouse's** 1,000th baseball telecast . . . WJJD has the Windy City exclusive on the Indianapolis 500-miler Decoration Day race with Sinclair Refining underwriting the package which includes the four time trials next week . . . **Norm Ross** is slated to fill WGN's Saturday night hour, formerly held down by the now-defunct "Chicago Theatre of the Air," with a deejay show tailored along classical lines . . . **Paul Gibson** adding another WBBM cross-boarder, taking over the 5:30-45 p.m. strip for the City National Bank and Kailer-Youngquist Motors . . . **John Murphy**, ex-Weed; **Peter Childs**; ex-CBS-TV, and **Robert Manning**, ex-Filmack Studios, added to the Branham station rep firm's Chi office . . . AFTRA exec secretary **Ray Jones** and frau **Eloise Kummer** vacationing in Florida . . . Keystone Broadcasting up to 835 affiliates with 13 additions the past couple of weeks.

IN WASHINGTON . . .

Bernie Harrison moved his radio-tv column from Daily News to Washington Evening Star, where he succeeds **Harry McArthur**, who took over as assistant to drama crick **Jay Carmody** . . . **Charles Dulane**, 31-year-old program director of WGAY, copped U. S. Junior Chamber of Commerce for "outstanding community service" in '54 . . . **Terry Rogers**, v.p. and station manager of WGMS, and **Ruth Crane**, WMAL-ABC femme telecaster, picked as outstanding career gals in radio-tv by Charm magazine . . . **Mrs. Emmy Jandourek**, the "New Citizen Queen" of Mutual's "Queen for a Day" show, welcomed to capital by Vice-President Nixon as prelude to three-day tour which included Voice of America stint and Capitol Hill luncheon . . . CBS farm editor **Claude Mahoney** accompanied Secretary of Agriculture Ezra Taft Benson on his recent trek through midwest "dust bowl" . . . Scrambling of program and production assignments at WRC-NBC brings **George Dorsey** to dual role of program manager for radio, as well as former tv chores, while **James McMurray** cops newly-created post of production manager for radio and tv.

IN MINNEAPOLIS-ST. PAUL . . .

U. of Minnesota radio station KUOM awarded a first place and honorable mention at 19th American Exhibition of Educational Radio and TV Programs "for its series designed for in-school use by primary grade pupils" "Let's Sing" program which is part of its "School of the Air" and for "Darkness at Noon" show, presented before sun's eclipse last June 30 . . . WCCO Radio tossed farewell party for **Stu MacPherson**, sports and newscaster personality, who departed after five years at station to be public relations director at Winnipeg, Canada, new $3,000,000 sports arena . . . New York daylight savings and none here resulting in many tv network shows being brought in an hour earlier . . . KSTP-TV inked Skelly Oil for local "City Detective" sponsorship . . . **Paul Brown**, formerly with KSTP Radio, an addition to WCCO Radio news staff . . . **Bee Baxter**, KSTP personality, in Chicago to receive McCall's "mike" award . . . **Lee Kuluvar**, prominent Northwest sportsman, joined WCCO-TV staff in help conduct station's Thursday

(Continued on page 46)

MAJORS WORRY SYNDICATORS

NBC's 'Dream Cast' Client Pitch

NBC-TV grabbed itself a "dream cast" of potential clients last week in staging one of its multiple closed-circuit color shows to pitch next season's program wares.

The network's "closed-circuit repertory players" (prexy Pat Weaver, exec veepee Bob Sarnoff, et. al.) piped their pitch from New York directly into the meeting room as the Assn. of National Advertisers was assembled in convention on the Coast last Thursday (5). Since the ANA is comprised of the nation's top tv advertisers, the network echelon couldn't have snared a creamier audience. Major accent of the sales pitch was on "Color Spread," the Sunday night series of 90-minute specs being sold on a spot basis.

Fellows Asks Femme B'casters To Pitch In, Combat Industry Slurs

Chicago, May 10.

The distaff side of radio-tv has been invited to step up to the firing line to help defend the industry against the mounting attacks coming from several directions. The fervent bid was handed out by Harold Fellows, prexy of the National Assn. of Radio-Television Broadcasters, to the over 500 delegates at the annual four-day convention of the American Women in Radio and Television which ended here Sunday (8).

Fellows' plea, backgrounded by the increasing Washington preoccupation with the electronic media and the subscription tv barrage, was one of the few sombre notes struck during the panel-jammed conclave. Agenda featured several "inspirational" speeches, two days of panel kickarounds of workaday problems with plenty of "audience participation," and the usual round of biz-hosted teas and feeds climaxed with the Saturday night (7) McCall's dinner where the previously announced awards were handed out to the lady broadcasters.

NARTB topper made plain his concern that unless all facets of the industry stand together in mutual defense against "unfair limitation, and even control," the whole structure of broadcasting may go by the boards. He urged the gals to "concern yourselves not alone with the immediate programming and advertising problems that occupy your daily attention, and not alone with matters that are purely social, but also with the fundamental structure of this medium."

Listing some of the debits in the broadcasting ledger, Fellows referred to the "constant and provoking" legislative probes; the attempts by the prohibition movement to forward their political aims at the expense of radio and tv, and the "irresponsible attacks" for some professional educators who proceed from the premise that Americans require more education to the conclusion that broadcasting doesn't provide enough.

Fellows ran down a list of five items and asked the femme conventioneers if they were sufficiently well informed on the subjects to present broadcasting's case "articulately and intelligently." The "homework" assignment included:

1. The Heselton bill recently introduced in the House of Repre-

(Continued on page 44)

Templeton's WABD Show

Alec Templeton has been inked by WABD, N. Y., for a Tuesday 9 to 9:30 p.m. slot starting May 17. Pianist becomes the first of the live program performers to be brought in within the next several weeks by the new station topper, Ted Cott.

Show will feature a musical trio and a guest star.

Como's 5 Clients In Gold Seal Buy

Chicago, May 10.

Perry Como's fall-debuting Saturday night NBC-TV hour is now a sellout with the signing of the Gold Seal Glass Wax firm as the last of the five participating underwriters.

Gold Seal will split a third of the display with Noxema, while Dormeyer and Kleenex ditto with the appliance company going for 16 inserts and Kleenex for 30 over the season's span. Warner-Lambert has ordered the other portion for a singleton ride.

The Como sponsorship lineup points up anew the importance of Chicago in the tv selling sweepstakes with four of the quintet corralled by veep Ed Hitz and his Windy City crew.

'Tomorrow' Telementary Slated for 1-Shot Preview

One of NBC-TV's pet telementary projects, yclept "Tomorrow," will get a one-shot showcase next fall under auspices of American Petroleum Institute. Themer of the hour-long Ben Park production is "exploring the world of 1976."

API plans to slot the crystal-ball at 4:30 on Sunday, Oct. 9, to kick off Oil Progress Week. SSC&B is the agency.

Chevvy Likes Daytime Radio

Chevrolet, which three weeks ago became the first major auto manufacturer to use daytime radio via a four-week test on ABC's "Breakfast Club," has renewed its pact with the network for another nine weeks firm and may ride through the summer with the show. It's riding on the Monday, Wednesday and Friday 9:45-10 segments of "Breafast" for the nine additional weeks starting May 16.

Test run and renewal, set via Campbell-Ewald, are direct pitches to the housewives, inviting them down to their neighborhood showrooms to see the new Chevvy line.

EYE NEXT STEP BY PIX STUDIOS

A spell of alarm has descended upon the telefilm syndication business—alarm over the possibility that Hollywood's major studios may make their next step the entrance into the syndication production and distribution fields. There's an aura of uncertainty hanging over the major syndication firms as they watch the moves of the studios with mixed feelings of awe and fear.

Major concern is over the question of production. As one vet in the field put it, "What can we do against the major studios? Apart from having the knowhow, they can turn out quality pictures far cheaper than we. We've got enough of a problem getting out half-way good product at the budgets we're limited to because of the price setup. They can turn the stuff out cheaper, can afford to wait longer for recoupment because of their financial setups, and have got the kind of properties that would drive our stuff right off the market."

That the studios are currently producing only for specific networks and for network sale gives the syndicators a breathing spell, but heightens the suspense. They point out that it's only a matter of logical progression before the studios enter the syndication field, if not by design, then by the flow of events. The studios, it's pointed out, will keep residual rights to their network shows. Then they'll put them into syndicated rerun. This requires a sales force and a distribution setup, and once they have those, they'll go into production for direct syndication simply because they've got to keep up a steady flow of product to their sales forces and because rerun product alone won't maintain a distribution setup.

In the field of distribution too, the majors have potential advantages. One of the big telefilm distribution problems is the cost of selling in the smaller markets. Since the majors already blanket the country with exchanges, it wouldn't be a particularly tough matter to assign their exchange sales forces to telepix distribution or to add men to the exchanges for fulltime syndication work. Even in the matter of office overhead, they'd have a distinct advantage. In other facets of distribution-advertising, promotion and exploitation, for example, they'd have more to offer at lower cost simply by diverting work and personnel from their theatrical chores. And with theatrical production at its present curtailed rate, the majors could well afford to divert some of their distribution personnel to the selling of telepix.

Telepix Syndicators Eye Day When O'seas Outlets Will Mean Profit

Telepix syndicators are beginning to look toward the day when the foreign market will prove their "margin of profit," as is the case for the most part in the motion picture industry. Already, there are some 10 active overseas outlets for television, and although these outlets don't represent a profit the first time around because of dubbing costs and other problems, syndicators feel that in a couple of years, they can more than cover their costs in overseas operations.

Increased activity overseas has come not so much from increases in set circulation as in the constant opening of new areas to television. One experienced syndication exec estimates that the distribs can now capture a potential gross of $3,200 per average half-hour show, but this would involve a dubbing expenditure of $4,000 per show. This figure is attained by selling the show in all current on-the-air markets and entails dubbing into four languages. At the same time, just selling abroad in English and Spanish, where dubbing costs would be about $1,000 per show, the syndicator currently can achieve a gross of over $2,000 per show, which means there's room for some profit in limited overseas sales.

This is the way such sales would shape up, including market-by-market estimates on prices:

London now brings nearly $700 per show, because of the active entrance of the commercial operations into filmbuying, thus providing a wider market for the syndicators. Other English-language sales are to Japan, which currently provides about $150 per show, figuring sales both in Tokyo and Yokohama. That's $850 on sales involving no dubbing at all. The Spanish market adds an additional $1,100 per show, with the necessary expenditure of about $1,000 per show, however, on dubbing. Mexico City is good for about $250 per half-hour; Havana $300, San Juan $200, Caracas (if the syndicator can get in there, a difficult feat) $300 and Bogota about $100.

Other upcoming markets are France, which with its ring of stations around Paris, including Monte Carlo in the South, the Saar

(Continued on page 44)

Coca's '55-'56 Guestints

Imogene Coca won't have her own half-hour show next season. Her present Saturday night at 9 layout bites the dust next month after a number of efforts to "hit it right" on a format. A "Musical Chairs" show goes into the time for the summer.

Instead Miss Coca will do guest star duty on a number of NBC-TV attractions, such as the forthcoming Perry Como show, some specs, etc.

Cleve. Date Justa 'Big Steve Peeve'

Cleveland, May 10.

Steve Allen, who emceed the closing (4) stanza for Super Market Institute's gala convention, left a super burn behind during his presentation of "Tonight" from the Music Hall.

Burn number one came when he sloughed off Cleveland Press' SMI-Allen promotional contest winner conducted by radio-tv editor Stan Anderson and promotion director Mike Lapine by merely mumbling through a brief acknowledgement of the contest. Paper, as planned, had winner standing by expecting at least an intro.

Second burn, that resulted in a scorching protest going to NBC veepee of o-o stations, Charles R. Denny, came after Allen, in apparently staged meeting, interviewed disker Bill Randle in the audience. Allen proceeded to give Randle a buildup vis-a-vis both his WERE outlet and his Saturday WCBS stint. Former was a bitter pill for local WTAM-WNBK to swallow since station is not only an NBC o-o, but Allen reportedly nixed appearance of any WTAM-WNBK talent during his stanza.

Laurel & Hardy Films Get WCBS-TV Slotting

WCBS-TV, N. Y., will put its Laurel & Hardy film library to new use starting May 21 when it will program a series titled "Laurel & Hardy Show." The Saturday slot is 6:15-30 p. m., replacing "Playhouse 15." It will mark the first time that the CBS flagship has spotted the films during "family" viewing time, having previously been inserted as part of kid shows.

Station has 52 L & H's under contract via Governor TV.

New Politz Study Of Radio on Tap

The Alfred Politz research outfit has made another radio survey for station reps Henry I. Christal Co. as a sequel to its penetrating study of the medium in 1953. As in the latter, the current sampling was made in heavily concentrated television areas and details will be disclosed at a "cocktail conference" in the Park Lane Hotel, N.Y., tomorrow (Thurs.) afternoon. Three stations were studied simultaneously over a three-week period, and pegged wholly on the areas served by the outlets rather than the city as such. Operations evaluated were WJR, Detroit; WHAS, Louisville, and WGY, Schenectady, N. Y. A summary highlight will show the common denominators of the three markets, among other disclosures.

Executives of the sponsoring stations will be present at tomorrow's meeting, results of which are to be released next Monday (16).

Feldman to Desilu

Hollywood, May 10.

Edward H. Feldman joins Desilu Productions June 1 as veepee in charge of the commercial division, shifting over from Biow-Beirn-Toigo ad firm where he is now heading national radio-tv on the Coast.

Move is required by growth of Desilu's commercial division in the past year.

The Economics of Features on TV

By BOB CHANDLER

How much can feature pictures gross over a longterm period on the television market? That's a question which is becoming more significant daily, with the Hollywood studios increasingly alert to the opportunities—and pitfalls—of television. It points up a vital factor in any decision as to opening their vaults to television, and figures strongly in the matter of what price the studios can get for their films.

One answer, possibly atypical but not likely so, has been provided by indie producer Edward Small, who through Television Programs of America, of which he's board chairman, reveals that his television package of 27 features has grossed a total of $2,200,000 over the past four years, with an additional $350,000 in contracts not yet played off. That's a grand total of $2,575,000, or $95,400 per pic. Moreover, the films are still showing strength, grossing an average of $32,000 a month, this an increase in recent months.

That $95,000 figure is particularly significant in terms of pricing of top features. When General Teleradio signed for the Bank of America features a year and a half ago at $45,000 per pic, the trade scoffed, saying that GT would never come out on the films. GT did handsomely by them, making up its coin virtually the first time around. Since then, that $45,000 mark has been surpassed in other deals, and the Small figures should give an indication of the reason for it.

Feature film distribution costs are relatively small when compared with syndicated half-hours or the like, running no higher than 10% of the gross. Taking that $95,000 per pic gross over four years and taking 15% off the top leaves about $82,000, which means that if a distrib had paid as high as $50,000 per film for a similar package, he could still come out with a very handsome profit.

Case isn't framed in quite those terms in Small's instance, since he's distributed the films to television himself, starting with his own Peerless tv operation four years ago and then handing the films over to TPA when it was formed with himself as board chairman, Milton Gordon as prexy, and Mickey Sillerman as exec v.p. in September of 1953. TPA works off a distribution fee as a bookkeeping procedure, but it's all in the family. Peerless, while it handled the films, grossed about $1,115,000 of the $2,200,000 already played off, but did so when product was far more scarcer. At the same time, however, there were only some 60-odd (during the freeze) stations, as compared with 225 now.

Package has played in 114 markets thus far, with reruns in most. It's presently in 58. This leaves some 100 markets (smaller ones, for the most part) still untouched, which means that with new first-run sales and additional reruns, the films may hit the $100,000 mark per pic or even higher. Pix include such titles as "My Son, My Son," with Madeleine Carroll, "Black Magic" with Orson Welles, "Count of Monte Cristo," with Robert Donat and "Man in the Iron Mask" with Louis Hayward.

VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time — day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv.), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.*

HOUSTON

Approx. Set Count—380,000

Stations—KPRC (2), KTRK (13) Houston; KGUL (11) Galveston

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	FEBRUARY RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Waterfront (Dr)	KPRC	MCA	Wed. 8:00-8:30	54.7	80	68.7	The Millionaire	KGUL	10.4
2. City Detective (Myst)	KPRC	MCA	Wed. 10:00-10:30	42.9	83	51.6	Crusade in the Pacific	KGUL	5.6
3. Ramar of the Jungle (Adv)	KPRC	TPA	Sat. 5:30-6:00	37.7	79	47.7	Frontier Theatre	KGUL	5.5
4. Badge 714 (Myst)	KPRC	NBC	Mon. 9:30-10:00	33.6	57	59.0	Studio One	KGUL	14.8
5. I Led 3 Lives (Dr)	KPRC	Ziv	Tues. 9:30-10:00	33.2	60	55.4	See It Now	KGUL	13.2
6. Ellery Queen (Myst)	KPRC	TPA	Thurs. 8:00-8:30	31.9	51	62.8	Climax	KGUL	22.6
7. Annie Oakley (W)	KPRC	CBS	Sat. 4:30-5:00	30.5	72	42.6	Wrestling	KTRK	6.1
Racket Squad (Myst)	KPRC	ABC	Sun. 10:00-10:30	30.5	71	42.7	Sunday News Special	KGUL	8.0
							Studio 13	KTRK	5.6
9. Range Rider (W)	KGUL	CBS	Mon.-Sat. 6:00-6:30	*28.3	66	*43.2	World at Large, Sports	KPRC	12.7
							Movietone News; Weather	KPRC	12.8
							Norby	KPRC	13.9
10. Mr. District Attorney (Myst)	KPRC	Ziv	Tues. 10:00-10:30	27.5	74	37.2	Wrestling	KGUL	7.0

*Average Weekly Ratings.

OMAHA

Approx. Set Count—285,000

Stations—KMTV (3), WOW (6)

1. Superman (Adv)	KMTV	Flamingo	Fri. 7:00-7:30	41.6	71	58.4	Jack Carson	WOW	16.8
2. Mr. District Attorney (Myst)	WOW	Ziv	Wed. 9:30-10:00	39.0	73	53.4	Red Barber's Cor	KMTV	14.7
							Sports Short	KMTV	13.2
3. I Led 3 Lives (Dr)	WOW	Ziv	Tues. 9:30-10:00	36.6	67	55.0	See It Now	KMTV	18.4
4. Cisco Kid (W)	WOW	Ziv	Thurs. 7:30-8:00	35.3	51	68.8	Climax	KMTV	33.5
5. Liberace (Mus)	KMTV	Guild	Tues. 7:30-8:00	28.4	46	61.3	Milton Berle	WOW	32.9
6. Badge 714 (Myst)	KMTV	NBC	Tues. 8:00-8:30	27.9	43	64.5	Fireside Theatre	WOW	36.6
7. Wild Bill Hickok (W)	WOW	Flamingo	Sat. 6:00-6:30	26.6	84	31.6	Weather & News	KMTV	4.2
							Jo Stafford	KMTV	5.8
8. City Detective (Myst)	WOW	MCA	Mon. 9:30-10:00	26.1	43	61.4	Studio One	KMTV	35.3
9. Racket Squad (Myst)	WOW	ABC	Fri. 7:30-8:00	24.7	38	64.7	Topper	KMTV	40.0
10. Hopalong Cassidy (W)	WOW	NBC	Sat. 5:30-6:00	20.3	62	32.6	Space Patrol	KMTV	12.4

WINSTON-SALEM

Approx. Set Count—245,000

Stations—WSJS (12), WTOB (26) Winston-Salem; WFMY (2) Greensboro; (WBTV (3) Charlotte

1. Death Valley Days (W)	WSJS	McCann-Erickson	Wed. 9:00-9:30	38.8	65	59.8	The Millionaire	WBTV	11.2
2. Badge 714 (Myst)	WFMY	NBC	Sat. 7:00-7:30	36.7	70	52.2	Mr. Wizard	WSJS	7.3
3. Lone Wolf (Myst)	WSJS	MCA	Thurs. 7:00-7:30	34.5	85	40.6	Cactus Corner	WFMY	4.9
							Dental Health for Child	WFMY	2.9
4. Janet Dean (Dr)	WFMY	UM&M	Sat. 7:30-8:00	30.6	54	57.1	Triangle Theatre	WSJS	14.7
5. Kit Carson (W)	WSJS	MCA	Fri 6:00-6:30	24.5	95	25.9	Barker Bill's Cartoon	WBTV	1.6
							Coke Time	WBTV	0.4
6. Heart of the City (Dr)	WSJS	MCA	Wed. 9:30-10:00	22.5	34	66.6	I've Got A Secret	WFMY	33.9
7. Superman (Adv)	WFMY	Flamingo	Mon. 6:00-6:30	18.0	57	31.5	Jolly Junction	WSJS	13.1
8. Secret File, USA (Adv)	WSJS	Official	Wed. 7:00-7:30	17.2	53	32.6	Mr. District Attorney	WFMY	12.0
9. Annie Oakley (W)	WBTV	CBS	Sun. 2:00-2:30	15.7	79	19.8	American Inventory	WSJS	4.1
10. I Led Three Lives (Dr)	WFMY	Ziv	Tues. 7:00-7:30	15.1	42	35.7	Mystery Theatre	WSJS	18.0

HARRISBURG

Approx. Set Count—195,000

Stations—WGAL (8) Lancaster; WCMB (27), WHP (55), WTPA (71) Harrisburg

1. Liberace (Mus)	WGAL	Guild	Wed. 7:00-7:30	28.4	62	45.6	News; Sports	WHP	6.5
							News—John Daly	WTPA	10.5
2. Eddie Cantor (Com)	WGAL	Ziv	Thurs. 8:30-9:00	22.9	36	64.5	Climax	WHP	26.7
3. Janet Dean, R.N. (Dr)	WHP	UM&M	Mon. 8:30-9:00	22.7	30	74.6	Godfrey's Talent Scouts	WGAL	44.0
4. I Led 3 Lives (Dr)	WGAL	Ziv	Sat. 7:00-7:30	20.8	48	43.8	Saturday Theatre	WHP	11.1
5. Death Valley Days (W)	WHP	McCann-Erickson	Sat. 7:30-8:00	19.1	35	55.1	Show Wagon	WGAL	26.2
6. Annie Oakley (W)	WGAL	CBS	Thurs. 6:00-6:30	18.9	40	46.3	Hopalong Cassidy	WTPA	15.1
7. Hopalong Cassidy (W)	WTPA	NBC	Mon.-Fri. 6:00-7:00	*18.4	40	*46.0	Various		
8. Waterfront (Adv)	WHP	MCA	Sat. 9:30-10:00	18.0	27	67.5	Academy Awards Nominat's	WGAL	32.0
9. Will Bill Hickok (W)	WGAL	Flamingo	Wed. 6:00-6:30	17.1	34	49.7	Hopalong Cassidy	WTPA	18.0
10. Hollywood Half Hour (Dr)	WHP	Consolidated	Wed. 9:30-10:00	16.4	27	61.9	Kraft TV Theatre	WGAL	22.7

*Average Weekly Ratings.

YOUNGSTOWN, OHIO

Approx. Set Count—150,000

Stations—WFMJ (21, WKBN (27) Youngstown; KDKA (2) Pittsburgh; WNBK (3), WEWS (5), WXEL (8) Cleveland

1. Ramar of the Jungle (Adv)	WKBN	TPA	Sun. 7:30-8:00	28.8	45	63.5	Mister Peepers	WFMJ	16.5
2. Racket Squad (Myst)	WKBN	ABC	Mon. 8:30-9:00	26.3	37	71.2	Caesar's Hour	WFMJ	19.4
3. Dangerous Assignment (Adv)	WKBN	NBC	Fri. 8:00-8:30	22.9	36	62.9	Jack Carson	WFMJ	12.9
4. Kit Carson (W)	WFMJ	MCA	Sun. 6:00-6:30	20.6	41	50.6	Inspector Mark Saber	WKBN	13.6
5. Amos 'n' Andy (Com)	WFMJ	CBS	Sat. 7:00-7:30	19.0	38	49.6	Masquerade Party	WKBN	15.2
6. Your Star Showcase (Dr)	WKBN	TPA	Sun. 9:00-9:30	18.8	29	65.4	Television Playhouse	WFMJ	26.1
7. Badge 714 (Myst)	WFMJ	NBC	Wed. 7:00-7:30	18.6	43	43.2	Stu Erwin	WKBN	11.1
8. Hopalong Cassidy (W)	WKBN	NBC	Mon. 6:00-6:30	16.5	47	35.2	Little Rascals	WEWS	10.4
9. Life With Elizabeth (Com)	WFMJ	Guild	Mon. 7:00-7:30	15.4	41	37.4	Pantomime Quiz	WKBN	9.0
10. Inspector Mark Saber (Myst)	WKBN	D-F-S	Sun. 6:00-6:30	13.6	27	50.6	Kit Carson	WFMJ	20.6

EVANSVILLE

Approx. Set Count—80,000

Stations—WAVE (3) Louisville; WEHT (50) Henderson; WFIE (62) Evansville

1. Amos 'n' Andy (Com)	WEHT	CBS	Sun. 8:30-9:00	56.4	73	76.6	U. S. Steel Hour	WFIE	18.8
2. Waterfront (Adv)	WFIE	MCA	Thurs. 7:30-8:00	54.3	72	75.1	Climax	WEHT	20.0
3. Secret File, USA (Adv)	WFIE	Official	Thurs. 8:30-9:00	43.2	61	70.7	Liberace	WEHT	26.8
4. Hopalong Cassidy (W)	WFIE	NBC	Tues. & Thurs. 6:30-7:00	40.1	81	49.6	Headline Edition	WEHT	10.0
							Across the Fence	WEHT	5.4
							Farm Picture	WEHT	5.4
5. Badge 714 (Myst)	WFIE	NBC	Sat. 9:00-9:30	39.3	59	66.4	College Basketball	WEHT	21.8
6. Mr. District Attorney (Myst)	WFIE	Ziv	Mon. 7:30-8:00	36.3	51	70.6	Lone Wolf	WEHT	30.0
7. Royal Playhouse (Dr)	WFIE	MCA	Wed. 9:00-9:30	30.9	56	54.9	Charades	WEHT	16.6
8. Lone Wolf (Myst)	WEHT	MCA	Mon. 7:30-8:00	30.0	42	70.6	Mr. District Attorney	WFIE	36.3
9. Liberace (Mus)	WEHT	Guild	Thurs. 8:30-9:00	26.8	38	70.7	Secret File, USA	WFIE	43.2
10. Old Amer. Barn Dance (Mus)	WFIE	Kling TV	Sat. 8:00-8:30	25.9	38	67.6	College Basketball	WEHT	35.8

. . . Of Politicos & 'Idiot Boards'

Washington, May 10.

Sen. Richard L. Neuberger (D-Ore.) wants to eliminate "elements of the theatrical and the synthetic" from political campaigns by requiring that tv audiences be informed when candidates are using facial makeup or teleprompters.

The Senator introduced a bill last week which provides that "any television broadcast of an address by or on behalf of a candidate for any public office shall include an announcement of whether the speaker is speaking extemporaneously or from prepared material and what facial makeup, if any, is being used by the speaker while making the broadcast."

Sen. Neuberger told the Senate that a candidate "has every right to use makeup or conceal his jowls or bald spot or beard" but "the viewers have an equal right to be informed that he is relying upon this use of theatrical propos."

The Senator said his bill is in line with an FCC requirement that radio listeners be informed when a recording or transcription is used.

Sen. Neuberger said he is concerned over the tendency in recent years in political campaigns "to substitute play-acting for reality, to try to make men seem to be something which they are not. This may be all right for the theatre; it is not all right when it comes to selecting who shall govern this great free nation of ours."

Emphasizing that his bill does not forbid use of "theatrical contrivances" but simply requires that viewers be informed of their use, Sen. Neuberger elaborated on the need for teleprompters or "idiot boards." A teleprompter, he said, has one purpose: "to enable a speaker to read a speech while giving his andience the definite impression that he is not reading it."

If a candidate, the Senator asked, "will deceive the people as to the method and form of delivering his speech, might he not also fool the people as to the contents and substance of that speech?"

Sen. Neuberger's remarks provoked a question from Sen. Barry Goldwater (R-Ariz.) as to whether the viewers should be informed when a candidate wears a toupee. Goldwater said he did not intend anything "personal" by his question. Neuberger who has a bald spot, replied that if he wore a toupee "it would be a very small one or a very old one." He said he would not assume that one would wear a toupee "merely for the purpose of a tv broadcast." His concern with makeup, he explained, is "solely for the purpose of a particular appearance."

However, Sen. Neuberger said that if there were any Republicans who might wear toupees exclusively for tv appearances he would be willing to add a toupee section to his bill which could be "dedicated" to Sen. Goldwater.

"I suggest," said Sen. Goldwater, "that we are splitting hairs."

Facts & Figures of Network Radio

Continued from page 29

1946, a drop from a 4.4 average to a 3.2. But again, increased homes with radio bring the homes delivered per average broadcast to the same level as 1946, 1,488,000 then and 1,493,000 now. Then, pitching its own, it reports that while in the past two years, with the advent of morning television, average ratings have dropped 13%. ABC's average ratings have gone up 5% and its homes reached per average broadcast 15%. And while the ratings of the other networks have gone down from 40% to 47%, ABC's have gone up 16% since 1952, putting it in first place ratingwise in the mornings.

Network also stresses the "quality audience," comprising "young housewives," wherein the average show reaches 30% fewer "young housewife" homes than in 1946, while ABC's young housewife average rating has gone up 25% in the same period, reaching "more younger housewife homes than all three of the other networks combined." Web attributes its morning successes to three factors: complete in-a-week programming (soap operas in which the story is finished in five days), drama programming and block programming. Behind these lie flexibility, with selection of coverage and regional cutins, and cost efficiency, with a 78% cost-per-thousand drop since 1952 for "My True Story," for example, which now has a cost-per-thousand per commercial minute of $.94.

That "True Story" cost-per-thousand is contrasted with morning television, showing against "Home's" $7.39, "Today's" $5.72 and "The Morning Show's" $7.17. Admitting tv's effectiveness with the commercial message, it queries whether it is "six or seven or eight times as effective as radio?" And in an addendum to the report, it states that the average daytime tv advertiser's audience was over 600,000 homes smaller in Janury, 1955, a 19% decline from a year earlier. Addendum also brings the morning radio ratings up to date, with the ABC margin of superiority now 38% higher than the average of the competing nets.

Nighttime Picture

In the matter of nighttime radio, the report goes into the demise of the half-hour show as a selling power, pointing out that "Amos 'n' Andy," for example (not the current "A & A Music Hall" show) reached half as many homes in 1954 as in 1946, and with only a 13% cost decline, the cost-per-thousand has risen 73%. Jack Benny reached 44% fewer homes in 1954 than in 1946, with a 35% cut in costs, the cost-per-thousand went up 15%. Bob Hope had an 85% drop in homes reached during that period, and while his program cost went down 43%, his cost-per-thousand increased 279%.

While the half-hour show as it's been known is a thing of the past, people are still listening to nighttime radio, the report maintains. In one week, 76% of all homes and 67% of all tv homes tune in. The answer to the advertiser's problem, ABC maintains, is saturation radio, based on the fact that "different people tune to radio at different times on different days." The trick is to offer a "series of broadcasts, on a series of night, over a series of time periods," thereby adding up a cumulative audience that easily matches the pre-television ratings of the old half-hour shows at about the same cost they used to have. The network's "24 Plan" of 24 five-minute capsules spread over five nights a week from 7:55 to 10:30 p. m. shows a full network Nielsen accumulation of 31.3 (October, 1954) for the time periods indicated.

The one glaring weakness of the report is one of omission. The report makes no mention whatsoever of the network's afternoon programming or sales picture. It deals with only 9-11:30 a. m. and 7:30-10:30 p. m. Fact of the matter is that the network hasn't yet figured out just what to do with its afternoons, with Martin Block currently filling the void on a sustaining basis and with a limited lineup. Web has been using the period for some saturation campaigns, creating special five-minute featurettes for a three-week campaign, for example, but that's the extent of its action in the afternoon.

RCA Hoopla Tees Off New Cherry Hill Center

Philadelphia, May 10.

Radio Corp. of America held "open house" (6) to mark completion of its new five-building Cherry Hill center, in Delaware Township, N. J. Brig. Gen. David Sarnoff, chairman of the board, and Frank M. Folsom, president, hosted reception attended by 250 Government, civic and business leaders of area.

Center contains a unique exhibition called the "RCA Hall of Progress," which details history of radio, the phonograph and television. Executive, administrative and engineering staffs of the RCA Victor television division, Victor radio and Victrola Division and the RCA Service Co. will be located in center.

ALERT DAY
With Philip Merryman, Wallie Dunlap, Bob Crane, Frank Delfino, Dick Alexander, Al Brown, Bill Whalen, Harry Downie, others
Producer: Cameron Mackenzie
Director: Dunlap
Writer: Mackenzie
24 Hrs., Sat. (6), 12:01 a.m.-12 (midnight)
WICC, Bridgeport

There's been no more impressive exercise of local radio impact than WICC's 24-hour "Alert Day" (6), an allout contribution to Civil Defense coinciding with the official release of Bridgeport's evacuation plan. Station locked up the cash box and dropped all commercials for the round-the-clock span.

General manager Philip Merryman invited area CD council to take over the WICC facilities as major communications medium in bringing to the public the details of the evacuation plan, spelling out consequences of nuclear warfare and alerting the citizens to the need of maximum support of Civil Defense.

Except for hourly news and music to cover essential entertainment needs, 24-hour output concentrated on evac info, advice on first aid, shelter, radio activity, etc., interview with federal, state and city leaders and experts' panel answering queries from listeners.

Hub of the massive project was Merryman's own taping of eyewitness report on last week's A-bomb shoot at Yucca Flats, and of briefing and comments cut when he was out there. WICC exec's recording of the explosion from a Gen. Patton tank 3,200 yards from ground zero was the payoff, a good job of reportage.

WICC key staffers, including all deejays, keyed major segments of "Alert Day" to maintain the station personality while doing the big task for CD. According to defense officials, an audience of better than 200,000 in the target area —first such primary area of any city in the East—was covered during the operation.

Personalities interviewed, live and by tape, ranged from Gov. Abraham A. Ribicoff, U.S. Senators, Congressmen, State CD Head Brig. Gen. William Hesketh, Bishop Lawrence J. Shehan of Catholic diocese and Mayor Jasper McLevy to average guy in the street.

Manning Slater, business manager, figures WICC cost in dropped revenue and physical expense topped $4,500. Probably best public service investment station ever made. *Elem.*

'Trans-Lux' Station

Continued from page 29

ability to grab up fresh feature stocks. (There is relatively little around the metropolitan area that hasn't already gotten multiple plays.) Also WABD is still not in a financial position to compete with WCBS-TV for any ranking firstrun features that might become available. And though the corporate management is said to be loosening the purse strings for Cott, it's still figured that indulging in a price competition for top features might be considered in the "unnecessary expenses" category by the hardpressed DuMont ownership.

Cott is calling his show (to start May 23) "Featurama." He's got over 100 shorts in supply as of today (Wed.), and he expects to pick up more momentarily to keep the wheels rolling on the seven-night-a-week 50-minute telestanza. David Lowe, station program boss, estimates that the program'll eat up six to eight different films nightly, so the supply will be reasonably large. The WABD management views the shorts vs. the films (and Steve Allen's live NBCast) in the nature of an experiment, which, should it click coinwise, will be permanently added to the program roster of the other DuMont o&o, WTTG, Washington.

Much of the video idea, Cott admits, is based on the Trans-Lux Theatres briefies modus operandi.

Short supplies are available currently at ABC, Sterling., Ziv ("Yesterday's Newsreel") and a few other syndication houses. Cott intends digging into Army, Navy, Embassy, and other governmental files as well, for material. Incidentally, the WABD casing will be produced by Hank Humphrey, the longtime station film boss.

San Antonio—The Cream Crest Creamery will debut a new 30-minute show here on Sat. (14) for a 26-week period. Show will be known as "Junior Auction" and will feature Johnny Lane as m.c.

Radio Followup

Metropolitan New York radio has been the target of the bait-and-switch hucksters, food clubs, hair preparation pitchmen and other electronic spellbinders, and yet they don't seem to get the idea that a hyper-irritation sponsor not only loses his listeners but the very nuisance of switching away from that calibration must effect all other time-buyers on that station. You don't switch back just because you're in love with that station; once lost not only is it a public vexation with the irritating huckster, but it kills off that listening period for everything else on the offending outlet. Maybe for all time, judging by some of the catchpenny sponsors. There's one loan service, for example, which implies that if you're in debt to your landlord, your bookie, your auto loan, your doctor, and if you have been garnisheed etc., just come to them and this philanthropic organization will "pay all your bills," and thus focus the loan into this one "benevolent" factoring organization. Take it from there. *Abel.*

Helen Hayes was the subject of last Sunday's (8) edition of the NBC "Biographies In Sound" series and, while the flashbacks over the actress' long career should have made for an arresting stanza, it didn't. The session had a reverential attitude towards Miss Hayes whose thesping talents and personal generosity were highlighted by a long list of theatrical personalities on this show. The nearest thing to a negative note was struck by critic John Mason Brown who characterized Miss Hayes as being "radiantly average."

One of the highlights of this hour session was pressagent Richard Maney's blasting of the plays in which Miss Hayes has appeared in recently. "She has been cursed with bad plays," Maney said, naming such vehicles as "Wisteria Trees," "Happy Birthday" and "Ladies and Gentlemen" as being unworthy of her talents. All the remaining interviews were encomiums.

Jimmy Durante, in straight style, told how Miss Hayes rescued him off a reef after he was marooned there by the actress' husband, Charles MacArthur. Robert Sherwood, Ben Grauer, Gilbert Miller, Margaret Webster, Beatrice Lillie from London, Gary Cooper, Walter Kerr, Richard Aldrich, Ben Hecht and others also narrated bits of Miss Hayes' career since she bowed in the legitimate theatre at the age of five. The death of Miss Hayes' daughter from polio was touched on lightly, but certainly Sherwood's remark that a large part of the credit for the development of the Salk vaccine must go to Miss Hayes was somewhat extravagant.

Slotted between the comments of the others, MacArthur made some additional comments about his wife, but even this personal touch missed the mark. The best thing on the show was a recording of Miss Hayes in a scene from "Victoria Regina." This defined her talent more than all the tributes from her friends. *Herm.*

JERRY HOWARD SHOW
Producer-director-writer: Howard
Midnight to 5:15 a.m.
WBZ, Boston

Jerry Howard, using mythical characters, "Slim Perkins" and "Lizzie Perkins" night janitor and cleaning woman, works three voices thru the long night. Show, on three weeks, is belting out strong from New England. Mail from 45 states has been received including Alaska and parts of Canada.

Using a down east twang, Howard has feuds going between "Slim" and "Lizzie" and keeps the insomnia sufferers happy with homely philosophy and music, which runs the gamut from string to bop. With the only live pop music show on the airways in this time slot, Howard is getting plenty of attention from the stayups. *Ston.*

L. I.'s New AM'er

The Long Island radio expansion continues as WRIV plans to go airwise sometime before June 1. William Kingsland Macy Jr. will top the new station as well as his existing WALK-AM and FM in Patchogue, all owned by Suffolk Broadcasting Corp. Since WRIV goes up in Riverhead, about 90 mile from N.Y., the three stations will pretty much blanket Suffolk county.

Macy has pencilled Bob Houston as assistant WRIV manager.

THE LOSER
With Richard A. McGee, others
Producers-editors: Homer Canfield, Marshall Kester
25 Mins.; Thurs., 9:30 p.m.
Sustaining
NBC, from Hollywood

With "The Loser," NBC Radio takes a step into tabloid journalism. For this new documentary series on what makes some prison inmates lead a life of crime is cut from the same pattern followed by a flock of Sunday supplements and true detective mags. Obviously there'll be a wide audience that will strain for every word of such experiences as told by the unfortunate girl interviewed in Thursday's (5) opening installment.

Her story of how she went wrong and ultimately repented, as well as the case histories of others to be aired on subsequent programs, are designed as examples so that the general public may profit by their mistakes. That, of course, is a fine objective. But in listening to the story of the 29-year-old, twice-wed woman who was convicted of forgery and larceny, among other things, one feels that the average dialer's interest will be of a vicarious nature rather than as a hard-hitting lesson in why the laws of society must not be violated.

In her own words this "attractive, young, intelligent" girl related how "I escaped from prison with a car thief, stole checks in Oxnard, Cal., went to Garden City, L. I. . . . I had an honest face, I suppose and led a life of high society there but I got bored and went to Detroit, where I took my first jolt (narcotics) . . . I went to Chicago where I was arrested . . . my mind began whirling in jail, I severed my veins . . . I wanted so badly to die . . . I didn't have the emotional courage to face facts . . "

Major part of the program is provided by the interviewee's own story. However, Richard A. McGee, director of California's Dept. of Correction, occasionally breaks in with a commentary which serves as a bridge to the narrative. Series is produced by California's Correction Dept. in cooperation with the Osborne Assn., an aid society for discharged prisoners. While "The Loser" may fulfill its mission in dissuading some people from criminal careers, it emerges primarily as the type of show in which certain listeners, for reasons peculiar only to themselves, will eagerly absorb every sordid phrase concerning the misfortunes of others down to the most minute detail. *Gilb.*

THE KENTUCKY STORY
Producer: Art Sidney
Director-writer: Bill Aldridge
30 Mins., Wed., 9:30 p.m.
Sustaining
WHAS, Louisville

This is one of a 26-week series of transcribed shows, carried on 52 Kentucky radio stations, making up the Kentucky Radio Network, and aimed at telling the natives about the activities of the Dept. of Conservation. Capitol "M" Productions, a project of several local radio people, utilizes material taken from the files of the Department, and theme is protection of natural resources of the State and publicizing the Department of Conservation.

Show caught was titled "Land of Plenty," and consisted of dramatic reenactments of Kentucky history. Starting with the State when it was a happy hunting ground of Indians, story progressed along lines of forest fires, floods and famine. Various segments dramatized meetings of a Soil Conservation district, with residents in heated discussions about best ways to get equipment, heavy machinery and soil equipment for conservation work. Other phases of these shows detailed work of the Division of Soil and Water Resources, Division of Flood Control and Water Usage, forestry—demand for seedlings. Kentucky Division of Forestry distributed 5,000,000 trees, and offered technical guidance in the woods to individuals and industry.

Musical theme, natch "My Old Kentucky Home," segued into dramatizations, using voices of local pros from the ranks of several radio stations. This seemed a weak facet of the show, as voices sounded too much like radio announcers, rather than character actors who could lose themselves in their parts.

Show should give listeners a better knowledge of what their various departments of state government are doing for them, in the way of conservation and development of natural resources, and is unique in radio publicity in that the show is heard on practically all radio stations throughout the state. Current series runs for 26 weeks. *Wied.*

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WBC RADIO STATIONS—
DELIVER 26%* MORE
HOMES THAN ANY OTHER
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In Boston, WBZ+WBZA, 51,000 watts, the only New England station with primary coverage in all six states.

In Philadelphia, KYW, 50,000 watts, delivers America's third market, covers 1,160,900 homes in 36 counties.

In Pittsburgh, KDKA, 50,000 watts, sells strong in 108 counties where 8 million people spend over 7¼ billion dollars annually.

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In Portland, KEX, 50,000 watts, Oregon's only top-powered station, blankets the Pacific Northwest.

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In Boston, WBZ-TV, Channel 4, New England's first TV station delivers America's 6th market, 1,267,223 homes.

In Philadelphia, WPTZ, Channel 3, gives a clearer picture to more people over a wider area than any other Pennsylvania station.

In Pittsburgh, KDKA, Channel 2, Number one TV station in western Pennsylvania delivers America's 8th market, 1,134,110 TV homes.

In San Francisco, KPIX, Channel 5, Northern California's pioneer TV station delivers America's 7th market, 1,159,055 TV homes.

That's why no selling campaign is complete without the WBC stations. Put WBC in your plans. Call any station, or Eldon Campbell, WBC National Sales Manager, PLaza 1-2700, New York.

*Nielsen Coverage Service—nighttime

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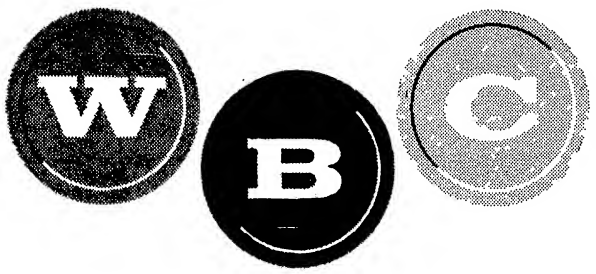
WBC STATIONS



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WBZ+WBZA • **WBZ -TV,** *Boston;* **KYW** • **WPTZ,** *Philadelphia;* **KDKA** • **KDKA-TV,** *Pittsburgh;*
WOWO, *Fort Wayne;* **KEX,** *Portland;* **KPIX,** *San Francisco*

KPIX represented by THE KATZ AGENCY, INC.
All other WBC stations represented by FREE & PETERS, INC.

Sarnoff's 'Commie Memo'

Continued from page 2

the Voice of America. The Soviet and satellite expenditures in all types of foreign propaganda cannot be accurately gauged—nearly everything Communists do has a propaganda content—but these costs run into billions of dollars annually.

'The Red Tide of Inundation'

Printed matter in tremendous quantities pours out of the USSR into the non-Soviet world. Several large publishing houses in Moscow and elsewhere do nothing else but feed this flood. Besides, the Kremlin operates a chain of large publishing enterprises on foreign soil. Their Red tide of books, pamphlets, reports, posters, etc., inundates the world.

In nearly every non-Soviet country and region there are newspapers, magazines, radio and tv stations, either overtly under pro-Communist control or in "liberal" disguises. These speak in local tongues—but the voice is Moscow's. In addition, thousands of Kremlin-oriented individual writers, commentators, editors, and trained propagandists are smuggled into strategic non-Communist spots to plug the current Moscow lines.

All available forums, from the United Nations to cultural and sports gatherings, are exploited to advance the battle for men's minds.

Soviet films are rated high in the Communist propaganda plans. Pure entertainment in films, of course, is almost non-existent. The result is that any and all pictures made in the Soviet sphere, however disguised as art, contain a "message" which contributes to their cumulative effort to brainwash the non-Soviet world.

A Counter-Offensive Propaganda

Propaganda, for maximum effect, must not be an end in itself. It is a preparation for action . . . No means of communication should be ignored; the spoken word and the written word; radio and television; films; balloons and missiles to distribute leaflets; secret printing and mimeographing presses on Soviet controlled soil; scrawls on walls to give isolated friends a sense of community.

The Communist sphere must be ringed with both fixed and mobile broadcasting facilities, of a massiveness to overcome jamming. The Voice of America will acquire larger audiences and more concentrated impact under the new approach. *Its name, it is suggested, should be expanded to "Voice of America—for Freedom and Peace."* This slogan added to the name will, through constant repetition, impress the truth upon receptive ears.

Besides the office voice, we have other voices, such as Radio Free Europe and Radio Liberation.

Saving 50G on Finland Broadcasts

Merely to point up the inadequacy of our present effort, consider Finland—a country on the very edge of the Red Empire and under the most concentrated Soviet propaganda barrage. Soviet broadcasts beamed to Finland total over 43 hours weekly. A television station is now being built in Soviet Estonia which will be directed to a million potential viewers in nearby Finland. To maintain their morale under this pressure, the Finnish people, still overwhelmingly pro-West and pro-American, have desperate need of our encouragement. Yet the Voice of America in 1953 was compelled to discontinue its daily half-hour broadcast to Finland to save $50,000 annually.

We need in every country, newspapers; magazines; radio and tv stations, consciously and effectively supporting our side. Those that exist should be aided materially to increase their range and vitality; others should be started with our help. The strongest individual anti-Communist voices must be provided with better facilities for making themselves heard in their own countries.

Penetration with Mobile Film Units

Mobile film units are already penetrating backward areas. The operation should be enlarged, its message and appeal perfected. In addition, mobile big-screen television units in black-and-white and in color can carry our message. Their very novelty will guarantee large and attentive audiences. Vast regions in Asia and elsewhere, where illiteracy bars the written word and lack of radios bars the spoken word, could thus be reached.

Mass production of cheap and lightweight receivers tuned to pick up American signals are now feasible. They should be made available by the million at cost or gratis, as expedient, to listeners in critical areas and behind the Iron Curtain.

There are millions of persons in the world who do not have electric power receptacles, electron tubes, batteries or any of the electrical and mechanical marvels which the free world has and takes for granted. A simple, hand-operated phonograph device costing no more than a loaf of bread, could be produced in quantities and supplied gratis to millions of persons living behind the Iron and Bamboo Curtains and in other critical areas.

An unbreakable and intelligible record, made of cardboard and costing less than a bottle of Coca-Cola, could carry our messages to these people. Such records could be dropped from the sky like leaflets and the messages they carried could not be jammed.

World-Wide B'casting

Nearly all European and many Asian countries possess broadcasting facilities. We should seek to enlist their use to supplement and intensify American broadcasting on a world-wide scale.

In some cases this could be negotiated on a *quid pro quo* basis where we are providing military or economic aid; in other cases we may have to buy the necessary time for transmitting our message. Our friendly allies, such as Great Britain, have vast shortwave facilities of world-wide scope and range and have the same reasons as we have for seeking to win the Cold War. We need their help in this field. We are fully justified in asking for such help and ought to receive it.

Eileen BARTON
ON TOUR
CORAL Records
Dir.: WILLIAM MORRIS AGENCY

Telepix O'Seas

Continued from page 39

in the east and Luxembourg to the northeast, can bring a total of about $600. This would mean a loss from dubbing alone of about $400. Cairo is beginning operations in French, which would push the French-language ante up an additional $100. Germany represents a large potential, with $500 and going price for the German network. Italy at this point brings in only about $75 per show, but the Italians in many cases are willing to do their own dubbing.

Thus, the picture at present represents a loss proposition, but it's brightened by the fact that nearly every month a new area opens, using the basic language of another, so that each dubbing operation can look forward to new income from subsidiary areas. In a couple of years, the syndicators look forward to profit operations overseas, via even more areas plus rising circulation, which leads to higher prices. Not that there aren't obstacles in their path. Frozen currencies, import regulations, cost of licenses, possible quotas and the cost of travel and entertainment for the syndication toppers who must visit abroad all represent roadblocks at profitable operation. But with shrinking prices on film at home, the distributors are looking abroad as one of the means of making the difference between profit and loss.

PAUL WINCHELL VIDPIX FOR TOY COUNCIL

Toy Guidance Council will film 13 quarter-hour films for the fall starring Paul Winchell & Jerry Mahoney. Series, planned for national pre-Christmas exposure, is titled "Toyland Express" and will be scripted by J. Franklin Jones, who was with Winchell on his network show. Karen Sue Trent has been signed for a featured role in the series.

Friend & Reiss agency is handling the Toy Council's campaign.

War Between States 'Camera 3' Six-Parter

WCBS-TV's (N. Y.) "Camera Three" will mark onset of third year Sunday (15) by presenting the first of a six-parter on the War Between the States.

Kickoff stanza is called "The Gathering Storm" (after Sir Winston Churchill's subtitle in his WW II memoirs) and will feature Dr. Richard B. Morris, prof of American history at Columbia U. Third, fourth and fifth programs will be a dramatization, in the stanza's w.k. "theatre of the imagination" style, of Stephen Crane's "Red Badge of Courage."

Unfunny Situations

Continued from page 1

sponsors, with the hour-long Perry Como show going in.

In virtually all instances situation comedies are being replaced by shows in other categories, whether in 30-minute or full hour form. "Professional Father" gets axed from the Saturday at 10 CBS-TV slot and in will come "Gunsmoke." "Topper" vacates the Friday 8:30 period on CBS-TV and the new Mickey Spillane series is getting the R. J. Reynolds nod. Ray Milland has been axed from Thursday at 8 on CBS-TV. Initially the network had programmed "Gunsmoke" for the time but with the latter going to Saturday, another show, of a non-situation comedy format, is being negotiated. Celeste Holm's situation comedy got knocked out of the Sunday night CBS box and the new Alfred Hitchcock series is going into the time, etc.

Other major situation comedy casualties this season, or presently on tap: "My Little Margie," "Mr. Peepers," Joan Davis show, "Norby," "Willy," "Meet Millie," "Halls of Ivy," "Life With Father," Ray Bolger Show and the Stu Erwin Show.

One of the few exceptions to the rule is Procter & Gamble's replacing of "Favorite Husband" with another situation comedy, "Four of a Kind," but this is an instance where P&G's major concern is in the preservation of the half-hour format as against participations in spec patterns, etc.

Only a handful of the situation comedies will be around when the curtain goes up on the new season next fall, from the looks of contractual negotiations now going on. "Lucy," of course, which started the whole thing, will still be holding down the Monday night at 9 fort on CBS-TV (along with the Sunday rerun series) but there's no mistaking the fact, on the basis of rating trends, that the American public has had its full of the carbon-copy cliches.

That the big-big-big show pattern of hour and 90-minute network attractions will gain increasing attention next season in the fadeout of the 30-minute format is reflected anew in the CBS decision to play it the "spec way," too, next season, just like NBC has been doing.

Ring Lardner Rights To Frank Cooper Office

Estate of Ring Lardner has handed over representation of all properties to Frank Cooper Associates. Cooper office will handle sales of the stories in all media.

Deal was set by Sy Fisher, head of the Cooper office in New York.

'Tinker's' TV Coin

WABC-TV, the ABC Gotham flagship, has solidified its early a. m. commercial lineup for the fall by selling half of the hourlong "Tinker's Workshop" strip to Darling Shops, the toystore chain. Darling takes over the cross-the-board 8:15-8:45 slot effective Sept. 5.

Remainder of the 8-9 kidshow will be sold on participating basis.

Story Editors in TV Don't Stay Idle Long; Eva Wolas, Smith Shift

A couple of story editors are breaking out under new banners in the axing or transfer of dramatic showcasers. With Eva Wolas it's a case of a dual death. She was story ed of "Suspense," dropped at CBS-TV some time back, and her current affiliation, "Danger," is headed for the ash heap. As result, Miss Wolas has been transferred to the Coast to work on "Climax" and will check in with producer Martin Manulis next week.

Mark Smith, for eight years script ed for the Theatre Guild's U. S. Steel shows in radio-tv, has been taken under the wing of NBC-TV producer Jack Rayel to become editorial supervisor of the new 90-minute Maurice Evans Sunday series for Hallmark next fall (with "U. S. Steel Hour" switching from ABC to CBS.)

Fellows

Continued from page 39

sentatives proposing a probe into commercials with a possible regulation of their content and length.

2. The Senate plan to scrutinize not only the networks' operational setups, but the business practices of the entire industry.

3. The current move by the Drys into state legislatures for the banning of beer and wine blurbs after their campaign failed last year in Congress.

4. The five different citizens groups around the country organized as radio-tv "watchdogs."

5. The tollvision proposals now before the FCC which "if approved, would utilize some of the hours now devoted to free television—thus restricting your opportunity to perform and to advertise."

EVERY DAY ON EVERY CHANNEL TV
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3 West 61st St., N.Y.C. • Tel. PL. 7-5000

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WESTPORT SUMMER RENTAL
Charming Cape Cod, light, gay decor, beautiful lawn—trees—flowers, secluded yet only 5 min. beach, shops, station; 4 sep. bdrms., 3 baths, 2-car garage.
June 11 - Sept. 10—$2,200
GWENNY MARSH, weekdays, PLaza 5-5050
Evenings, weekends, Capitol 7-4284

LOVELY HOMES IN ★★ SCARSDALE ★★
SEE
EDDIE SMITH
1697 B'way in association JU 6-3343
H. H. Schlosser Realty Co.

HOUSE FOR SALE
Millbrook, Dutchess County — 18th Century house, 8 acres, brook; 6 rooms, bath, 3 fireplaces. Possibility attic being converted to large, delightful bedroom with additional bath and fireplace. Some rooms wide floor boards, beamed ceilings. Heat, electricity. Lilacs and hollyhocks. Quaint. Write Box V200, Variety, 154 W. 46th St., New York 36, N. Y.

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3 million people • $5¼ billion annual effective buying income
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NBC • CBS • DuMont
STEINMAN STATION
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FAVORITE STORY
CISCO KID
BOSTON BLACKIE

HONG KONG GAZETTE
AS NEW AS TOMORROW MORNING'S HEADLINES...
THE NEW ADVENTURES of
CHINA SMITH
STARRING DAN DURYEA
As timely as today's dramatic international events . . . as hot as a firecracker . . . as tense as the Far East situation exploding into a possible World War III . . . here is the most exciting, shot-on-location show you can put on the air.
26 up-to-the-minute, ALL NEW, half-hour episodes
combined with the original 26, give you 52 half-hours of top quality, top-rated programming . . . always "rated" among the "Top 3" in every market shown. Available FIRST RUN, all markets! Audition Prints upon request.
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NTA
625 Madison Avenue, New York 22, N. Y. PLaza 5-8200

Yucca Bomb

Continued from page 27

dustry and the mannikins installed in the area.

But it was an expensive venture for the television industry, with the postponements caused by the weather running up a bill of well over $150,000. It was television, in fact, that saved the day for the various Government agencies (Atomic Energy Comm., Civil Defense Administration, etc.), by staying with the tests despite the postponements and keeping public interest alive through daily telecasts of the preparations. What public reaction there was to the tests when they finally did go off was maintained by the steady tv coverage from the area.

Actually, the Army Signal Corps took over most of the televising chores, with the networks having moved out all but two cameras after the last postponement. These were vidicons, one to record the actual detonation, the other to record forward activity from the trenches. Otherwise, the Signal Corps handled the coverage, feeding to the commercial pool. Army's participation, however, extended beyond the exigencies of the commercial setup..

TV's Yucca Kudo

Civil Defense Administrator Val Peterson kudosed the television industry for its role in giving the public "a lesson in survival" through its coverage of the A-Bomb test blast in Yucca Flat last week.

Gov. Peterson stressed tv's "tremendously important service to the people of the U. S. and all North America," pointing out that while A-tests have previously been shown on television, last week's "Operation Cue" gave the public a chance to witness "at first hand the effects of an atomic explosion and some of the things we could do to protect ourselves. Those who saw on their television sets the shelters tested, both those on the ground close to the explosion and those in the houses destroyed and damaged, saw that shelters can save one's life."

Toll TV 6 to 1

Continued from page 27

citizens. It is obvious from some of the correspondence that toll tv has become an exciting subject.

Chisman's Views

Warning that toll-tv won't spell out the millenium for the UHF broadcasters and may in fact create resentment among viewers who've already spent the money to convert to UHF was sounded last week by Thomas P. Chisman, prez and general manager of WVEC-TV, Norfolk, Va.

Chisman, who made UHF work in his VHF area, said that "another conversion problem on top of the one that is still going on is asking too much of the set-owner" and added that "the UHF operator who thinks this is the 'blue sky' answer to his problem is due for a rude and costly awakening.

"From the experience undergone in the past where conversion is concerned I firmly believe that the set-owners who have already made an investment to guarantee them free tv programs, will be actually enraged if they are told they will have to spend more money for another device to supplement their UHF converters," he commented.

Toll-tv advocates have made a big pitch for the home b.o. as saving struggling UHF operators. Application of Skiatron for Subscriber-Vision actually proposed a three-year limitation to UHF channels only.

"From an economic standpoint I defy the proponents of 'pay-as-you-see tv' to outline a realistic and sound policy of presentation that will make their claim of providing greater program opportunities and financial security to the UHF station operators stand up," Chisman said.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

Gourielli's new perk for faded pates!

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

Now the Gourielli Men's Shop announces a revolutionary new hypo for he-hair. This unique set-up **Revives** the original color of your hair by a **Permanent Method.** You can also choose a different color.

Gourielli is perfectly equipped to help professional men and businessmen find a hair shade which is most complimentary. You'll enjoy complete masculine privacy as you relax in fine surroundings at Gourielli.

For the first time, here is a shop dedicated **Exclusively to Men** — to help them keep young and brisk. So many men have discovered Gourielli, the quarters are being enlarged, Gourielli has the best in scalp and hair treatments and expert haircutting to make hair actually look thicker.

When you're ready to leave, you'll want to walk out with some of the Gourielli Men's Toiletries to give your face and hair the same pleasant treatment at home.

Gourielli Men's Shop

16 E. 55th St., New York 22, N. Y.
PLaza 3-1200
(After 5:30, Sat., PLaza 3-1202)

Creme-De-La Sponsors

Continued from page 29

upcoming "So This Is Hollywood," Tuesday entry.

Ford - Lincoln - Mercury: A Big Three in "Producers Showcase," "Ford Theatre" and Ed Sullivan Show (ex-"Toast of Town" as of the new season).

General Foods: At least four standbys in "Our Miss Brooks," "Mama," "December Bride" and Roy Rogers; add a share of "I Love Lucy"; on basis of this season's big outlay for Bob Hope, GF will likely return with the comic.

General Motors: Giant automaker goes Gleason with Buick, new Tuesday full-hour dramatics with Pontiac (alternating with Armstrong Cork), continues its share in "Godfrey Friends" for the Frigidaire Division, stays with Dinah Shore and "T-Men in Action" for Chevrolet, etc. Add, of course, Oldsmobile's Saturday spec on NBC.

P. Lorillard: Old Gold-Kent ciggies repped with "Appointment With Adventure," "Two for the Money" and "Truth or Consequences."

Hazel Bishop: Ankles the Sunday night spectaculars, but plotting new show for the fall in addition to Dunninger the Mentalist; plus Martha Raye and "This Is Your Life."

Looks Like Hal March For '$64,000 Question'

Hal March looks like the favorite candidate for the emcee slot on the upcoming "$64,000 Question" which preems in the Tuesday night 10:30 CBS-TV slot starting next month, with Revlon as the sponsor.

March has been doing duty on the Imogene Coca Saturday night display on NBC-TV, but latter show fades permanently in another five weeks or so.

Columbus—Clyde Keathley, market reporter since 1951 for WRFD, Farm Bureau rural-directed radio station at Worthington, has been named farm service director of the station.

Phipps' TV Fillip

CBS-TV's spectacular pattern for the fall will in part comprise hourlong revues, based on scripts written around words in common usage. Revues will take their theme from the title words, such as "love," "rhythm," "taste," etc., with dramatic vignettes and musical numbers taking up various applications of the words.

Network has signed tv dramatist Thomas W. Phipps to develop this theme. He's submitted two outlines already, with more in the works. Phipps' deal with the net, negotiated by the John Gibbs agency, calls for a royalty deal on shows produced, calls for him to write the scripts and involves additional payment on the outlines. Understood the net is trying to get Bing Crosby to do the first show in such a series, on film.

CBS to 'Spec It Up'

Continued from page 27

but an overnight "reeducation" of sponsors and agencies to the new pattern. It's recalled that as far back as 1951 prexy Pat Weaver (then tv programming chieftain) was already making his first timid advances to the advertisers and it took subsequent years for Weaver & Co. to fully crystallize the "new approach" to programming and buying.

CBS now finds itself in the position of practically starting from scratch, but it's conceded that once the Paley-Stanton-sparked steamroller starts moving, the web should come up with its own share of excitement in '55-'56.

Chi Radio

Continued from page 26

ajar for the income and the damper on the outgo. Besides maintaining WLS' farm service and hayloft identity, Snyder has broadened his news operation as one of AM's most saleable commodities.

As it does at all the plants, news plays a big role at NBC's WMAQ and at the Chicago Tribune-owned WGN. While WMAQ has evolved some lucrative femme-slanted service vehicles like Mary Merryfield's "Radio Journal," the trend has been toward more and more use of deejay shows. WGN-TV the past 18 months has gone all-out on a platter-pusher kick, building up a well-established crew of "personality" gabbers, each with an individual style.

WMAQ's Peak Biz

Last year, the first under the stewardship of general manager Jules Herbuveaux and assistant g.m. Henry Sjogren, saw WMAQ's billings hit an alltime peak in the station's 32-year history. And the rise is following through this year with March unofficially tabbed as another new peak. Likewise, WGN, with Frank Schreiber at the managerial helm and Bill McGuineas at the sales helm, showed a 13% sales increase the last half of '54 over the same '53 period.

All which serves to underscore the point that the local advertisers have been convinced to perhaps an even greater degree than pre-tv that radio is still a heck of a buy. But it has also convinced the toppers that study the year-end P&L statements that it's not only a matter of getting the revenue in but also seeing that some remains when all the bills are paid.

On the Windy City front at least the chart to the future seems to be pointing in two directions. One is the maintainence of a strong individual personality through the use of live programming; the other tends in the direction of keeping as much individuality as possible through a combination of live creations and the less expensive deejay techniques of the indies. One presupposes that hometown radio will be able to continue to support "live" entertainment, while the other assumes a judicious use of original fare and the jukebox formula can keep the 50,000 watter's banner visible above the flock of equally-aggressively managed independants also scrambling for the local coin.

One thing is certain, the next few years will tell the tale. Or as one exec put it: "If I could predict the course of radio the next five years, I'd be the richest guy in town."

From The Production Centres

Continued from page 38

night "Hunting and Fishing Show," presented by **Rollie Johnson,** sports and news director . . . **Al Tighe** subbing for KSTP-TV newscaster **George Grim** while latter, also a Minneapolis Morning Tribune columnist, tours Europes for his sheet . . . **Larry Haeg,** WCCO Radio general manager, received U. S. Treasury award for leadership in organizing U. S. Savings Bonds sales in this territory where he was chairman of state radio-tv committee during recent campaign.

IN BOSTON

Leo Egan, WBZ-WBZA newsmen, got yocks in Ynakeeland with his welcome to the sun after 18 days of rain . . . Suffolk Downs readying to grab a first in use of closed circuit tv for judges and stewards with a camera on every eighth pole all around the track, giving them close-up of every inch of racetrack tieup with WTAO-TV and seven station tv hookup for showing of first two races plus closed circuit telecasts of all races at track has made installation easy. **Ted Pittman** at WTAO-TV reports . . . WBZ-TV added the National Safety Council 1954 Public Interest Award to its long list of honors this week . . . **Dinny Whitmarsh,** WBZ-TV news director, won acclaim this week for his handling of pix coverage of the Bethel, Vt., woman who defied the Government . . . Film of her surrender was rushed from Vt. at 4:30 in the morning and shown on the noon tv news . . . **Tom Young,** WEEI sales exec, passing out cigars on the birth of his second child, a boy . . . **Dick Luetter,** WEEI merchandising rep, joined the cigar passers, with the birth of his first, a boy, this week.

IN DETROIT . . .

Ed Sullivan, who's coming here May 14 to accept U. of Detroit students' "American of the Year" award, will appear on special telecast being prepared by the students for showing over WJBK-TV. Title of the show is "Make Ed Sullivan Laugh," with the university's annual carnival as the setting . . . WWJ-AM & TV and WJR were cited by the National Safety Council for "exceptional service to safety" . . . **Gene Avram** has been hired as replacement announcer at WXYZ during summer vacation season . . . WJBK-TV is offering "Movie Museum" at 10:30 p.m. Mondays featuring orginal productions of Biograph, Edison and other pioneers from the vaults of the Museum of Modern Art and George Eastman House . . . WXYZ-TV already has awarded nine silver belt buckles to Detroit area golfers who have scored holes-in-one.

IN OMAHA . . .

Frontier Broadcasting Co. of Cheyenne last week started work on a tv transmitting tower near Scottsbluff, Neb. . . . KGOS, Torrington, Wyo., celebrates its fifth anni Sunday (15) . . . WOW, Omaha, sending nine Nebraska youths to 4-H Club Week in Lincoln starting May 31 . . . **Betty Sohl** named traffic manager of KUON-TV, U. of Nebraska outlet in Lincoln . . . **Mal Hansen,** WOW-TV, farm service director, was made an Honorary Iowa Farmer at that state's recent convention of the Association of Future Farmers of America . . . Roberts Dairy and Trentino Restaurant picking up the tabs for KMTV's programs on the Women's International Bowling Congress tourney now going on at the Music Box here. Station uses its remote truck to transmit shows

IN PHILADELPHIA . . .

Jean Darling, one of the original "Little Rascals," will be in town Friday, to appear on "Fun House" with **Pete Boyle,** WPTZ, which features the films . . . **Roger W. Clipp,** general manager of the Philadelphia Inquirer stations, WFIL and WFIL-TV, has been appointed to the National Association of Radio and Television Broadcasters Code Review Board . . . **John Edwards,** formerly with WIP, added to WCAU staff as summer relief announcer . . . **Rex Trailer,** WCAU-TV cowboy star injured in plane crach, now in University Hospital . . . **Bob Mack,** radio network baritone of the late '30's, now at the Carmen theatre, burley showcase . . . **John Foland** and **Nate Friedman** have joined the production staff at WCAU-TV.

TV Show Train

Continued from page 27

for the privilege of witnessing a telecast. Many explained that it's something not readily available to them in their home towns, and when they do write for tickets, they rarely get them at a time convenient for them. Besides, going in company with a lot of people from their own cities gives the entire shindig a picnic like aspect. Many said they'd like to go again.

A special car was contributed by Speidel watchbands. Firm took 75 employees from their plant in Providence, R. I., to the show. A number of employees from every floor in the building participated in a raffle. Speidel paid all expenses including regular wages for the time consumed on the journey.

First tele show train was dreamed up by Alan Kalmus & Jo Dine, Caesar's flacks, who took the thought to the promotion-minded New Haven. Several months were spent in working out all details.

Of course, the New Haven, which has a considerable amount of commuter trade into New York, was sort of eager for the tieup since Caesar has a weekly commuter sketch. At Monday's show, a plaque of appreciation was presented him by the railroad prexy Pat McGinnis.

The New Haven is using show business as bait for commuters. A show train is now in the works for "Ankles Aweigh" May 30. It's also providing package tours with arrangements for the Copacabana, Radio City Music Hall as the principle features.

Midland, Tex. — Ray Herndon has been named general manager here for KMID-TV. He comes here from KTRH, Houston, where he was manager since 1948.

Billy NALLE at the
Piano • Organ • Celeste

Commercials For Schweppes Beverages Post Bran Flakes

• Radio Registry •

TEXACO STAR THEATRE
SATURDAY NIGHT—N.B.C.
Mgt.: William Morris Agency

FOR SALE
STUNNING WHITE FRENCH POODLES
Champsired, AKC, wonderful dispositions; reasonable, call Nyack 7-3556 or write P. O. Box 123, Nyack, N. Y.

Major Juke Mfrs., Distribs Surrender Records to Trust-Probing Fed. Jury

Chicago, May 10.

The U. S. Government's investigation of the jukebox industry began here last week as representatives of the major juke manufacturers and distributors surrendered their records to the Federal grand jury in compliance with subpoenas issued by the antitrust division of the Department of Justice.

Representatives of the J. P. Seeburg Corp., Rudolph Wurlitzer Co., Rock-Ola Manufacturing Co., and H. C. Evans & Co., all of Chicago, submitted their records to the grand jury last Wednesday (4) and 17 distributors did likewise on Friday (6).

In testimony before the jury, Michael J. Spagnola, an officer of the Automatic Phonograph Distributing Co. of Chicago, reportedly revealed that Joseph Paul (Joey) Glimco, an official of Chicago Taxicab Drivers Union, Local 777, who was indicted last year by another Federal grand jury on charges of racketeering in the Chicago poultry market, is an assistant treasurer of Automatic Phonograph.

Among the seven Chicago distributors surrendering their books, was the Apex Cigaret Service, reputedly headed by Eddie Vogel, who has been prominent for years in the Capone gang's slot machine activities. Records of another distributor, Caryl, Inc., were surrendered by Phil Levin, brother of the late Hymie (Loud Mouth) Levin, another luminary of the Chicago underworld. Levin heads the Recorded Music Service Assn. Inc. and promised cooperation with federal authorities.

Federal investigators, headed by Special Assistant U. S. Attorney Earl Jinkinson, chief of the department's antitrust division in the midwest and government prosecutor in the Kansas City Star case, are seeking evidence of violations of the Sherman Antitrust Act. Jinkinson said last week that the grand jury was trying to find out why jukeboxes in the Chi area were set for dime play when boxes in most of the country are operating on nickel play. He also said that the center of the jukebox industry seems to be in Chicago. It is anticipated that the current jury probe will take three months.

NAME LEW DOUGLAS AS WING A&R CHIEF

Lew Douglas has been set as artists & repertoire chief for Mercury Records new subsid label, Wing. Douglas, who'll headquarter in Merc's Chicago offices, takes over next week. Wing's first releases are due to be shipped to retailers, deejays and coinbox operators by June 15.

Douglas was associated with Merc about five years ago as a staff arranger. Since then he's been freelancing as a conductor-arranger-composer. In his new capacity he'll report to Art Talmage, Merc's v.p. Talmage currently is winding up negotiations for a sales manager and a promotion director for the Wing label.

Dinah Washington Snarl On Coast Ends in Divvy

San Francisco, May 10.

Singer Dinah Washington found herself in the middle of a booking snarl last weekend when she was signed to appear in a concert at the Berkeley Community Theatre Sunday night (8), but was already booked that night at Slim Jenkin's Oakland night club.

The snafu grew out of the singer's switch in contract from Universal Attractions to Associated Booking Corp. Ben Waller had sold her to Charlie Sullivan, Frisco hotel owner and promoter, for the Sunday night concert in Berkeley, although her contract had already expired with Universal, while the ABC office had booked her for the same date at Slim Jenkins. The situation was solved, Solomon fashion, with Miss Washington dividing her time between both locations Sunday night.

Rosella Hightower, ex-Cuevas Ballet prima ballerina, will join Ballet Theatre on its forthcoming South American engagement and on its tour of the United States next season.

Disk-It-Yourself

Sidney Kornheiser, E. H. Morris Music general manager, has figured out why there are so many publishers operating their own indie disk labels today.

"It's part of the 'do-it-yourself' fad," he says.

Decca Is Still Zooming; Biz 28% Over '54

Decca Records' biz is continuing to zoom, with the net for first quarter of this year climbing 28% over earnings for the corresponding quarter of 1954. Upbeat is a result both of Decca's improved platter business and its majority stock ownership in Universal Pictures.

Decca's net earnings for this year's first quarter, including the company's share of the undistributed earnings of its subsidiary, Universal, amounted to $816,339, compared to the $635,238 net reported last year by Decca. This year's first quarterly take was equal to 50c per share on the 1,602,501 shares of common stock, compared to 42c last year. As of March 31, Decca owned 718,585 shares of Universal common, representing about 71% of the film company's common stock.

Decca, together with its subsid label, Coral Records, has been clicking in all platter fields for the past several months and probably has had the best showing of any of the major companies over the past year. In the pop field, both Decca and Coral have cleaned up on the rhythm & blues cycle with Billy Haley & His Comets and the McGuire Sisters. In the pop field, both disk labels has been riding with the Four Aces, Don Cornell, Al Hibbler, Caterina Valente, Terese Brewer and Johnny Desmond. In the country & western market, Webb Pierce has been consistently No. 1, while Decca's packaged biz has been paced by Crazy Otto and Sammy Davis Jr.

Hampton Gets $25 Rap In Htfd. Pact Breach Claim

Hartford, May 10.

Lionel Hampton has been ordered by Common Pleas Court Judge John C. FitzGerald to pay $25 damages to the Citizens Committee of the North End. Maestro was sued by the committee for breach of contract, claiming he reneged on a benefit concert 18 months ago and played the State Theatre here instead. The suit was for $3,000. Judge FitzGerald said he could award nominal damages only.

Agreement between Hampton and the committee was that he would play the Bushnell here on returning from a 1954 European tour. On returning, he played the State instead. Judge FitzGerald agreed there was a breach of contract but found it difficult to assess damages because of many intangible factors involved.

Faggen Named Gen. Mgr. For New Marquee Label

Hollywood, May 10.

Irving Mills has appointed Jay Faggen general manager and publicity director for American Recording Artists Inc., producers of the new Marquee label.

Faggen has begun to line up a promotion campaign to aid in the distribution of the Marquee label, and expects to reach the national market this month. Faggen at one time was general manager for the Crawford Music Co., which succeeded DeSylva, Brown & Henderson.

LAWRENCE WELK
and his
CHAMPAGNE MUSIC
191st Consecutive Week, Aragon Ballroom, Santa Monica, Calif
•
Exclusively on Coral Records
ELEPHANT TANGO
•
LAZY GONDOLIER

RCA Races Home With 'Yankees'

RCA Victor cracked all speed marks for bringing an original cast album to the market with "Damn Yankees." Victor cut the show on Sunday (8) at Webster Hall, N. Y., and the disk was on display at Liberty Music Shops in N. Y. late Monday afternoon. General shipments were being made to retailers today (Wed.).

The cast album of the Broadway legiter was sliced in a 10-hour period under the supervision of pop artists & repertoire chief Joe Carlton. He was assisted by Hugo Winterhalter and Ed Welker. George Marek, overall a&r manager, and Henri Rene, Coast recording chief, also were on hand during the session.

Album cast features Gwen Verdon, Stephen Douglass and Ray Walston in a score by Dick Adler and Jerry Ross.

Coast Cleffer in 110G Suit Seeking Return Of Rights to Three Songs

Los Angeles, May 10.

Curtis E. Williams, 20-year-old tunesmith, seeks the return of musical rights to three songs he composed, cancellation of his contract on grounds of being a minor and asks $110,000 damages in a suit filed in Superior Court.

Defendants named include Dootsie Williams, Dootone Records Mfg. Inc., Capitol Records Inc., Criterion Music Inc., Loew's Inc. and Broadcast Music Inc. Songs are "Earth Angel," "Hey Senorita" and "Love Will Make Your Mind Go Wild."

Williams, formerly with The Penquins, vocal group, claims he entered a deal with Williams Nov. 19, 1954, under which the latter was to publish his three numbers. On Dec. 15, 1954, according to the complaint, he asked for return of the songs and cancellation of pact, to which he says the defendant claimed the contract was valid. Charge of fraud also is made in the action, which additionally asks for declaratory relief, an injunction against further distribution of songs and an accounting of all money received.

Eddy Howard's Pic Short

Hollywood, May 10.

Bandleader Eddy Howard, currently at the Hollywood Palladium, has been signed by UI to topline in an upcoming short subject Will Cowan is producing-directing.

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

Manie Sacks' Global Direction Of RCA Victor's Diskery Biz; Kanaga Taking Over Domestic Operations

By ABEL GREEN

Emanuel (Manie) Sacks is being groomed by the Radio Corp. of America, of which he is a staff vicepresident, besides being v.p. and g.m. of RCA Victor's record division, as perhaps the No. 1 diskery business executive of the world. This is keyed to Victor's expanding worldwide phonograph recording business.

Under RCA president Frank M. Folsom's aegis, the merchandising aspects of all RCA products (television, radio, phonographs, airconditioners, ranges and kindred "white goods," as it is known in the trade) have seen the disk phase promulgated into a $28,000,000 domestic item. On a practical basis, providing the volume turnover is there, the margin of profit on records is perhaps the greatest, especially as the same "tapes" (master recordings) can be utilized in multiple manners and in variegated seasonal, topical, continual ("standard") or revival packagings.

RCA has been recapturing its own trademark and on-the-spot merchandising the world over, under Folsom's direction, where in former years it was done through agencies (HMV, for His Master's Voice, in England; La Voix de son Maitre, which is French for HMV, in that market, and the like).

Folsom's European O.O.

Folsom goes to Europe next week for about two months to further Victor's diskery and other merchandising outlets. New fac-

(Continued on page 52)

Rich Yens R&B

Rich Records, new indie label headed up by Jimmy Rich, is expanding into the rhythm & blues field. Diskery kicked off about a month ago.

Rich, who is the label's artists & repertoire chief, is currently prowling r&b talent.

N.Y. Judge Denies Restriction Date For Tune Import

Hill & Range's attempt to prevent London Records from jumping the release date on its tune "Chee Chee-Oo Chee" was stymied by Justice James B. M. McNally in N.Y. Supreme Court last week. H&R sought an injunction vs. London to restrain the diskery from releasing its platters until May 15 to give other disk companies a chance to get out with their slicings. Justice McNally denied the motion, claiming that the plaintiff had failed to establish its common law right to the tune.

H&R acquired the rights to publish a song titled "Ci-Ciu-Ci" by an agreement with an Italian publisher. A few months later, the firm acquired the U.S. and Canadian rights to the lyric "Chee Chee-Oo Chee" from Peter Maurice of London. The two songs were combined by H&R for release in this country and the firm claimed that it had common law rights to the tune.

In his decision, Justice McNally stated, "It is clear that both the music and the lyric were heretofore published. The plaintiff's application is directed to an English recording incorporating the published music and lyric. Under the circumstances, it would appear that whatever common law rights the plaintiff might have had prior thereto terminated with the publication thereof occurred abroad."

AUSSIE JAZZ QUARTET BOOKED FOR U.S. DATES

Joe Glaser, head of the Associated Booking Corp., who has signed many of the U. S. headliners touring Australia, has imported the first major Aussie turn for American bookings. He's booking the Australian Jazz Quartet, which started a stand at the Hickory House, N. Y., last week.

Group comprises Bruce Rohde, piano; Errol Buddle, saxist; Jack Brokensha, drums, and Dick Healy, bass.

Marion Marlowe to Join Friends on Cadence Label

Ex-Arthur Godfrey friend Marion Marlowe is set to join a flock of other ex-Godfreyites on the Cadence label. Thrush received her release from Columbia Records last week and was immediately pacted by Cadence prexy Archie Bleyer.

Former AG friends on the Cadence roster now include Bleyer, Julius LaRosa and the three Chordettes. Bleyer also is eyeing the Mariners, vocal combo included in the purge that tagged Miss Marlowe, but no deal has been set yet. The Mariners are still with Columbia.

N.Y. Stadium's 38th

The 38th successive summer season of Stadium Concerts will begin at New York's Lewisohn Stadium, June 20, and extend for six weeks through July 30. The Stadium Symphony Orchestra, composed for the most part of New York Philharmonic players, will give 30 concerts in all.

Six conductors will baton the events, in Dimitri Mitropoulos, Efrem Kurtz, Pierre Monteux, Andre Kostelanetz, Thomas Scherman and Alexander Smallens.

Reverse Theme Song

RCA Victor v.p. and g.m. Manie Sacks, speaking about the competent job his a&r topper Joe Carlton is doing, cites an intra-company meeting last Xmas eve when all took stock of an excellent 1954 total. It's no secret that many of the more responsible majors are not doing as well concurrently, with their pop stuff, as heretofore. Victor among them. Sacks recalls Carlton's brief crack:

"Thanks, but I hope you'll love me in May as you do in December," a switch on the ex-Mayor Jimmy Walker song title. Sacks says, "It's May now and the answer is a great big 'yes'."

FLOCK OF TOP NAMES IN 2D NEWPORT JAZZ FEST

The Newport Jazz Festival already has lined up a flock of top names for its three-day bash July 15-17. Shindig this year, the second outing for the Festival, will be held at Belcourt, one of Newport's (R.I.) famous mansions.

Jazzsters pencilled in by George Wein, who's producing the bash, are Louis Armstrong, Count Basie, Duke Ellington and Woody Herman, all of whom will appear with their orchs. Other performers currently being dickered are Chet Baker, Erroll Garner, Stan Getz, Coleman Hawkins, Lee Konitz, Gerdy Mulligan, Phil Napoleon, Dinah Washington, Kai Winding and Lester Young.

Waring Winds Up Orch Tour With 500G Share

Chicago, May 10.

The Fred Waring Orch concluded its tour for the current season, playing the last date in Rochester, Minn., last week.

The tour consisted of 135 dates and Waring's share for the season, after sponsors got their cut, was in excess of $500,000. The tour was booked by Paramount Attractions of Chicago.

Touring Decca Pkg.

Two Decca groups, Bill Haley & His Comets and the Commanders, are joining for a personal appearance tour. Package is being booked via the Willard Alexander and Jolly Joyce offices and will play niteries, dance halls and theatres.

Jocks, Jukes and Disks

By MIKE GROSS

Richard Maltby Orch: "High Tide Boogie"-"Jumpin' Trumpets" (Label X). In "High Tide Boogie," Richard Maltby has one of the best instrumentals to reach the wax market in some time. Side has a powerful rhythmic drive and the kind of beat that goes well on the jock and juke spinning levels. "Jumpi ' Trumpets," on the flip side, is in a similar hot groove but lacks the commercial potential of its mate.

Five Keys: "The Verdict"-"We Make-um Pow Wow" (Capitol). The Five Keys came in for a big score several months ago with "Ting A Ling" and they should go even farther with "The Verdict." Tune is a blending of current pop and rhythm & blues patterns and could take over in both fields. Group has a standout harmonizing form and give the tune the kind of vocalistics the teenagers go for. Reverse is a frenzied item which may get some action in specialized areas.

Jill Corey: "Come To Me For Everything"-"That's All I Need" (Columbia). Young thrush has been cutting good wax in her comparatively short period with the label, but "Come To Me For Everything" shapes as her best effort to date and looms as a noisemaker. Tune has a neat melodic lilt and a lyric that makes some sense. Miss Corey wraps it all up with a slick and inviting rendition. She changes pace on the bottom deck for a crack at the r&b beat. She does well enough by it, but it's not really her forte.

Jaye P. Morgan-Perry Como: "Two Lost Souls"-"Chee Chee-Oo Chee" (RCA Victor). Teamup of two of Victor's hottest artists, Jaye P. Morgan and Perry Como, may have sounded like a bangup idea on paper but it comes off only as a fair wax project. "Two Lost Souls," out of the current hit legituner, "Damn Yankees," is an interesting piece of material with an offbeat lyric idea but it won't be easy to get started because it doesn't register quickly. Duo blends nicely on the side, however, and the marquee value will probably win its initial spins. They also project winningly on the rhythmic "Chee Chee-Oo Chee," but there's a lot of wax competition on this entry and it'll be tough sledding all the way.

Johnston Bros.: "Chee Chee-Oo Chee"-"The Right To Be Wrong" (London). Every now and then a tune comes along that sparks hefty wax coverage and the diskeries rush into the market trying to knock each other's brains out. "Chee Chee-Oo Chee" is the latest song to start such a landslide, but it's hard to tell what all the excitement's about. It's just a pleasant item with a bright melodic flavor and a cute lyric idea. The Johnston Bros. give it a brisk workover that'll attract attention. On the Mercury label, **The Gaylords** take "Chee Chee" for a slick harmonizing ride while **Dennis Hale**, on another London slice, shows off a strong piping style on the same song. Backside of the Merc slice, incidentally, is "Who's Got The Pain," from the "Damn Yankees" score. It's in the mambo groove and The Gaylords give it a flavorsome beat. On the Johnston Bros. flip is "The Right To Be Wrong," an okay rhythmic entry par for the course.

Cowboy Sunday School: "Go On By"-"The Little Black Sheep" (Decca). From Stuart Hamblen's prolific pen come two more religio-songs that the Cowboy Sunday School delivers in an ingratiating manner. "Go On By" has the better chance to repeat the juve group's "Open Up Your Heart" click because of its penetrating rhythmic beat. There's too much "message" in "The Little Black Sheep" to get it going strong in the commercial market.

Betty Madigan: "Wonderful Words"-"I Had A Heart" (MGM). Betty Madigan has a way with a romantic ballad that makes 'em ear-caressing items. Such a slice is "Wonderful Words," a charmingly fashioned ballad which she brings home in a winning manner. There should be a lot of deejay action. "I Had A Heart" is also an inviting ballad that will win plays.

Richard Hayman Orch: "Gobelues"-"Celeste" (Mercury). Theme song from George Gobel's NBC-TV show has been whipped up to a catching instrumental piece tagged "Gobelues." Via Richard Hayman's harmonica antics, tune is developed into a lighthearted and fresh platter offering that makes for good deejay programming. "Celeste," on the reverse side, gets a rich and colorful workover.

Gloria Mann: "Pretty Eyes"-"I Played The Fool" (Sound). Gloria Mann is building as a potent femme waxer and "Pretty Eyes" will help her along the way. Tune, out of the late Jimmy Lunceford catalog, is a solid ballad offering and the warbler works it over for strong effect. The jocks will probably give it a good run on their turntables. "I Played The Fool" is just a routine effort that never gets off the ground.

Art Waner Orch: "Dippy Dippy Doodle"-"Smiles" (MGM). Art Waner, New York's Latin Quarter maestro, is due to spread out with "Dippy Dippy Doodle." It's a cute instrumental with a novel orch treatment and should appeal to the platter spinners and the coinbox trade. Waner does an okay job on the oldie, "Smiles."

Lou Monte: "With You Beside Me"-"Bella Notte" (RCA Victor). "With You Beside Me" is an above par ballad entry which Lou Monte delivers for full impact. It's a straightforward song which perfectly knits melody and lyric. Monte handles it with care and it rates plenty of deejay exposure. His workover of "Bella Notte," on the flip, will win this side solid turntable time.

Johnny Desmond: "A Straw Hat and a Cane"-"Togetherness" (Coral). "A Straw Hat and A Cane" is in the old-soft shoe melodic vein and Johnny Desmond handles it with a warmhearted approach that makes for good listening. With a strong deejay push it could develop into a moderate payoff platter. It's a natural for the jukes, however. On the reserve, Desmond displays a solid ballad song-selling technique that will keep the side on the deejay tables.

Best Bets

RICHARD MALTBY ORCH — **HIGH TIDE BOOGIE**
(*Label X*) ..... *Jumpin' Trumpets*

FIVE KEYS ..... **THE VERDICT**
(*Capitol*) *We Make-um Pow Wow*

JILL COREY ..... **COME TO ME FOR EVERYTHING**
(*Columbia*) .....*That's All I Need*

MITCH MILLER
BOOKED SOLID!
On D.J. Turntables Cross-Country
THEME FROM "I AM A CAMERA"
(Why Do I)
Columbia Record No. 4-40493

Y&R on Cap Account

Hollywood, May 10.

Young & Rubicam has been inked to handle advertising for Capitol Records.

Account exec John Dryer will act as liaison man, working directly with Lou Schurrer, Cap ad manager.

Album Reviews

Camarata: "Music For A Lazy Afternoon" (Decca). Camarata, who prefers to drop his given handle, Tutti, has put together a tasty 12-inch LP of instrumental music that makes a worthwhile addition to the growing mood music library. His interpretations are varied in scope and the melodies range from light classics to film music. The 10 selections are delivered in a leisurely, unobtrusive manner. His workover of Richard Addinsell's waltz theme from "Blithe Spirit" rates plenty of repeat spins. Album is part of Decca's "Art-Music Masterpiece" series which features a reproduction of a w.k. painting on the album cover. For Camarata's "Lazy Afternoon," Seurat's "An Afternoon at La Grande Jatte" is used. It's a perfect match.

Phil Moore: "Music For Moderns" (Clef). This 12-inch LP is divided into two parts. One side features interpretation of six fave standards while the bottom deck showcases an original Phil Moore piece, "Concerto For Piano and Orchestra." With Calvin Jackson at the keyboard, both sides display some standout keyboarding techniques. However, the oldies shape up better than the newie. Moore's concerto is in the modern groove and often becomes a bit too pretentious. Nothing wrong, though, with his treatments of such delights as "Lady Be Good," "I Can't Get Started," "Blues In The Night," "Lover," "Blue Skies" and "Laura."

Russ Case Orch: "Yesterdays" (Label X). For the 10th anni of Jerome Kern's death, maestro Russ Case has come up with a warm, enchanting musical tribute. There's enough Kern in the set to satisfy even the most ardent fan and they'll find no complaints with Case's melodic and romantic renditions. There are two dozen Kern melodies in the package and Case treats 'em like they were gold.

Johnny Desmond: "Play Me Hearts and Flowers" (Coral). Title song of this 10-inch package shot Johnny Desmond into the big payoff bracket after he showcased it on tv a couple of months ago. To cash in on the new Desmond vogue, Coral has put together a number of his previously released singles so the new fans can catch up on the Desmond stuff they missed. He's got an okay crooning style and his workover of such pops as "The High and the Mighty" and "My Own True Love (Tara's Theme)" will appeal mainly to the younger set.

Monica Lewis: "Fools Rush In" (Jubilee). Pert thrush has seldom been heard to better advantage. She's selected a flock of solid standards for this 10-inch LP and she gets a chance to display her varied piping style. On some, she's warm and intimate, on others she's carefree and breezy, but her manner is always just right for the tune she's tackling. Miss Lewis gets a solid assist from Jack Kelly at the keyboard.

MGM Expands Roster

MGM Records added the Dave (Tico) Robbins Quintet and crooner-composer Charlie Calhoun to its roster last week.

Robbins, who heads up his group on the Coast, cut a couple of mambo sides for his first release, while Calhoun, who cleffed "Shake, Rattle and Roll," etched two of his own compositions for his wax bow.

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. * *Legit musical.* † *Film.*

Survey Week of April 29-May 5, 1955

A Blossom Fell	Shapiro-B
All of You—*"Silk Stockings"	Chappell
Ballad Of Davy Crockett	Wonderland
Blue Mirage	Wood
Breeze and I	Marks
Cherry Pink, Apple Blossom White—†"Underwater"	Chappell
Dance With Me, Henry	Modern
Danger! Heartbreak Ahead	Robbins
Darling, Je Vous Aime Beaucoup	Chappell
Heart—*"Damn Yankees"	Frank
Hey Mr. Banjo	Mills
How Important Can It Be	Aspen
Is This the End of the Line	Broadcast
It May Sound Silly	Progressive
Keep Me in Mind	Famous
Ko Ko Mo	Meridian
Learnin' the Blues	Barton
Love Me Or Leave Me	BVC
Melody Of Love	Shapiro-B
Play Me Hearts And Flowers	Advanced
Something's Gotta Give	Robbins
Strange Lady In Town—†"Strange Lady In Town"	Witmark
Take My Love—†"The Glass Slipper"	Feist
That's All I Want From You	W&B
Tweedle Dee	Progressive
Two Hearts, Two Kisses	St. Louis
Unchained Melody—†"Unchained"	Frank
Whatever Lola Wants—*"Damn Yankees"	Frank
World Is Mine	Paramount
Young And Foolish—*"Plain And Fancy"	Chappell

Top 30 Songs on TV

(More In Case of Ties)

All Of You—*"Silk Stockings"	Chappell
Ballad Of Davy Crockett	Wonderland
Big Town	Witmark
Breeze and I	Marks
Cherry Pink, Apple Blossom White—†"Underwater"	Chappell
Dance With Me, Henry	Modern
Danger! Heartbreak Ahead	Robbins
Darling, Je Vous Aime Beaucoup	Chappell
Heart—*"Damn Yankees"	Frank
How Important Can It Be	Aspen
I Go Crazy	Beechwood
It May Sound Silly	Progressive
Keep Me in Mind	Famous
Kiss Me and Kill Me With Love	Chappell
Love Me or Leave Me	BVC
Melody Of Love	Shapiro-B
Play Me Hearts and Flowers	Advanced
Rhythm and Blues	Tee-K
Sand and the Sea	Winneton
Sincerely	Arc-R
Something's Gotta Give	Robbins
Take My Love—†"The Glass Slipper"	Feist
That's All I Need	Raleigh
That's All I Want From You	W&B
Tweedle Dee	Progressive
Two Hearts, Two Kisses	St. Louis
Unchained Melody—†"Unchained"	Frank
Whatever Lola Wants—*"Damn Yankees"	Frank
When You Wish Upon a Star	Bourne
Young And Foolish—*"Plain and Fancy"	Chappell

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music Co.)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano Co.)	Chicago—(Carl Fischer Music)	Indianapolis—(Pearson's Music)	Detroit—(Grinnell Bros. Music)	Minneapolis—(Schmitt Music Co.)	Kansas City—(Jenkins Music Co.)	St. Louis—(St. L. Music Supply)	Cleveland—(Grossman Music Co.)	Los Angeles—(Freeman Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	†Davy Crockett (Wonderland)	1	2	1	1	1	1	5	2	1	1	1	1	1	124
2	4	*Unchained Melody (Frank)	2	1	8	3	4	2	1	1	6	5	3	3	3	101
3	3	*Cherry Pink (Chappell)	4	4	2	4	3	3	3	3	5	3	4	2	4	99
4	2	*Melody of Love (Shapiro-B)	3	7	10	2	2	5	..	4	3	2	2	4	2	86
5	5	†Open Your Heart (Hamblen)	5	5	.	5	5	..	..	..	2	4	7	6	7	53
6	8	*How Important (Aspen)	..	8	4	6	8	10	..	..	..	6	5	10	5	37
7	7	†Dance With Me (Modern)	6	..	..	9	7	4	6	8	9	8	6	..	..	36
8	6	†Tweedle Dee (Progressive)	..	..	.	7	6	..	..	7	7	7	8	8	6	32
9	9	†Sincerely (Arc-R)	..	6	..	..	..	..	..	..	4	..	..	7	9	18
10	12	*Whatever Lola Wants (Frank)	7	9	9	..	9	..	..	..	..	10	10	..	..	12
11A		*Heart (Frank)	8	3	..	..	..	..	..	..	..	..	..	..	..	11
11B	12	†May Sound Silly (Progressive)	..	..	..	..	..	7	4	..	..	..	..	..	..	11
13A	11	*Hearts & Flowers (Advanced)	10	..	..	8	10	..	..	..	..	9	9	..	..	9
13B	..	*Darling, Je Vous (Chappell)	..	..	..	..	..	..	..	..	8	..	..	5	..	9
15	12	†That's All I Want (W&B)	..	10	..	..	..	..	..	..	..	..	..	9	..	3

Packaged Disk Biz Holding Solidly Despite Sharp Dip in Pop Sales

The pop disk biz has tapered off sharply in the past few weeks. After riding at a fairly good clip until the middle of April, sales on pop singles have nosedived about 50% off the pace of the first three-and-a-half months. A seasonal dip, starting around May, follows usual form, but the slide is regarded as particularly severe this year.

Increasingly, package phase of the business is becoming the foundation of the disk industry. Album sales of most of the major companies are holding up nicely, both in the EP and LP form. One explanation for the steadiness of the packaged market is that it caters to a more mature audience which knows what it wants and doesn't submit to "fad" buying as in the pop field.

In the latter market, the decline of the rhythm & blues cycle has left a vacuum that's still to be filled. While such tunes as "Cherry Pink," "The Ballad of Davy Crockett" and "Unchained Melody" are still going strongly, there's a big gap between the top songs and the rest of the field. In

(Continued on page 54)

Sid Prosen Forms Own Disk Company

Sid Prosen is the latest music publisher to take a crack at his own disk biz operation. Prosen has set up Big Records with nationwide distribution outlets. Artists already set for the label are The Voices Three, formerly MGM, and Georgia Carr, formerly Capitol.

Prosen broke into the big money several years ago with "Till I Waltz Again With You," which he wrote and published. His publishing firms are Village and Hometown Music.

New San Antone Terpery

San Antonio, May 10.

A new dance spot known as the Bar-Z Corral has been opened here. The spot accommodates 2,000 dancers on the floor. Smiley Whitley, western bandleader, fronts the band as well as manages the spot.

Guest stars will be brought in about twice a month.

Cleve. Ties Up Met Opera Dates for Next 15 Years

Cleveland, May 10.

In an unusual move for the concert field, the Northern Ohio Opera Assn., which presents the Met Opera in Cleveland annually for a week of eight shows, has reserved dates at the Public Auditorium for the next 15 years, or through 1970 for the Met's annual visits.

Group, managed by H. J. Miskell since 1927, closed its 25th season with eight Metop performances recently. Miskell set a new 15-year deal with Met assistant manager Reginald Allen recently.

Kurtz Named As Maestro Of Liverpool Symph

London, May 3.

Efrem Kurtz, former Houston Symphony head, has been named conductor of the Liverpool, Philharmony Society in England. He'll lead the Liverpool Philharmonic in 50 concerts during the 1955-56 season.

Kurtz will also conduct the Royal Philharmonic at the Bath May Festival, sharing the podium with Sir Thomas Beecham, and that month will lead the London Philharmonia Orchestra in recording sessions for His Master's Voice.

New A&R Approach On Non-Exclusive Disking Is Helping Platter Sales

Retail Disk Price Hurts W. German Jukebox Sale

Frankfurt, May 3.

In contrast to the U.S., where jukebox operators buy their records at a wholesale price, in West Germany the ops are forced to buy their disks at the regular retail price. Since a popular 78 rpm platter costs four marks (about $1) here, and a spin on the jukebox nets just about 5c, which must be split with the owner of the cafe where the box is placed, ops have been complaining that the retail price makes it difficult for them to keep in business and show a fair profit.

Most German jukeboxes include selections from the German classics (the audience prefers their own longhair artists to those featured on U.S. disks) and the U.S. top pop tunes. Current jukebox hits here are Les Baxter's "I Love Paris" and the Les Paul-Mary Ford platter of "Vaya Con Dios," which have hit their peak long after the records' success in the States.

The record companies are beginning to give tunes a better play for their money via hefty disk coverage. In the past most diskery artists & repertoire men would nix a tune if they knew a rival company was going to cut it with a top artist, figuring that only one wax rendition picks up all the marbles. Now, however, the thinking has switched to "if the tune's got it, there's enough for everybody."

New a&r approach was apparent this week with the barrage of slices on the Hill & Range song "Chee Chee-Oo Chee," RCA Victor (Perry Como-Jaye P. Morgan), Mercury (The Gaylords), Capitol (Dean Martin), London (Johnston Bros. and Dennis Hale) and Columbia (The Mariners) rushed their versions to market. A similar wax landslide was given "Whatever Lola Wants" several months ago when Sarah Vaughan (Mercury), Dinah Shore (Victor), Ginny Gibson (MGM), Carmen MacRae (Decca) and Louis Prima (Label X) came out with competing cuts.

In recent weeks the sales figures on "The Ballad of Davy Crockett" and "Unchained Melody" have given the a&r men ammunition for their new non-exclusive stand. Although Cadence has been leading the "Davy Crockett" pack with its Bill Hayes disking, Columbia and Capitol have been racking up strong sales figures with their releases of the tune by Fess Parker and Tennessee Ernie Ford, respectively. Three disk companies are also splitting the loot that "Unchained Melody" has been bringing in to the record shops. Capitol is clicking with the Les Baxter slice, Decca is cleaning up with Al Hibbler's version and Epic is sharing the gravy with its Roy Hamilton workover.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 18 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co).	Boston—(Mosher Music Co.)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Birmingham—(Loveman's, Inc.)	Miami—(Spec's Record Shops)	Dallas—(Titche-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson Ross Music)	Indianapolis—(Pearson's Music)	Minneapolis—(Don Leary Music)	Kansas City—(Katz Drug Co.)	St. Louis—(Ludwig Music House)	Cleveland—(Record Mart)	Phoenix—(Recordland)	Los Angeles—(Music City)	Denver—(Denver Dry Goods)	Seattle—(Sherman Clay Co.)	TOTAL POINTS
1	1	PEREZ PRADO (Victor) "Cherry Pink and Apple Blossom White"	1	6	3	3	2	2	2	1	1	4	3	5	5	..	3	1	4	3	138
2	4	LES BAXTER (Capitol) "Unchained Melody"	..	2	..	..	..	1	3	4	3	3	1	..	1	..	2	3	..	..	89
3	3	GEORGIA GIBBS (Mercury) "Dance With Me, Henry"	3	5	..	10	6	4	..	2	..	8	6	2	6	3	4	..	9	5	81
4	2	BILL HAYES (Cadence) "Ballad of Davy Crockett"	5	1	2	..	..	3	..	3	2	..	..	..	4	1	1	..	..	..	77
5	6	AL HIBBLER (Decca) "Unchained Melody"	2	..	1	7	..	6	..	..	3	..	..	3	..	2	..	..	..	2	62
6	5	JOHNNY MADDOX (Dot) "Crazy Otto Medley"	..	..	4	2	8	5	..	..	..	..	9	..	7	..	6	6	6	..	46
7	19	SOMETHIN' SMITH (Epic) "It's a Sin to Tell a Lie"	9	..	..	..	..	..	..	6	2	2	10	2	5	..	..	..	..	..	41
8	9	FESS PARKER (Columbia) "Ballad of Davy Crockett"	..	..	..	1	3	..	..	..	..	..	8	..	..	..	..	..	2	1	40
9	8	TENNESSEE ERNIE FORD (Capitol) "Ballad of Davy Crockett"	..	..	..	..	..	..	1	..	..	3	..	1	..	..	..	..	1	..	38
10	15	CATERINA VALENTE (Decca) "Breeze and I"	..	..	5	..	10	..	7	..	..	..	4	..	..	6	..	2	..	6	37
11	7	ROY HAMILTON (Epic) "Unchained Melody"	..	..	..	..	1	7	8	..	3	..	..	..	..	..	..	9	3	..	35
12B	16	ART MOONEY (MGM) "Honey Babe"	4	..	..	..	..	..	..	..	4	..	..	6	3	9	..	..	..	..	29
12A	16	JONI JAMES (MGM) "How Important Can It Be"	..	7	..	8	4	..	..	5	..	..	..	..	..	..	9	..	..	4	29
14	10	GEORGIA GIBBS (Mercury) "Tweedle Dee"	..	..	..	4	7	..	..	6	..	..	..	..	..	..	5	..	8	8	28
15	11	SARAH VAUGHAN (Mercury) "Whatever Lola Wants"	..	4	..	9	..	8	..	9	..	9	..	..	..	4	..	..	..	..	23
16A	18	PAT BOONE (Dot) "Two Hearts, Two Kisses"	..	..	..	..	5	10	9	10	..	..	..	4	..	..	..	..	..	..	17
16B	12	McGUIRE SISTERS (Coral) "Sincerely"	..	..	..	6	..	..	..	7	..	..	..	..	..	..	7	..	7	..	17
18	12	NAT (KING) COLE (Capitol) "A Blossom Fell"	6	..	..	..	9	10	..	8	..	..	..	..	8	..	..	..	..	..	14
19A	..	CRAZY OTTO (Decca) "Crazy Otto Medley"	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	5	7	11
19B	24	CREW-CUTS (Mercury) "Chop, Chop, Boom"	..	..	..	..	..	..	4	..	7	..	..	..	..	..	..	..	..	..	11
21A	24	BILL HALEY'S COMETS (Decca) "Rock Around the Clock"	10	..	8	..	..	..	..	..	..	6	..	..	..	..	..	..	10	..	10
21B	22	RALPH FLANAGAN (Victor) "I Belong to You"	..	3	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	10
23A	20	NAT (KING) COLE (Capitol) "Darling, Je Vous Aime Beacoup"	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	4	..	..	9
23B	20	FRANK SINATRA (Capitol) "Learnin' the Blues"	7	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
25	..	CREW-CUTS (Mercury) "Don't Be Angry"	..	..	..	..	..	..	..	..	..	..	7	7	..	..	..	..	..	..	8

SIX TOP ALBUMS

1	2	3	4	5	6
CRAZY OTTO Crazy Otto Decca DL 8113 ED 2201	STARRING SAMMY DAVIS JR. Sammy Davis Jr. Decca DL 8118 ED 2214-5, 6	STUDENT PRINCE Mario Lanza Victor LM 1837 ERB-1837	PETER PAN Original Cast Victor LOC 1019 EOC 1019	ARTHUR GODFREY PRESENTS CARMEL QUINN Carmel Quinn Columbia CL 629	SILK STOCKINGS Original Cast Victor LOC 1016 EOC 1016

STRAETER MAY PLAY CASINO IN DEAUVILLE

If negotiations go through for Ted Straeter's band to play for the Deauville season this summer, it will reestablish the Yank band influence which was traditional in the north and south of France casinos, during the varying seasons. The international set always went for bands like Billy Arnold, now a Jersey innkeeper, who long had the franchise in the top casinos from Deauville and Trouville to Cannes and Biarritz.

Union complications may compel Straeter being booked as an "act." Last U. S. band name to play Deauville was Emil Coleman. Jack Hylton, the British producer, who started as a maestro, also had been a frequent name band on the Continent.

Monroe, Hefti N.Y. Astor Dates Break MCA Hold

The summer policy on the roof of New York's Sheraton-Astor Hotel will kick off May 25 with Vaughn Monroe. Crooner, who is pencilled in for four weeks, will be backed by the Neal Hefti orch.

Booking marks the first time in a number of years that the Music Corp. of America stanglehold on the room has been cracked. Both Monroe and Hefti are Willard Alexander properties. Monroe, who's been touring as a single since he broke up his band about two years ago, recently completed engagements at the Fontaineblau, Miami Beach; Sahara, Las Vegas, and Riverside Hotel, Reno. Before moving into the Sheraton-Astor, he'll complete a series of filmed commercials for RCA Victor.

Vt. Infringe Suit

Burlington, Vt., May 10.

Two New York music publishing firms, Shapiro, Bernstein & Co. Inc., and Edwin H. Morris & Co. Inc., have brought suit against Charles Flanders of Pittsford, operator of an entertainment hall, charging infringement of copyrights.

The plaintiffs are asking for $250 in damages and a restraining order to prevent the defendant from continuing to play certain copyrighted music for profit without getting permission from the publishing companies.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Mitch Reed—WOR—New York	Ed Reilly—WBBY—Waterbury	Jerry Strong—WMAL—Washington	Herb Fontaine—WCOU—Lewiston	Al Ross—WBAL—Baltimore	Ed Penney—WTAO—Cambridge	Tal Hood—WFGM—Fitchburg	Dick Smith—WORC—Worcester	Wes Hopkins—WTTM—Trenton	Ed Meath—WHEC—Rochester	Lou Barlie—WKAL—Rome-Utica	Elliott Gove—WSYR—Syracuse	Joe Deane—KQV—Pittsburgh	SOUTH: Johnny Fairchild—WORZ—Orlando	Pat Chambura—WFLA—Tampa	John Wrisley—WSAV—Savannah	Larry Wilson—WTIX—New Orleans	Gene Edwards—KLIF—Dallas	Larry Kane—KLBS—Houston	Ken Donnelly—WAVY—Portsmouth	Harvey Hudson—WLEE—Richmond	MIDWEST: Jim Lounsbury—WGN—Chicago	Robin Seymour—WKMH—Dearborn	Carl Shook—WJIM—Lansing	Art Blake—KFAM—St. Cloud	Jack Thayer—WTCN—St. Paul-Mpls.	Wayne Stitt—WHB—Kansas City	Jim Price—KQWH—Omaha	George & Marilu Case—WSAI—Cincy	Tom Edwards—WERE—Cleveland	Lou Emm—WHIO—Dayton	Gene Platt—KELO—Sioux Falls	Robb Thomas—WEMP—Milwaukee	FAR WEST: Frank Pollack—KOOL—Phoeni	Earl McDaniel—KFVD—Los Angeles	Russ Coglin—KROW—Oakland	Jerry Nelser—KOBQ—San Diego	Ray Perkins—KIMN—Denver	Len Ross—KONE—Reno	Bill Frevelt—KDEF—Albuquerque	TOTAL POINTS
1	2	12	Bill Hayes	Cadence	†Davy Crockett	4	2	2	1	1	..	..	10	2	6	..	3	..	..	..	4	1	..	..	1	1	6	..	1	1	1	..	..	..	..	..	..	..	3	1	1	1	7	182
2	3	9	Georgia Gibbs	Mercury	†Dance With Me, Henry	7	..	4	2	2	..	..	6	1	4	7	1	..	..	..	1	3	5	..	8	..	5	..	4	4	..	1	4	3	..	1	..	..	..	1	..	7	3	2	178
3	7	9	Les Baxter	Capitol	*Unchained Melody	..	3	1	..	3	..	..	3	5	..	1	2	1	3	9	2	2	..	..	..	..	3	..	..	6	..	..	..	2	1	..	..	1	1	..	..	3	..	6	1	172
4	1	12	Perez Prado	Victor	*Cherry Pink Mambo	5	1	3	3	..	..	..	8	..	9	..	4	..	..	..	..	6	1	..	9	2	1	..	2	3	..	2	1	1	..	..	4	..	7	..	2	..	2	2	4	171
5	5	7	Al Hibbler	Decca	*Unchained Melody	3	..	..	5	..	..	..	..	..	1	..	1	..	..	..	..	..	..	..	..	4	2	..	5	..	..	6	..	2	1	..	..	..	..	4	..	..	..	..	..	87
6	9	5	Caterina Valente	Decca	†Breeze and I	..	8	7	..	..	..	..	..	3	..	..	8	..	5	..	3	..	7	..	..	..	..	..	10	..	..	..	..	8	..	..	3	5	5	7	6	..	9	..	71
7	8	5	Sarah Vaughan	Mercury	*Whatever Lola Wants	2	..	..	..	..	5	1	..	..	8	..	7	..	..	..	..	9	4	..	..	..	..	..	..	..	..	..	10	..	10	..	..	5	..	4	6	..	..	..	61
8	15	2	Frank Sinatra	Capitol	*Learnin' the Blues	1	7	..	..	5	..	..	9	..	..	..	10	..	..	..	1	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	3	3	..	..	..	..	..	52
9	4	15	Joni James	MGM	*How Important Can It Be	..	..	10	..	..	3	..	..	..	..	..	5	..	..	..	..	..	..	..	4	..	9	..	6	..	3	..	..	..	..	..	..	..	..	..	2	6	..	..	51
10A	45	3	Sunnysiders	Kapp	*Hey Mr. Banjo	..	..	..	..	..	..	5	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	4	8	..	..	..	..	3	7	..	..	9	9	8	..	5	..	48
10B	12	5	Art Mooney	MGM	*Honey Babe	..	5	..	..	..	..	..	..	..	3	2	9	..	9	..	..	4	..	..	..	..	..	..	9	..	..	..	6	..	4	..	..	..	..	..	..	..	..	..	48
12A	10	12	Nat (King) Cole	Capitol	*Darling, Je Vous Aime	9	..	..	8	..	..	..	..	..	..	..	..	..	..	6	..	9	..	5	..	..	..	..	..	..	..	7	7	..	..	6	..	..	5	..	..	8	6	45
12B	31	4	Don Cornell	Coral	†Most of All	..	4	..	..	..	..	..	..	..	2	3	..	10	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	2	..	..	..	..	8	..	..	..	..	45
14	16	4	Dinah Shore	Victor	*Whatever Lola Wants	..	..	..	..	4	..	..	8	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	3	..	..	..	..	..	..	1	..	4	..	..	..	8	..	..	41
15	31	4	Crew-Cuts	Mercury	†Don't Be Angry	9	..	..	..	..	4	4	..	..	..	..	2	..	..	..	..	..	..	6	10	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	40
16	24	16	Johnny Maddox	Dot	*Crazy Otto Medley	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	2	..	..	5	..	..	..	..	..	..	..	..	5	..	3	38
17	18	6	Pat Boone	Dot	†Two Hearts, Two Kisses	..	..	..	10	..	..	..	..	..	..	6	..	..	1	..	..	..	2	..	..	..	8	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	36
18	28	2	Four Aces	Decca	*Heart	..	..	..	..	..	1	3	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	10	..	9	10	..	..	..	..	..	..	..	..	34
19A	6	8	Johnny Desmond	Coral	*Hearts and Flowers	..	..	5	..	9	..	..	..	..	..	..	6	..	..	..	7	..	..	..	..	..	7	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	8	..	30
19B	29	3	Joni James	MGM	*Is This End of the Line	..	..	..	..	..	..	..	..	..	..	..	6	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	2	2	..	..	..	10	30
19C	..	1	Bill Haley's Comets	Decca	†Rock Around the Clock	..	..	..	..	6	6	1	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	30
22	26	4	Bill Hayes	Cadence	*Berry Tree	..	..	..	8	..	8	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	6	..	..	7	..	..	..	3	..	..	..	..	..	..	..	..	..	28
23	23	5	Somethin' Smith	Epic	*It's a Sin to Tell a Lie	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	5	4	5	..	..	..	..	..	..	..	..	..	..	..	27
24	11	4	Roy Hamilton	Epic	*Unchained Melody	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	10	..	2	2	..	..	..	..	..	..	..	..	..	..	26
25A	13	6	Alan Dale	Coral	*Cherry Pink Mambo	..	..	..	..	6	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	4	..	..	..	23
25B	17	7	Tennessee Ernie Ford	Capitol	†Davy Crockett	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	5	3	..	..	..	..	..	..	..	..	..	..	..	23
27	25	18	Georgia Gibbs	Mercury	†Tweedle Dee	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	5	..	..	..	..	10	..	..	6	..	..	..	..	..	..	..	4	..	..	21
28	31	2	Ralph Flanagan	Victor	*I Belong to You	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	10	..	..	..	5	..	..	..	..	..	..	..	..	..	20
29	40	3	Eddie Fisher	Victor	*Take My Love	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	4	..	..	..	..	2	..	..	..	..	..	..	..	..	..	18
30	..	1	Four Esquires	Cadence	*Three Things	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	6	..	..	..	..	..	..	..	17
31	..	1	Joe Reisman	Victor	*Bo Diddley	..	..	..	..	..	2	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	16
32A	..	1	Nappy Brown	Savoy	†Don't Be Angry	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	15
32B	..	1	Fontane Sisters	Dot	†Most of All	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	15
34A	22	6	Frankie Laine	Columbia	*Strange Lady in Town	..	..	..	7	..	..	..	..	..	..	..	..	..	2	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
34B	..	1	Lena Horne	Victor	*Love Me or Leave Me	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	5	..	..	..	..	..	..	14
36	..	1	Jo Stafford	Columbia	*Young and Foolish	..	..	..	..	..	..	9	..	..	..	..	8	..	..	..	..	..	..	5	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
37A	..	1	Nat (King) Cole	Capitol	*A Blossom Fell	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
37B	..	3	DeCastro Sisters	Abbott	†Boom, Boom, Boomerang	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	12
37C	..	1	Hilltoppers	Dot	†Door Is Still Open	..	6	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
40	..	13	David Carroll	Mercury	*Melody of Love	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	11
41A	..	4	Patti Page	Mercury	*Keep Me in Mind	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	10	..	..	..	..	10
41B	37	20	Billy Vaughn	Dot	*Melody of Love	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	9	..	..	..	..	..	..	..	..	9	..	..	10
43A	..	3	Perry Como	Victor	*Door of Dreams	..	..	8	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	9
43B	..	1	Don Cornell	Coral	†Door Is Still Open	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	8	..	..	..	..	..	10	..	..	..	..	..	..	..	9
45	19	20	McGuire Sisters	Coral	†Sincerely	..	..	..	9	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	7

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GUESS HOW WE'VE PAIRED THESE STARS

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RCA VICTOR
FIRST IN RECORDED MUSIC

SEE NEXT WEEK'S ISSUE!

from Broadway ... from Hollywood ... from Television
come these great new **RCA VICTOR RECORD HITS!**

the voices of WALTER SCHUMANN

OLD BETSY (Davy Crockett's Gun)

from the Disneyland "Davy Crockett" TV-Series

SHOELESS JOE FROM HANNIBAL, MO.

from the Broadway musical "Damn Yankees"

20/47-6125

LOU MONTE

BELLE NOTTE (Beautiful Night)

with Joe Reisman and his Orchestra

from the Walt Disney movie "The Lady and the Tramp"

WITH YOU BESIDE ME

with Hugo Winterhalter and his Orchestra

20/47-6133

RCA VICTOR
FIRST IN RECORDED MUSIC

"New Orthophonic" High Fidelity Recordings

Organ Business Better Than Ever, Sez Hammond Co.

Boston, May 10.

Ever wonder what happened to the organ biz since the old days when no self respecting theatre was without one? They're doing fine, says Hammond Organ Co.

"Earnings for the year ended March 31 will set a new record high," S. M. Sorensen, executive vice president, told the Boston Security Analysts at a meeting in the Parker House here recently.

Two-thirds of the organs manufactured are now going into private homes and farms. Cocktail lounges, niteries and churches take up the other third along with schools, restaurants, radio and tv stations, banks, hotels, theatres and hospitals.

So good is the organ biz that Hammond has approved plans and specifications for the construction of a $350,000 addition to its plant facilities in Chicago, Sorensen said. Hammond has reported a profit every year since the introduction of its first model in 1935, the organ executive reported. In the 1954-55 fiscal year, Hammond paid dividends amounting to $2.40, including two extras. The next regular payment of 50c a share, recently increased from 35c, is skedded for June 10.

Sorensen, who spoke before the society and Hub financial editors, deejays, radio, tv and music personalities, recalled that George Gershwin bought the very first organ sold by the company.

'Hit Parade' Lineup

(On May 7 NBC-TV Show)

1. Davy Crockett..Wonderland
2. Unchained Melody...Frank
3. Cherry Pink .....Chappell
4. Dance With Me....Modern
5. Tweedle Dee...Progressive
6. Melody of Love..Shapiro-B
7. How Important .....Aspen

A TUNEFUL ADDITION TO ANY PROGRAM
Styne and Cahn's
"PAPA WON'T YOU DANCE WITH ME?"
STYNE and CAHN MUSIC Inc.

It's Music by
JESSE GREER
Program Today Yesterday's
ON THE BEACH WITH YOU
WORDS & MUSIC, INC.
(1619 Broadway, New York)

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	GEORGIA GIBBS (Mercury)	Dance With Me, Henry / Tweedle Dee
2	2	PEREZ PRADO (Victor)	Cherry Pink Mambo
3	4	LES BAXTER (Capitol)	Unchained Melody / Blue Mirage
4	3	BILL HAYES (Cadence)	Ballad of Davy Crockett / Berry Tree
5	6	AL HIBBLER (Decca)	Unchained Melody
6	5	JOHNNY MADDOX (Dot)	Crazy Otto Medley
7	7	NAT (KING) COLE (Capitol)	A Blossom Fell / Darling, Je Vous Aime / Sand and the Sea
8	9	JONI JAMES (MGM)	How Important Can It Be / Is This the End of the Line
9		SOMETHIN' SMITH (Epic)	It's a Sin to Tell a Lie
10	8	McGUIRE SISTERS (Coral)	Sincerely / It May Sound Silly / No More

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	2	*UNCHAINED MELODY	Frank
2	1	†BALLAD OF DAVY CROCKETT	Wonderland
3	3	*CHERRY PINK AND APPLE BLOSSOM WHITE	Chappell
4	4	†DANCE WITH ME, HENRY	Modern
5	5	*MELODY OF LOVE	Shapiro-Bernstein
6	8	*HOW IMPORTANT CAN IT BE	Aspen
7	7	*CRAZY OTTO MEDLEY	(ASCAP Medley)
8	6	†TWEEDLE DEE	Progressive
9	9	†SINCERELY	Arc-Regent
10	10	*WHATEVER LOLA WANTS	Frank

Arg. Govt. Planning Big New Concert Hall From Lottery, Track Takes

Buenos Aires, May 3.

Argentina is planning construction of a concert auditorium which is to rival London's Albert Hall or New York's Carnegie. It will be paid for by the state from the proceeds of the National Lottery and the racetracks formerly operated by the Jockey Club.

Concert managers nowadays prefer the Gran Rex or Opera filmtheatres for longhair events as they afford better grosses. The Colon, which is state-operated, insists on an $800 rental per concert, which sends the overhead too high, particularly as a fair proportion of the lodges and orchestra seats are grabbed by various government institutions.

Iriberri Concerts has opened advance booking for 12 concerts at the Opera film-theatre this season. At the time the theatre will be housing the Paris "Lido" company, but the concerts are scheduled for Mondays at 6 p.m., when the legit companies all rest. The Iriberri list this year includes Alfred Cortot, Budapest String Quartet, Dore Hoyer, Jacques Klein, Ruggiero Ricci and Gerard Souzay.

Conciertos Daniel has a 12-concert series lined up for the Colon Opera, with Mischa Elman, Wilhelm Backhaus, Jesus Maria Sanroma, Abbey Simon, Nicanor Zabaleta and the Munich Chamber Orchestra on the list.

The Colon Opera will stage only 14 performances this year, plus symphony concerts and ballet performances.

RCA Victro

Continued from page 47

tories in Rome and Madrid have been the most recent direct-control operations. Victor already has plants in Mexico and several of the South American countries. A plant in Israel, for the Middle East market, is next on the agenda. Recapture of the direct production and selling in Britain will follow the plans already set in France, Belgium and the Lowlands. Germany and the Norse countries is another objective.

Sacks, while continuing as v.p. and g.m. of RCA Victor, will ease off on the details attendant to the day-to-day operation of the record division, which is the key to the promotion of longtime general sales manager L. W. (Larry) Kanaga to veep and operations head of the record division. Asst. sales manager William Bullock has been upped to the top sales spot, so as to relieve Kanaga's road peregrinations. George R. Marek continues as manager of the artists & repertoire division; Howard L. Letts as the administrative assistant to Kanaga (as he was to Sacks; Letts is Victor's rep in Recording Industry Assn. of America intratrade powwows), and Joe Carlton continues as the a&r pop exec.

Like Marek, who has been a frequent transatlantic traveler, supervising talent and merchandising in England, and on the Continent (chiefly longhair stuff), Folsom wants Sacks to absorb the European perspective. However, because of other prebooked domestic merchandising commitments Sacks can't accompany the RCA prexy abroad next week but may catch up with him in two or three weeks.

There is also the subsidiary National Broadcasting Co. to be considered, in RCA's plans for Sacks. Latter's veteran talent background makes him important in talent negotiations, and he will also dip into the tv-radio programming and talent aspects. But Folsom's prime eye for Sacks' horizons is the global diskery operation.

Sacks, this week, was also elected to the boards of RCA Victor's wholly owned distribution compa-

(Continued on page 54)

"THE RACERS"
I BELONG TO YOU
ROBBINS MUSIC CORPORATION

HEY MR. BANJO
GUY LOMBARDO - Decca
MILLS MUSIC, INC.

This one is the B-I-G ONE!
CHEE CHEE-OO CHEE
backed with THE RIGHT TO BE WRONG
1565 and 45-1565
SUNG BY THE
JOHNSTON BROS.
LONDON RECORDS

What's *togetherness?*

It's the man who a dozen years ago
insisted he was going to hobo it around the world and
never get trapped—being met at the
Scarsdale station by four kids, a cocker spaniel, and
a goddess in sweater and tweed skirt.

What's *togetherness?*

It's the word inspired by McCall's
magazine, epitomizing the great American rediscovery
of family life—a word that is now
as much a part of the vernacular as ham and eggs
(they have togetherness, too.)

What's *togetherness?*

It's a new Coral release—
a fresh kind of love ballad
with music by Peter de Rose
and lyrics by Roy Jordan—
sung in a hearthside-inti-
mate style by
that master of
home-cooked
hearts and
flowers, Johnny
Desmond.

togetherness . . . it's wonderful!

CORAL® RECORDS

On The Upbeat

New York

Bill Coleman penning a "Tops in Pops" column for Hearst's American Weekly . . . Pocket Celebrity Book profiles **Nat (King) Cole** in its third issue . . . **Herman Chittison Trio,** currently playing at the Town Hill Restaurant, Brooklyn, will be aired twice weekly via Mutual . . . **Joni James** into the Rustic Cabin, Englewood, N.J., May 20 for two days . . . **The Four Guys** open at the Copacabana tomorrow (Thurs.) . . . Thrush **Dori Brooks** making a tour of Army hospitals in the midwest . . . **The Sam Most Trio** currently sharing the podium at The Composer with pianist-singer **Charlie De Forest** and warbler Norene Tate . . . **The Hi-Fi Four,** Victor pactees, inked to a personal management pact by **Lenny Lewis** . . . Crooner **Jackie Paris** re-signed with Coral Records . . . **Joe Loco** and his mambo quintet booked into the Ritz Carlton Hotel, Atlantic City, for 10 weeks starting June 27 . . . **Cloyd Hinkle,** music publisher headquartering in Columbus, Ind., formed a new disk company to be known as Amp Records. Thrush **Patti Spangler** and the **Bob Davis Quartet** will cut for Amp . . . **The Platters,** rhythm & blues quintet, have been inked to Mercury.

Abe Bloom added to the contactman staff at Paramount-Famous . . . **Tony Martin** to the Coast to begin work on the "Las Vegas Story" . . . **Erroll Garner** began a week's stand at the Tia Juana, Baltimore, yesterday (Tues.). On May 16 he goes into the Town Hall, Toronto, for two weeks . . . **Dave Tyler,** vet orch leader at Galen Drake Hotel & Country Club, has been appointed assistant to **Daniel Burack,** managing director of the hotel near Werkersville, Pa. . . . **Lou Brecker,** owner of Roseland Ballroom, and his wife planed to Spain Friday (6) for a six-week European jaunt . . . Pianist **Frank O'Brien** into his eighth year at Carman's Louis Petite Restaurant . . . **The Limelighters,** Pic Records vocal combo, on a tour of deejays in New York, Philly and Boston.

Chicago

Wayne King, currently on one-niter tour in the Chi area, to wrap it up on May 15. King was recently pacted by Decca, after many years of etching for Victor, and his first Decca album, "Melodies of Love," is due for release May 23 . . . **Frankie Yankovic** inked by **Joe Kayser** to an exclusive booking contract . . . **Tommy Reed** hits the six month mark at the Muehlebach Hotel's Terrace Grill May 16 and is being held over indefinitely . . . Bill Black's Orchestras Inc. has added the **Bob Kirk Orch** to the stable . . . **Russ Carlyle** prepping a new disk to follow "Sobbin' The Blues" on Label X . . . **Marion McPartland Trio** set into the Blue Note June 15 for two weeks; **Sarah Vaughan** heads the bill . . . **Dick La Salle** currently at the Baker Hotel, Dallas until June 1.

Hollywood

Songstress **Vicki Benet** opens a five-week stand at the Colony Club, London, June 20 . . . The vocal group, **The Freshmen,** will guest on the "Steve Allen Show" May 25 and June 3 over NBC-TV . . . **Frank Hess** has recorded four sides for **Joe Hale's** Success Records label . . . **The Modernaires** headlined the annual Policeman's Ball show in Frisco on Saturday (7) . . . Singer **George Wallace** sliced his initial disks for Master Records last Friday (6). Tunes are "Via Napoli" b/w "My Darling, With You."

Phil Marshall has taken over manager reins of the Royal Room . . . Songstress **Mae Williams** has pacted **Bob Bailey** for a year as piano-accompanist, arranger and conductor . . . **Livingston & Evans** are penning a tune for **Vera Ellen's** debut May 23 at the Dunes Hotel, Las Vegas . . . **Ann Weldon,** new RCA pactee, huddling with **Henri Rene** anent initial waxings . . . Tubthumper **Jules Fox** back in town after catching openings of clients **Dinah Washington** and **Jack Teagarden** in Frisco.

Singer - bandleader **Oscar McLolly** set for an indefinite stand at the New Riviera, Las Vegas . . . Songstress **Savannah Churchill** opened a six-week stand at the Orchid Room, Honolulu, last Friday (6) . . . **Bill Haley & Comets** kick off a three-week playdate at Lake Tahoe's Wagon Wheels on Aug. 15 . . . Jack Tuckers' Tiffany Club has inked **Charlie Ventura** and band for two weeks and two days, opening Friday (13).

The Collegiates (Dick Martin, Bob Hughes) opened Friday (6) for an indefinite stand at the Yacht Club . . . Pianist **Murray Arnold** has been pacted by Irving Mills' Marquee label.

Jimmy Palmer orch opened a two-week engagement last night (Tues.) at the Palladium . . . Marquee Records is releasing chirp **Clessa Williams'** platter, "Enrico" . . . The Celebrity Room, local jazz bistro, folded last week . . . **Kay Starr** sliced two-sides Sunday (8) for RCA Victor. **Hal Mooney orch** backstopped.

Jazz guitarist **Tal Farlow,** currently appearing with the **Red Norvo Trio** at Castle Restaurant, cut six sides for Norgran Records last Thursday (5) . . . **James Griffith,** formerly a sideman with **Spike Jones,** snared a role in Paramount's "Anything Goes" . . . Bandleader **Carmen Cavallaro** has been signed by Columbia to prerecord the piano selections for **Tyrone Power** in the studio's upcoming production, "Music by Duchin."

VARIETY 10 Best Sellers on Coin-Machines

1.	DANCE WITH ME, HENRY (6)	*Georgia Gibbs* — *Mercury*
2.	UNCHAINED MELODY (4)	*Al Hibbler* — *Decca*; *Les Baxter* — *Capitol*; *Roy Hamilton* — *Epic*
3.	CHERRY PINK AND APPLE BLOSSOM WHITE (7)	*Perez Prado* — *Victor*; *Alan Dale* — *Coral*
4.	BALLAD OF DAVY CROCKETT (10)	*Bill Hayes* — *Cadence*; *Tennessee Ernie Ford* — *Capitol*; *Fess Parker* — *Columbia*
5.	HOW IMPORTANT CAN IT BE (11)	*Joni James* — *MGM*; *Sarah Vaughan* — *Mercury*
6.	SINCERELY (18)	*McGuire Sisters* — *Coral*
7.	CRAZY OTTO MEDLEY (14)	*Johnny Maddox* — *Dot*; *Crazy Otto* — *Decca*
8.	MELODY OF LOVE (18)	*Billy Vaughn* — *Dot*; *David Carroll* — *Mercury*; *Four Aces* — *Decca*; *Ink Spots* — *King*
9.	WHATEVER LOLA WANTS (2)	*Sarah Vaughan* — *Mercury*; *Dinah Shore* — *Victor*
10.	A BLOSSOM FELL (1)	*Nat (King) Cole* — *Capitol*

Second Group

IT'S A SIN TO TELL A LIE	*Somethin' Smith* — *Epic*
PLAY ME HEARTS AND FLOWERS	*Johnny Desmond* — *Coral*
DARLING, JE VOUS AIME BEAUCOUP	*Nat (King) Cole* — *Capitol*
HEART	*Four Aces* — *Decca*; *Eddie Fisher* — *Victor*
I BELONG TO YOU	*Ralph Flanagan* — *Victor*
TWEEDLE DEE	*Georgia Gibbs* — *Mercury*; *Lancers* — *Coral*; *Vicki Young* — *Capitol*
DANGER! HEARTBREAK AHEAD	*Jaye P. Morgan* — *Victor*
TWO HEARTS, TWO KISSES	*Pat Boone* — *Dot*; *Frank Sinatra* — *Capitol*; *Doris Day* — *Columbia*
DON'T BE ANGRY	*Crew-Cuts* — *Mercury*; *Nappy Brown* — *Savoy*
IT MAY SOUND SILLY	*McGuire Sisters* — *Coral*

(Figures in parentheses indicate number of weeks song has been in the Top 10)

Best British Sheet Sellers

(Week ending April 30)

London, May 3.

Stranger P'dise	Frank
Softly	Cavendish
Cherry Pink	Maddox
Give Me Word	Connelly
Bridges of Paris	Southern
Prize of Gold	Victoria
Let Me Go	Aberbach
Blossom Fell	Fields
If Anyone Finds This	Reine
Tomorrow	Cavendish
Mobile	Leeds
Open Your Heart	Duchess

Second 12

Ready, Willing, Able	Berry
Tweedle Dee	Robbins
I Wonder	Macmelodies
Unsuspecting Heart	Berry
Happy Days	Wright
Naughty Lady	Sterling
Majorca	Mills
Unchained Melody	Frank
Where Dimple Be	Cinephonic
I Still Believe	Macmelodies
You My Love	Dash

RCA Victro

Continued from page 52

nies in Chicago, Los Angeles, Buffalo, Detroit and Kansas City, and also the RCA Victor Distributors of Canada (Montreal). All handle not only disks but all the RCA products (tv, "white goods," ranges, etc.).

With an eye to RCA Victor's overseas expansion program, including possibly a pressing plant in Israel, as now in Rome and Madrid, Sacks quickied to Philadelphia on Monday (9) for a reception to Israeli Ambassador to the U. S., Abba S. Eban, and Mrs. Eban at the Barclay Hotel.

Among the things that keep Sacks anchored in the U. S. is the hosting program next week for 20 top distribs and their No. 1 aides—i.e., 40 all told—who are being rewarded with an all-expense VIP trip to New York — shows, 21, Stork, Copacabana, etc., esconsed at the Essex House.

Kanaga, meantime, has been primed for the past couple of years for the exec administrative spot in the disk division. Last year, Kanaga, along with several other RCA execs in other divisions, was sent to the Graduate School of Business Administration at Harvard U. and that was generally regarded as the tipoff to his eventual promotion.

Kanaga has been general sales manager of the record division since 1949, having joined the department after two years as vice-prexy of the Victor Distributing Corp. in Detroit. Kanaga, like RCA prexy Frank M. Folsom, is an alumnus of Montgomery Ward, having been Coast mail order sales manager for that company in the early 1940s.

Disk Biz

Continued from page 49

previous months, there were a dozen tunes selling at one time.

Sales of the top disks are also suffering from the general decline. A release such as Perez Prado's "Cherry Pink Mambo" for RCA Victor would ordinarily have hit 750,000 platter sales before reaching the No. 1 spot. The Prado disk, which is now No. 1, has just climbed over the 500,000 marker. Current sales pace indicates that it may go up to the 800,000 mark where it could have been a 1,000,000-disk seller if it were No. 1 a couple of months ago.

The dip in disk sales, incidentally, has sparked reactivity among the rumor factories along Tin Pan Alley. Reports have been circulating persistently for the past few weeks about shakeups in the artists & repertoire setups at most of the major companies, and some of the smaller ones too. Only Archie Bleyer, a&r chief of Cadence Records, is secure in his job and that's only because he also happens to be boss of the label.

Licia Albanese goes to Italy in June to record "Madame Butterfly" in Milan for RCA Victor. She returns to the San Francisco Opera in August for "Don Giovanni."

Houston

Denny Beckner going on summer tour through the South. Young singer **Tommy Lowers** rejoining him . . . Ex-Jan Garber vocalist **Ted Stanford** will sing in this territory and also manage Southwest Record Sales . . . **Shep Fields** now settled here with his band, also doing a deejay show on KLBS. He opens at the Rice Hotel Empire Room this week . . . **Ted Weems** had a Galveston reunion with "Heartaches" whistler **Elmo Tanner.** Weems played a Pleasure Pier date; Tanner is in the Maceo's Studio Lounge.

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I HAD A HEART | WONDERFUL WORDS
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M-G-M Records

WATCH:
JUSTICE
GISELE MAC KENZIE
MAY 12th

Another BMI "Pin Up" Hit
DON'T BE ANGRY
RECORDED BY
NAPPY BROWN ..... Savoy
THE CREW CUTS ..... Mercury
THE CADETS ..... Modern
SAUTER-FINEGAN ORCH. ..... Victor
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CHICAGO 1, ILL.

April 20,1955

The De John Sisters
Backstage
Chicago Theater.

Dear Girls:

Pleased to meet you!

I must say you took me by surprise in your first appearance here, proving to be as much in the groove on the stage as I know you to be on record.

My compliments on the enthusiasm you inject into your appearance, the showmanship you have put into the preparation of your act, and the fine response you win so deservedly from our audiences.

Count on an early return here. You'll always be welcome.

Cordially,

NP:jg NATE PLATT

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Mont'l Nitery Ops Cry 'Police State' On Curfew Crackdown; Talent Hurt

Montreal, May 10.

With some nitery owners crying "police state," Asst. Police Director Pacifique Plante continues to crack down on Montreal's ebbing entertainment biz as he enforces the closing law to the letter, as he warned. Starting early last week, the clubs started shuttering at the unheard-of hour of 2 a.m. and the number increased as the week went on, with the climax coming Saturday night (7) when the zero hour was midnight. Sunday night looked like any night in a sleepy country town. The law says no liquor or dancing on the Sabbath and most of the major spots, playing it safe, paid heed.

The past year has seen so many conflicting and damaging things happen to Montreal's night club setup that the general attitude of the guy in the street and the cafe trade is—who cares! But the early closing and strict supervision will directly and indirectly affect a great many persons.

Budget Cuts Due

Several bonifaces have already made it known they will cut their show budgets heavily because with the lucrative Saturday night business slashed, the rest of the week can't carry much more than a trio and an act or two. Personnel other than show biz connected with the various saloons will no doubt be axed as the owners trim to fit their expected needs.

Most operators don't mind the 2 a.m. closing hour, provided everybody closes, but to have to close early on the one big night of the week—that hurts. The lighter side of the present hassle cropped up the other eve in a former all-night spot when the manager attempted to empty his room at the proper time. The patrons just stayed no matter how many times he flicked the lights. Finally at 4 a.m. he called Hydro Co. of Quebec and they officially pulled the switch, blacking-out the entire place. The remaining customers took the hint.

Just how long the current situation will continue is anybody's guess. Some feel it will last in its present form for two or three months but until they change the antiquated laws Plante will continue to police and enforce them.

Soph's Dates Already Run Into Thanksgiving

Sophie Tucker, following her stand at the Latin Quarter, N. Y., has already lined up a set of dates that will take her into Thanksgiving week, with sufficient rest periods inserted to conserve the strength of this show biz matriach.

Miss Tucker starts a 10-day stand at the Town Casino, Buffalo, May 20; continues at the Elmwood Hotel, Windsor, Ont., June 2, also for 10 days, and then to the Casino Royale, Washington, for the same period. Miss Tucker will rest in July and start Aug. 20 at the 500 Club, Atlantic City, for two weeks. Her next booking will be the Latin Quarter, Boston, Oct. 3, followed by a four-week stand at the Chez Paree, Chicago, Oct. 16. She follows at the Latin Casino, Philadelphia, for Thanksgiving Week.

Dates in Las Vegas and Florida are still to be negotiated.

Calloway Booked For Four Weeks in Mexico

Mexico City, May 3.

Cab Calloway has been inked to play here for four weeks by Mexican impresario Felix Cervantes. Calloway will pick his own dates for playing down here. Because the Mexican tooter union has a retaliatory ban on Yank musicians, Calloway will do a solo turn.

Calloway is expected in Mexico early in May.

'Rock 'n' Roll' Hitting Hub

Boston, May 10.

Loew's State has booked the stage show, "Rock 'n' Roll" for a week starting Friday, May 20. The show, which did $107,000 in a week at the Brooklyn Paramount, is getting heavy advance ballyhoo in the Hub.

Dinah Washington, Al Hibbler, Bo Didley, Buddy Johnson & Band are skedded in.

'Minstrel' Term Now Tabu; Ban Show Till Changed

Atlantic City, May 10.

The Board of Education of suburban Pleasantville last Wednesday (4) banned presentation of a minstrel show in the auditorium of its Senior High School until its sponsors agreed to eliminate blackfaced endmen and substitute the word "minstrel" with another name. It also asked that the use of "darky" dialect by the comedians be done away with.

The action was taken when Rev. H. Vigeveno, pastor of the Absecon Presbyterian Church (Absecon is another nearby community), appeared and asked for permission to use the auditorium for the minstrel show. John S. Helmbold, superintendent of schools, raised the question as to whether such a presentation would be offensive to a certain group.

Edward R. Martin, Negro board member, said he felt that the word "minstrel" had certain unpleasant connotations, as well as the appearance of the endmen in blackface makeup. It was suggested that the show be changed and that the endmen might be clowns. The board agreed to use of the school auditorium if these conditions were met.

Sullivan Pale $6,000 In Denver; Promoter Drops 8G on One-Niter

Denver, May 10.

Hazel M. Oberfelder, promoting a one-night stand by the Ed Sullivan show at the Muni Aud May 2, lost $8,000 on the deal. Mrs. Oberfelder, widow of the late Arthur M. Oberfelder, vet Denver promoter, bid $12,000 for the event. However, she had the option of doing a matinee and evening show for that coin. Unfortunately advance for the matinee was so bad that it was called off and all promotion went into the evening layout. Show grossed a pale $6,000.

Mrs. Oberfelder put on one of the biggest publicity campaigns she has ever staged for the show. On the Sunday night tv show before coming to Denver, Sullivan said he would be in Denver for the start of a road tour. Many here though the Lincoln-Mercury dealers were sponsoring the show, and went to them for tickets. Finding out they would have to pay, most of them lost interest, and consequently the show did smallest box-office Mrs. Oberfelder has ever had at the city auditorium.

Baird Puppets to Tour As Concert Evening

William Morris Agency is booking the Bil & Cora Baird marionettes this fall as a concert attraction, trying a few autumn dates with the idea of a big four tour in January. This would be the Bairds' first concert tour, and would embrace colleges, concert halls and theatres.

Puppeteers, seen on tv steadily the past five or six years and with the CBS "Morning Show" this past season, will travel under name of Bil Baird's Marionettes. Bairds are preparing a full-length evening, including a one-hour puppet extravaganza, "Ali Baba and his 40 Thieves."

Hattie Althoff Named To Concert Exec Post

Hattie Althoff has been named vice-president of Consolidated Concerts Corp. by prexy Charles Green. Miss Althoff has been with the office since the beginning of the year.

Prior to that she had been an independent agent in vaude-niteries and handled special attractions.

Jo Lombardi, Palace Theatre, N. Y., batoneer, off to Florida for a three-week vacation. Myron Roman subbing at the theatre.

Sharr Switching to Coast Morris Office; N.Y. Shifts

Julie Sharr is being transferred from the New York cafe department of the William Morris Agency to the Coast office. He leaves for his new post June 13. Sharr handled the Hilton Hotels account, among others, for the agency.

New manpower for the N. Y. office will be added around that time when Eddie Robbins, who worked in the club date department, will be discharged from the Army. Upon his return to the office, a realignment of accounts will be made. Just who will get the Hilton account hasn't been decided as yet.

Nitery Biz Still In Dip; Look To Brief Prom Hypo

Nitery business continues on the downbeat and may of them are hanging on for the prom season before shuttering for the summer. Trade, it's reported, is unusually slow even for this time of the year, with many advancing the theory that customers who would usually be hitting cafes have become "stock-market-poor," having tied up all their liquid assets in the market.

However, the normal reasons for the lower business are still paramount. Major reason is the paucity of headliners, and another is the advent of daylight saving time, which doesn't do the cafes any good at any time of year.

The nitery owners also discover that it's difficult to entice any kind of name at this time of year, since headliners do not want to take the rap for any sub-par biz.

However, the reverse is true in the talent agencies. Advance bookings are keeping the percenteries very busy. Many are now working on late summer dates and have gone into fall bookings. Las Vegas bills are providing the datediggers with a lot of prosperity in the nitery departments. However, all admit that while volume of bookings is on the upbeat, many niteries are attempting to pare coin on budgets for programs on which names are not involved. When top talent is booked, niteries too frequently have no choice, since the names send in their preferences for surrounding talent.

Fortunately for the cafes, the prom season isn't too far off and soon the youngsters will be giving the niteries a short-lived but very welcome business boom.

PALLADIUM'S THREE U.S. HEADLINERS SCORE BIG

London, May 10.

The three U. S. headliners on the Palladium bill which opened yesterday (Mon.) scored heavily. Kitty Kallen impressed as a chirper with style and personality in a sock songalog, and the other singing headliners, the Four Aces, who closed the bill, offered a smash songalog, scoring in a routine that combined current disclicks and oldies.

Comic Don Tannen similarly hit a top reaction with an astute brand of ventriloquism and a choice line of comedy. This bill was originally to have been topped by Gracie Fields, but she dropped out.

Surrounding program comprised the Billy Cotton Band, impressionists Tony Fayne & David Evans; Andrea Dancers, an adagio turn; comedian Stan Stennet; Nino, the performing dog; Picinelli, a Continental juggler, and the George Carden Dancers.

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

MCA's Big Accent on Coast Operations In Personal Field; Vegas as Factor

D.C. Statler Pacts Piaf; To Bypass N. Y. This Year

Edith Piaf has been signed for the Hotel Statler, Washington, starting June 6. She may play other dates before going back to France. Miss Piaf, who is on tour with a variety show, is expected to bypass New York this year.

She is still under obligation to play the Versailles, N. Y., but that nitery is still on a unit policy.

Piaf $17,500, Toronto

Toronto, May 10.

Edith Piaf and her "Continental Revue" did a fair $17,500, with biz big at week's end though the $4.50 top tariff hurt at the 1,525-seater Royal Alexandra Theatre.

House is dark till July 4 when "King and I" comes in for four weeks, with Patricia Morison and Leonard Graves at $5.50 top.

Vegas Moulin Rouge Gets OK; Barry Gray Sponsor Is Not 'Controversial'

Las Vegas, May 10.

The Moulin Rouge was granted a license by the Nevada State Tax Commission Friday (6). New York restaurateur Lou Rubin; Alexander Bisno a Los Angeles realtor, and former heavyweight champion Joe Louis were among the prime figures to gain approval.

The interracial hostelry, a swank $3,000,000 resort hotel located near the colored residential area, has had its share of obstacles to surmount in gaining its license and also to complete the structure. Rubin, who at one time employed Barry Gray as his radio commentator in New York at his Chandler's eatery, was questioned closely by the tax group about the affiliation. Rubin was given a clean bill of health when he pointed out that he was Gray's sponsor and not responsible for the opinions expressed by the controversial radio figure. On the structural front a fire recently dtstroyed one nearly completed wing of the hotel, necessitating rebuilding.

Bisno said that the 18 sepia chorus girls arrived from New York and Chicago and are currently rehearsing for the first show being staged by Clarence Robinson for a planned May 26 opening. The policy of the shows, according to Bisno, will be to present secondary names in the top spots and stress the productions. "Not being located on the Strip," said Bisno, "there would be little chance for us to compete with the Strip hotels no matter how big a name we star, because they already play the biggest names in show business there. So it's our hope to get some of the Strip traffic to see our lavish production numbers."

Red Caps Leader Held In Adultery Charge

Philadelphia, May 10.

Steve Gibson, 35, leader of the Red Caps, was charged with adultery and held in $1,000 bail for the grand jury by Magistrate Elias Myers. Held with the performer was Mrs. Doris Bowen, 28, of Atlantic City, his partner in the alleged hotelroom tryst.

A private detective stated he had been trailing the couple for five days at the request of Mrs. Bowen's estranged husband, Lt. Comdr. Wilmot A. Bowen, administrative officer at the Pomona, N. J., Naval Air Station.

Casino, Pitt Burley House, Folds Earlier Than Usual

Pittsburgh, May 10.

Casino, local burlesque house, decided to call it a season over the past week, for another early shuttering. The operation period for the Peel Wheel here is getting shorter and shorter every year and there's some talk that Pittsburgh isn't long for the strip shows.

Business has been falling off at an alarming rate, and sharp economies have gone into the operation.

Music Corp. of America, which has been expanding its coverage of personal appearance fields, is putting a major emphasis on Coast operations. Top development in a series of shifts made by MCA veepee Larry Barnett is the transfer of John Dugan to the Bevhills office. He was upped from head of the band and act department in New York to executive assistant to Barnett. Dave Baumgarten, vet band and act agent in New York who has serviced major accounts for MCA, has been named to succeed Dugan in New York. Dugan has been with the office for 18 years, while Baumgarten has been with the firm for 11 years.

In another move, Howard MacElroy is being switched from the Dallas office to New York, where he'll work in the act and band department.

There had been a manpower dearth on the Coast sector of the MCA band and act division because of the recent deaths in a plane crash of Hal Howard and his assistant. Since then, Dugan has been commuting between both coasts in an attempt to service the two offices. Roy Gerber, who joined MCA last week, has shifted to the Coast. Another Coast addition is Mel Baker, who will handle small units. Bobby Burns will head the Las Vegas branch of MCA.

Another line of MCA expansion has taken place in the concert division which has plotted routes for Martin & Lewis, George Gobel and Judy Garland. Dugan is expected to line up additional tours. Eldred Stacy some months ago came up from the Dallas office to Chicago, where he'll work on fairs. Other promotions include the elevation of Chuck Eddy in charge of the Minneapolis office and John Hitt in charge of Detroit.

The emphasis on Coast operations provides a further indication that the personal appearance orbit is now closer to the Beverly Hills office than it would be to New York. This is due primarily to the rising importance of Las Vegas, which has become the major name-employment centre in the world.

Barnett will continue to be i charge of all operations in the personal appearance fields.

Moss' Empires' Profit $949,200; Taxes $560,000

London, May 10.

A gross profit of $949,200 is recorded by Moss' Empires, the vaude chain, which includes 20 key theatres, such as the Palladium, Hippodrome, Prince of Wales and Victoria Palace. Taxation chopped off almost $560,000 from the total, leaving a net profit of $389,200.

In the 56th annual report Prince Littler, company chairman, confirms that Moss' Empires has acquired all the issued capital shares of the company controlling the Theatre Royal, Hanley. He also reports the company intends to build a new theatre in Birmingham.

Moss' Empires sold the Theatre Royal in Birmingham. Littler also confirms that Moss' Empires has a substantial interest in Incorporated Television Programme Co., which in turn holds a stake in Associated Broadcasting Co.

Record Tourist Year In Britain Forecast

London, May 10.

A record tourist year is forecast by the British Travel and Holidays Assn. The traffic intake in the first three months topped any previous first quarter. More than 100,000 overseas visitors, including 18,906 from America, came to Britain between January and March.

Last year's record tourist figure topped the 900,000 mark. This year, the BTHA is confident it will reach the 1,000,000 level for the first time.

Markley Goes on Board

Sidney M. Markley has been nominated a member of the board of American Broadcasting-Paramount Theatres to fill the vacancy caused by the death of Herbert J. Schwartz. The latter, president of City Stores, died April 11.

Markley has been a v-p. of the company since March 12, 1952.

The MOST WANTED PICKPOCKET in the world!

DOMINIQUE

ELSA MAXWELL
N.Y. Journal-American

"ALI KHAN of course, was there . . . Moet and Chandon Champagne, of course, flowed like water, but the clue of the evening arrived when a young man called Dominique came from the Lido, where he is appearing, and performed amazingly funny and fascinating tricks which enchanted my sophisticated and skeptical guests.

Baron Alain de Rothschild, Jacques Sarlie, the Comte de Boisgelin and Andy Embiricos were sat in chairs; their wallets disappeared without Dominic seemingly touching them; one sock was taken off Baron de Rothschild's foot without his shoe apparently being removed, and the white evening shirt of Andy Embiricos was taken right off him without his coat being removed, which is something I have never seen before; watches disappeared by the dozen, jewels and even a woman's falsies.

Mr. Dominic is only 22, and if you haven't seen him, don't miss him—it is something unique."

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•
•

Currently (Return Engagement)

COPACABANA
NEW YORK

Coming Up—

CIRO'S Hollywood
FONTAINEBLEAU, Miami
PALMER HOUSE, Chicago

Recent Engagements

FLAMINGO HOTEL, Las Vegas
MAPES HOTEL, Reno
DETROIT ATHLETIC CLUB

Season 1954-1955

LIDO, Paris
Booked to Return

Personal Manager
TONY AZZI
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Cleanup Drive Continues in Philly; Cafe Plans Court Test on Displays

Philadelphia, May 10.

The Latin Casino will make a court test of the Pennsylvania Liquor Control Board's recent ruling against outdoor advertising by night clubs. Deadline for removing the outside displays was May 1, but the Latin Casino marquee continues to carry notices of the Will Mastin Trio, with Sammy Davis Jr.

Nitery business is reeling from the LCB's recent crackdown on girl shows, and was further staggered last week with the announcement that citations against 10 mid-city spots have been filed on charges of "lewd and obscene" shows.

Walter Wilson, who made a reputation as a two-fisted law enforcer back in the '30s, has returned as the Board's chief enforcement officer in the Philly area. Wilson declined to name the 10 niteries before the hearing; but he said the citations are in line with the Board's avowed policy that girls and guzzling don't mix.

Blank Walls

Cafe men cited face suspension of licenses for periods ranging from five to 10 days and even possible r e v o c a t i o n. Wilson's statement that he had a corps of agents making regular tours of the clubs to gather evidence reminded oldtimers here of Prohibition days.

The deadline for outdoor displays has left midtown Philly with quite a few blank walls and gaping signs. Windows where once draped lovelies posed in photos now carry floral displays. The Police Dept. has lent support to the LCB and the striptease threatens to become a lost art here, along with singing melody and 3-D films.

Larger spots like the Latin Casino, which play the higher-priced acts, have always been decorous in their advertising and displays, never publicizing anything more than the name of the headliner. The Latin Casino owners feel that the regulation against the semi-nude enticements outside the strip spots should not be applied to a marquee merely announcing the presence of a $10,000 or $15,000-a-week attraction.

FOY QUITTING NITERY SETUP AS TOO COSTLY

After 18 years of staging the intimate type of nitery entertainment, Charley Foy is calling it quits and hereafter will operate his Supper Club strictly as a steak house.

"Las Vegas salaries are ruining night club business in L.A.," he reports. "Only a few spots can afford the demands of acts. You can't depend on friends to keep the place going."

If he can find a buyer, Foy says he'll dispose of the property and open a cocktailery on La Cienega —Restaurant Row—in L.A.

Houston Balinese Room Set for 250G Rebuild

Houston, May 10.

The Balinese Room, Galveston dining, dancing and dicing palace, is being rebuilt after the burnout that razed the Maceo syndicate place last Oct. 3.

Though no contract had been signed at this writing, Galveston Pleasure Pier Inc., Maceo corporation owning the Gulf-side room and its pier, had accepted a low bid of $166,000 on preliminary construction.

The Balinese is expected to be ready for business in November or December. Maceo men won't say what the final cost of the new establishment might be, but have announced it'll be a third larger than the old one. It's estimated the new B-Room will be a $250,000 project.

Paul Hindemith has been named winner of the 1955 Sibelius Award, a prize of about $35,000. The award is offered annually to great men in music or science by Finnish shipowner Anti Wihuri. Sibelius was the first winner.

S. F. Fairmont Gets 5-Day Drunk Suspension

San Francisco, May 10.

A five-day suspension of the liquor license of the Venetian Room of the Fairmont Hotel was slapped on the hotel management by the state liquor director, Russell S. Munro, as a result of the conviction of a Venetian Room waiter, Louis Anselmo, for serving drinks to minors last February.

The suspension goes into effect May-16, the day before Denise Darcel is scheduled to open at the hotel. The booking will not be affected by the liquor hassle, Dick Swig, who operates the room, announced.

Injunct Vs. Taub Denied To June Richmond But Court Asks Early Trial

Singer June Richmond was denied an injunction against William Taub in N. Y. Supreme Court last week. Justice James B. M. McNally, however, declared that the facts of the case were such that an early trial should be held to adjudicate the matter. Miss Richmond asked the injunction to restrain Taub from interfering with any employment she may get. Taub has a personal management contract which stipulates that Miss Richmond shell out 30% of her gross whether Taub is instrumental in getting the job or not. Singer's contract with Taub also stipulates that she obtain his approval before engaging in any performance.

Court noted that Taub was frank to admit that, at this point, he is not interested in furthering Miss Richmond's career, but is solely interested in recouping his investment in her in the form of loans and other advances. Also, that it would be to the benefit of neither to restrain Miss Richmond from working, and he has never placed any obstacles in the path of her employment. Court also pointed out that it would be to the benefit of neither party if Taub continued writing letters to prospective employers pointing out that he is to get 30% of the performer's salary and any contract with the singer to be legal must be okayed by him.

"Accordingly," says the court, "a motion is granted to the extent of restraining the defendant, pending the trial of this action, from notifying or advising orally or in writing, any employer or prospective employer of the plaintiff. The motion is otherwise denied. Proposed order shall make provision for immediate notification to the defendant of plaintiff's employment from time to time and the terms thereof."

Vaude, Cafe Dates

New York

Eve Sully (Block &) gave a baby-shower for Jack Benny's daughter, **Joan Benny Baker**, at the Essex House, N. Y., last week (4) . . . **Tony & Eddie** set by **Dick Henry** to open June 23 at the Latin Quarter, N. Y., preceding this date with stands at the Glen Park Casino, Williamsville, N. Y., May 30, and the Mapes, Reno, May 15 . . . **Patty Andrews** pacted for the Iriquois Gardens, Louisville, for Derby Week . . . **Lisa Kirk** moves into Eddys', Kansas City, Sept. 9. **Clifford Guest** inked for that spot starting Aug. 12.

Hollywood

Kitty Kallen follows her two-week opening at London Palladium tomorrow (Thurs.) with two frames at Empire Theatre, Glasgow, prior to reporting to Riviera Hotel, Vegas, June 8. . **Jane Froman** set for two stanzas at Desert Inn, Vegas, July 19; Vegas Riviera, Aug. 18. . **Harpo & Chico Marx** open Sept. 28 at Mapes Hotel, Reno, for a fortnight. . **Herb Shriner** precedes duo into Mapes, July 21, then four weeks at New Frontier, Vegas, Aug. 8. . **Constance Moore** into St. Regis Hotel, N. Y., Sept. 8, for six neews.

Ethel Waters opening at the Crescendo Friday (13), with **Pat Morrissey** and **Joe Rotunde** orch . . **Peggy Lee** starts a three-week stand at the Fairmont Hotel, Frisco, June 7. **Will Mastin Trio** trails at Fairmont, Nov. 15. . **Connie Russell**, supported by **Chiquita & Johnson**, follows **Xavier Cugat** into the Cocoanut Grove May 31 . . **Kaye Ballard** teed off a two-weeker last night (Tues.) at the Mocambo, backed by **Jack Pierce** and **Tom Ayre**. . **Pat Brady** and **Sons of the Pioneers** join **Roy Rogers** and **Dale Evans** at May 21 L.A. Police Show matinee.

Helene Stanton pairs with **Jose Duval** as singing leads of "Magic Carpet Revue," opening at the Dunes Hotel, Vegas, May 22 . . . **Toni Spitzer** new resident publicity director for Riviera Hotel, Vegas . . . **Ben Blue** into Royal Nevada, Vegas, July 12 . . . **Chuck Mitchell**, singing impressionist, returned to Larry Potter's . . . **Mae West** goes into Ciro's tomorrow (Thurs.) for two stanzas, with **Rickie Layne**, ventriloquist, joining show.

Chicago

Burt Taylor currently doing a one-week stint at the Black Orchid, Chi. . **Jose Greco** opens at the Palmer House, Chi, tomorrow (Thurs.) for four frames. . **Nat (King) Cole** bows at the Chez Paree Friday (13) with **Shecky Greene** and **Consolo & Melba** on the bill. . **Ann Sothern** into the Chez Paree, Chi, Aug. 18 for three frames. . **Dorothy Shay** set for the Palmer House, Chi, June 23 for six weeks. . **Florian Zabach** opens at the Town House, Indianapolis, Monday (16) for two. . **Andy Griffin** pacted for Lackland Air Force Base, San Antonio, in a one-rounder June 5 . . . **Matty Malneck** inked for two frames at the Baker Hotel, Dallas, May 29-June 13. . **De John Sisters** currently at the Muehlebach, Kansas City, till May 20.

Inside Vaudeville

Death last week of Martin Wagner, longtime tour manager for the late Sir Harry Lauder, recalls one of the fave William Morris agency anecdotes Wagner worked for the 10%ery and in the Morris office's interests he handled the several Lauder "farewell" tours. Obviously this gave him a closeup on the great scotch comedian who, one day, presented him (Wagner) with a cigaret case. The canny Scot was now renowned as a spendthrift so the grateful and somewhat overcome Wagner asked Lauder if he'd mind inscribing it, to which the star acquiesced. Wagner was appreciative of the inscription until a few days later he noticed that the "gold" was turning green around the inscribed area. Lauder frankly admitted he did it himself with a nail; couldn't see why he need send it to a jeweler again.

Former Big Band Maestros Find Haven In Niteries; More Coin, Life Easier

Night clubs are providing the most durable haven for the major name bandleaders of the 1930s and giving them a form of social security they never dreamed about in the old days. Bulk of the top names of the swing era are now nitery personalities, working steadily in the cafes at the head of a small combination. They are working more frequently, making more money than they did at the helm of the huge organizations and find that life generally is easier and more prosperous under the new format.

The Las Vegas hotels and Miami Beach niteries are among the major users of the small combos headed by the bandleaders. For example, Louis Prima has been at the Sahara, Las Vegas, for an extended period hitting $5,000 weekly and with that stipend is able to salt away more than he has ever done previously in his career. Gene Krupa, Woody Herman's Third Herd and Alvino Rey, are among others that have found prosperity in the small units.

Having scaled down to cocktail units, the former leaders of the big bands have been able to hit a wider circle of employment because of ability to work in cafes and cocktail lounges. For example, they can now play a town like Wildwood, N. J., in the summer. Niteries in that resort are shelling out as high as $12,500 weekly for talent. They are prolific users of disk names and of small combos.

Lounge Excitement

Outfits such as The Treniers, Goofers, Mary Kaye Trio, Steve Gibson and Redcaps, among others, have brought a bit of excitement to lounge operations. In Florida, for example, the major Miami Beach niteries found that the smaller cocktail lounges made more money than the large rooms.

The talent agencies are probing these outlets more deeply than they have done in years. In former days, small combos of vocalists and instrumentalists were nearly the exclusive province of a small handful of bookers. However, the majors have latched onto this form of business. Bookings generally are for longer periods, and dates lasting as long as six months are frequent. Lounge and small room operators find that once they have a click combo that brings in business, there's no need to change. The smallies are able to build up a following, and thus have a better chance of paying off into steady trade than migratory entertainers.

Frankie Carle and Carmen Cavallaro are toying with the idea of shrinking their outfits to play the smaller rooms. Present-day economics are such that large outfits aren't economically feasible unless engaged in rigorous one-niters for the greater part of the year. A lot of former maestros would like to take life easier and thus the nitery and cocktail fields are enticing a greater number of them.

Dancer Sues Cosmetics Co. On Nude Photo Caption

Philadelphia, May 10.

Dancer Julie Gibson has filed suit in the U. S. District Court here, asking $750,000 damages against a cosmetic firm, Gaby Products Inc., for unauthorized display of a nude photo of her in connection with the sale of their product. She claims that the firm injured her reputation by putting an offensive caption under her picture.

Federal Judge William H. Kirkpatrick, concluding the formal presentation of evidence, put the matter on the June calendar for final adjudication.

Balto Variety Clubs to Pay 100G for 'Capades' Stand In Precedental Booking

Hollywood, May 10.

Baltimore Variety Club Tent 19 will pay "Ice Capades of 1955" a flat $100,000 for a nine-day stand in the Maryland City, July 13-21, as promotion for the tent's pet charity, under a deal firmed by owner John H. Harris, at windup of the Variety Clubs Convention here. Show will be held in Balto ballparks, seating over 50,000. Tent 19 will scale the site so that a $250,000 gross can be realized, with the ballyard getting a small percentage.

Rodney Collier, three-term Chief Barker of the Balto tent, concocted the idea, which sets a precedent along the Atlantic seaboard. He contacted Harris, pioneer Variety clubman, during the convention.

Cesare Siepi, who sailed for Italy last week, will go to Vienna to record "The Marriage of Figaro" and "Don Giovanni," and then go to Rome to record "La Forza del Destino." He will sing "Norma" in Rome before returning here end of August to sing "Faust," "Don Giovanni" and one other opera with the San Francisco Opera.

3-Ring $$ Show of Shows

Continued from page 1

short-lived duration. The previous allotment of $2,500 to radio-tv spots was upped to $20,000. Newspaper money was increased from $80,000 to $125,000. The theory in both instances was the potential customers, largely the pint-sized element, more likely would come face to face with the RBB&B trademark and the "greatest" billing via these mediums. And, importantly, in a hurry.

Grocery Tieups

Tieups with chain grocers also were stressed, in line with the thinking that when housewife goes shopping the offspring is in tow. Merchandising displays were promoted mainly via General Foods, which sponsored a special NBC-TV show focusing on the circus on the eve of its N. Y. bow. This airer, incidently, yielded $100,000 to the North company and may be followed with other similar GF programs from Sarasota, Fla., next winter and from N. Y. when the elephants come marching in again in 1956.

Also, the super-markets throughout the area called attention to the Madison Square run with a "Salute to the Circus"—art work and text—in their regular heralds and press insertions.

Tried Morning Show

On April 16, the three shows given, one at 9:30 a.m., the second a matinee and the regular evening performance, were strictly klondike. Gross for each respective segment was $32,500, $43,500 and $39,000. This total of $115,000 for a single day is believed without equal in show business. Garden seats 15,000. Scale was $1.50 to $6.50. Cuffo admissions were cut from 12,500 pairs of passes last year to 5,000 for the new outing.

Advance Sale Up

Advance sales climbed from $400,000 in 1954 to $565,000 this year. Mail orders jumped from 20,000 to 28,000. A service charge of 25c per seat is imposed on these.

Knoblaugh In Charge

Ed Knoblaugh is head publicist. He replaced Roland Butler. Impresario North met Knoblaugh in Madrid when the latter was an American newspaper correspondent and the appointment followed. In charge of all operations under North is Frank McClosky.

$1,000,000 To Refurbish

It cost nearly $1,000,000 to put the 1955 edition together. Refurbishing job is constantly underway; the sailmakers are now at work on next year's big top. Larger canvas for the road this year will have a capacity of 9,600, or a potential increased gross of $600,000.

Plays 190 Cities

For newcomers now "discovering" it and oldsters familiar with it, the operation is both intriguing and bewildering. Nearly 19,000 miles are covered to play 190 cities. The "League of Nations" cast comprises 1,500 persons and thousands of animals (this year's new acts included 55 elephants) traveling on 80 r.r. cars. Quoting North: "Nobody has quite figured out how it moves but it moves."

Double Superlative

Used to be billed "The Greatest Show on Earth." Now it's "The Greatest Greatest Show on Earth." A problem next year might be how to make it sound even more colossal.

EDITH BARSTOW BACK FROM SCOUTING EUROPE

Edith Barstow is back from a three week trip to Europe, accompanying Hilton Hotels' entertainment director Merriel Abbott on a search for top Continental talent to open the new Hilton hostelry in Istanbul. Edith also took many side trips scouting new talent for the Ringling Bros. Circus, which she stages and choreographs with brother Richard Barstow.

In Paris, she received a bid from owner Georges LeRoy to stage the famous Cirque Medano there next year.

PAUL GILBERT

America's Great Young Comedy Star

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TV Adaptation of Stanley Kramer's Columbia Picture

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"SECOND GREATEST SEX"

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In Release
"SO THIS IS PARIS"

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Smash Hit at the Mocambo, Hollywood

"Paul Gilbert kicked off his fortnight stint to an appreciative audience . . . his particular type of monolog caught on for the desired effect. Comic knows his way around a gag, and displays an easy presence in his hard-working 40-minute turn."
DAILY VARIETY, WHIT.

"A refreshingly different comedian."
LOUELLA PARSONS.

"Paul Gilbert, a very talented young gent who has been seen on NBC-TV, in U-I's 'So This Is Paris' . . . comes forth as the lone headliner and artist for the Mocambo these next two weeks. It will bring the most consistent merriment at the spot in quite a while because the guy is an exceptional comic . . . he gets his humor across for good, solid laughs."
HOLLYWOOD REPORTER, MARVIN FISHER

"Finest new comedian seen in a decade . . . hilarious and real big-time."
JIMMY STARR.

"Paul Gilbert is a comic with a fresh slant. His satire on the Medic type of show is a real howl."
HARRISON CARROLL.

"Impact of a really brilliant comedian—had the customers hollering for more."
TOM KETTERING—THE ROUNDER, L. A. MIRROR-NEWS

"Paul Gilbert is a great new comic—but with sex appeal!"
HEDDA HOPPER.

"A dynamic new comi . . . powerhouse of action and versatility."
L. A. TIMES.

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New Acts

THREE GALANES
Song & Dance
10 Mins.
Palace, N.Y.

Three Galanes are Cuban imports with a mambo pitch. Three gaily-garbed boys hoof better than they sing and their Latin antics add up to a fair routine.

Open with a cha-cha-cha number and segue into several other south-of-the-border tunes which they do both in Spanish and English. Best bit for U.S. audiences is the Latin takeoff on the Charleston, but this combo fails to make the most of this potential. *Herm.*

THE LEATHERNECKS
Harmonicists
10 Mins.
Palace, N.Y.

This trio of ex-Marines blow some fancy harmonica sounds, but they need to develop a well-rounded routine. Lads play their music straight and it doesn't have the range and variety to sustain a firstrate turn. The choreographic effects, which they essay, also are strictly routine and don't help much.

The repertory is standard, opening with "The Marine Hymn" and including "12th St. Rag," "Tiger Rag," "Cherry Pink" and "St. Louis Blues." *Herm.*

BARRY TOWNLEY STRINGS (4)
18 Mins.
Downbeat, Montreal

The cultural wedge into the niteries via femme violinists and semi-classical music is current at the Downbeat with Barry Townley and his three fiddlers. These miniature variations of the big all-girl orchs and choirs makes good pace-hangers and, depending on talent and choice of numbers, have a certain appeal to cafe habitues.

With Townley at the piano, he leads his femme trio through a varied series of tunes that range from the semi-heavies to "Hot Canary" which is ideal novelty violin fare. All three girls are attractively gowned and couple a few minor movements with their playing which, though rather stilted, boosts sight angle effectively. Townley impresses at the keyboard and tempo throughout keeps payee interest at all times. *Newt.*

BONITA SISTERS (2)
Acro-Dance
12 Mins.
Downbeat, Montreal

A couple of Latin-type hoofers, the Bonita Sisters are a cinch for any room where the accent is on the South American beat and plenty of visual action. A brief song intros act of the Bonita dolls and then duo go into a series of hoked-up terp sessions that make up in appearance what they lack in originalty. Both kids are short, dark and trim of figure with adequate voices for such an offering.

After the rather tedious opening numbers, the sisters pick up a nice reception for Latin windup which shows them to best advantage from every angle. *Newt.*

AUDREY JEANS
Comedy
13 Mins.
Empire, Glasgow

Soubrette and comedy gal has attack and apparent talent, but needs to absorb brighter and different material and so sharpen her act for more general marketing.

Opens with number "I Want to Sing Like an Angel," then into travesty of Johnnie Ray, the much-copied U. S. crooner, and of Frankie Laine singing "Remember Me." String of stories, mainly regarding children, is nsg and doesn't elicit expected response. Also gags about Bob Hope, with whom she announces she toured as a stooge. Winds with pleasing rendition of ballad "Prize of Gold," but mars this with addition of trite monolog about life, which she interlaces into the tune. Also renders calypsos, unfortunately with slight bluish tinge that isn't necessary for effect. *Gord.*

DARGIE QUINTET
Instrumental, Songs
15 Mins.
Empire, Glasgow

All-male quintet of Australians scores with a lively act of songs and instrumental music, giving out with bright rhythm and melody on harmonicas, clarinet, guitar, piano, bass and drums.

Comedy angle is also stressed, the drummer the mainstay in this department. After opening on instruments, group makes a solid impression vocalizing "Cherry Pink and Apple Blossom Time," then into current pop "Give Me Your Word." Segue with harmonica playing, each using an instrument of different size.

Group, garbed in light blue jackets and darker-blue pants, are okay musicwise for a single spot and also, as at show caught, for showbacking current singing headliner. Comedy angle could be worked up to even better effect. *Gord.*

LES HELLYOS (2)
Aerial
8 Mins.
Empire, Glasgow

Mixed twosome show considerable skill in aerial chores on twin trapeze and are an okay act for most vauderies.

Their routines are always interesting, stubholders finding special appeal in working out how the distaffer half will extricate herself in aerial twists and contortions. She hangs upside down suspended from partner, and one-hand grasp brings minor gasps.

Segue with twin-trapeze work, in which femme holds the male and gracefully swings him. Strong mitting for routine on trapeze worked out while gal is blindfolded. Tastefully garbed act also scores with dental grip suspension and rotation. *Gord.*

LABELLE YVONNE
Dance
8 Mins.
Moulin Rouge, Frankfurt

Labelle Yvonne, a young terper from Hamburg who is new in the Reich night club circles, is a fancy looker whose act varies from smooth acrobatic to Katherine Dunham-like modern, to her unique "Salome," in which she gradually divests herself of seven veils, to reveal a shapely and jewel-glittering body, as she dances with the head of John the Baptist.

Act will be introed outside Germany this summer with playdates in Rome, and is a pleasant night club variation from the usual acrobatic-ballet-impression dance routine. *Haze.*

BILLY (UKE) SCOTT
Songs, Instrumental
10 Mins.
Town Hall, Prestwick, Scot.

Garbed in maroon-hued suiting, 32-year-old English singer-musician Billy (Uke) Scott offers simple but highly pleasing act of songs and tunes on the ukelele.

Himself a w.k. cleffer for other performers, he uses many of his own numbers in homely attractive style, and act goes with good pace. Midway through act, he switches into power circuit to transform his ukelele into an electrified instrument, which is a useful gimmick.

He has a sympathetic and winning personality, and scores via simplicity of his numbers. Okay for general run of vauderies and for tv. *Gord.*

COPA COUSINS
Harmony
7 Mins.
Town Hall, Prestwick, Scot.

Pair of bright attractive chirpers shape up as promising act both for vaude circuits and tv.

Nicely contrasted via blonde and brunet hair hues, slim shapely gals open breezily with "This Ole House," follow with "Mama," and wind with "Tennessee Wig Walk." The brunet half is especially attractive to outfronters, and partner should add a fraction more oomph to equalize impact. Properly groomed and given more interesting songalog, duo could emerge as a topdrawer sister act. *Gord.*

THE CARDINALS (5)
Songs
12 Mins.
Apollo, N. Y.

The Cardinals are okay on lung power. The problem the Negro male quintet faces is due rather to an unoriginal log o' rhythms (and blues) and the formations, phrenetic motions and like which make the common denominator for most r&b vocal troupes.

Standardized approach shows no imagination and muddles well-tuned delivery of act. There are two rhythm pieces, so-so "Honey Drippers" and the more successfully-handled "Two Hearts." "Forever My Darling" and "Door Still Open" are okay, but, like overall form, have no individual brand. *Art.*

ELLY ARDELTY
Trapeze
9 Mins.
Palace, N. Y.

Elly Ardelty, who's been around for some time, has a neat routine on a flying trapeze. It's a circus turn which makes a good closer for vauders, holding the customers in their seats until the orch starts the exit music.

With the help of an unbilled and unobtrusive assistant, she works from a trapeze some 15 feet off the stage board. While her balancing tricks are standard, the potential of a fall definitely adds suspense to this turn. Her closing stunt, in which she does a headstand on the swinging bar, gets her off solidly. *Herm.*

SANDU SCOTT
Songs
15 Mins.
Downbeat, Montreal

Following a brief show biz stint as a foil in a comedy routine, Sandu Scott breaks away on her own and this well-endowed thrush should do well with added experience. Competing with the al fresco crowds that pack the Downbeat nightly is a solid test for any chirper and Miss Scott never once backed down on the night caught.

Femme is on the tall side for a singer and cuts an imposing figure on the floor garbed in a simple black gown that lends plenty of emphasis to her figure. It assures okay attention throughout the songalog. Routining at the moment is pretty much of the standard side and she needs something special, other than the pop tunes, to sharpen general presentation. Piping has volume when necessary and phrasing is above the average. *Newt.*

DINO VALE
Songs
12 Mins.
Downbeat, Montreal

As permanent emcee for all Downbeat offerings over the past few months, Dino Vale has established a good following through his smooth handling of shows, affable gabbing and okay baritoning. A youngster with plenty of energy and few inhibitions, Vale has garnered solid experience via one of the toughest but appreciative audiences in Montreal. Seldom at a loss for words as far as hecklers are concerned, he has adapted his style of singing to suit the general atmosphere of the room which, in most cases, calls for a belter type singer.

Spotted early, Vale's vocal chores are limited to a brace of tunes with an encore; given proper positioning, etc. he has the makings of a fair production vocalist. *Newt.*

THREE MANHATTANS
Dance
7 Mins.
Apollo, N. Y.

This tap dancing act shows imagination and speed but is minus the finesse to be a ranking turn in present state. Team is a trio of ofay males, two of whom are in middle teens and the other some 15 or 20 years older.

Three Manhattans start in tight precision, and go through two numbers in that way before breaking into okay challenge bits. Kids look to older member for the cue in carrying off some intricate shuffles and steps. Awareness that terpers are trying hard negates the casualness and, instead, much of the mitting is earned via the "they seem to be trying so hard" route. *Art.*

BRIAN ANDRO
Wire-walking
7 Mins
Empire, Glasgow

Youngish male exhibits fair degree of skill in walking and dancing on the tight wire, and is okay for vauderies.

Highlight of act is when he turns cartwheel and retains balance on the tight wire. At show caught, he did not completely effect this trick at first attempt, but made it on second, this time-lag being good for keeping the outfronters wondering. Adds comedy twist by getting tartan jacket caught in steel post at end of the wire, and also by spring on wire between his own bottom and his feet. *Gord.*

New Frontier's Nev. Gambling OK

Las Vegas, May 10.

The New Frontier finally won approval from the Nevada State Tax Commission late Thursday (May 5), and the new group taking over the Last Frontier Hotel was granted an unconditional gambling license.

Previously the group had been approved conditionally and won the final permit when evidence was presented that the Last Frontier Corp. had borrowed $1,000,000 from the New Frontier group and paid off creditors. Another condition ordered by the Tax Commission was met—the deletion of Los Angeles real estate men Maurice Friedman and Irving Leff from the license application. Leff and Friedman are being sued by the State of California in a civil action charging they "defrauded the state" in a real estate transaction.

The new group licensed to take over 80% of the Frontier includes Stanley Leeds, attorney Bruce Ivy, representing banker B. Frank Williams, producer Sam Lewis, orch leader Garwood Van, Bob Kroloff and Joe Shapiro. They have bought the 80% from Jake Kozloff and Murray Randolph. The other 20% is owned by Beldon Katelman.

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House Reviews

Music Hall, N. Y.

Russell Markert production, "Rhythms and Romance," with Roger Ray, Tony Starman, Ilona Murai, George Sawtelle, Margarete Chisholm, Eileen Schauer, Warren Galjour, Corps de Ballet, Margaret Sande director; Rockettes, with Markert choreography; Glee Club & Choral Ensemble, directed by Raymond Paige; Music Hall Symphony Orch; Paige directing; sets, James Stewart Morcom; costumes, Frank Spencer; lighting, Eugene Braun; "Interrupted Melody" (MG), reviewed in VARIETY *March 30, '55.*

The Radio City Music Hall presentation, for this session, can be described as spectacular, but will improve. The show is in the grand manner, most of it being in the similar key so that there are insufficient highlights to distinguish this effort. Withal, there are enough showmanly plusses to provide a show that's satisfying to the bulk of the patronage, with most of the entertainment provided by the MH staffers.

The major outside turn is by Roger Ray, who gets the crowd on his side with a confidential manner and an offkey rendition at the marimba. At one time he forgets he's not in a nitery by referring to the generally bad cafe biz, but it's of little moment, since his gab, instrumentalizing and terping at the finish net him a fine mitt.

There's another bit of hoofery, a briefie by Tony Starman. He provides only a sample of his wares.

The Corps de Ballet has a meticulous arrangement of formations to Tchaikovsky music. It's a sequence equally pleasant for eye and ear. Unfortunately, Ilona Murai's fronting carries some drab routining.

The Rockettes, however, are still the most impressive. This array of cheesecake socks over a number awarded rarely the major mitt of the occasion. This time, the routine is a little more imaginative than usual because of the fetching carhop costumes. George Sawtelle and Margarette Chisholm provide a brief vocal precede to this number.

Of the multitude of sets used this show, the major hit is at the finale with the country clubhouse setting. The choral ensemble with Warren Galjour and Eileen Schauer fronting get across their vocal points. These soloists have a go at singing before the finale and they pass muster on each occasion. The locker room setting gives the Glee Club a chance at some virile choraling. Raymond Paige offers a colorful reading of Addinsell's "Warsaw Concerto" with Anthony Makas ivorying the solo parts.

Jose.

Casino, Toronto

Toronto, May 6.

Billy Daniels (with Benny Payne), Evers & Dolores, Pickerts (2), Burton & Janet, Bruce Stevens, Archie Stone Orch; "Cry Danger" (RKO).

For jampacked audiences, Billy Daniels is heading one of the finest shows seen at the Casino in many months, with every act over to customer ovation and whole bill backed by diversity and novelty. This is vaude in the tried and true tradition and the whole 75 minutes are socko. Marquee draw, of course, is Daniels, with the juve-squealers down front but a heavy pickup in more adult customer attendance. Daniels evidences that he has more stage and singing tricks for well-mannered sexy and sophisticated delivery than any of the younger male warblers current on the bestseller list.

Opens in dinner jacket for bouncy "Just One of Those Things" to terrific reception and then into a switch, with whisper style, of "It's the Wrong Song," a frustrated love ballad. But it's the styling with strut delivery and fingersnapping that the payees are awaiting. Daniels is quick into this with his mambo "Sway Me Now," complete with handclapping mannerism. Second set is a wham slow-tempo of "Melancholy Baby," with falsetto finish by Daniels and Benny Payne, his piano accompanist, then into his traditional, torso-tossing of the trademarked "Old Black Magic" for an ovation begoff.

With house band tiered on stage and Bruce Stevens briskly emceeing, bill immediately swings into speedy pace with The Pickerts on for some nifty challenge taps and then man and girl, on concealed stilts, for hi-kicks, splits and a jitterbug finish. Burton & Janet are in second spot, with mixed pair good in alternate impressions of film stars. Tight wire act of Evers & Dolores is also over big, with male getting top applause for his dance work and splits and the comely brunet partner for her bare-foot dancing and a wham finale for toe-work on the wire in ballet slippers.

Apart from his emcee chores, Stevens has his own slot for musical impressions of top name-band leaders. He scores particularly on his Sammy Kaye and Harry James solo bits, and in his finale impressions of Glenn Miller hits, with socko backgrounding of band styles by Archie Stone's house orch. Stevens is a clever and engaging instrumentalist, with the house band surprisingly outstanding in their own dance orchestra carbons.

McStay.

Empire, Glasgow

Glasgow, May 5.

Ruby Murray (with Desmond Champ at piano), Stan Stennett, Ted & George Durante, Flying De Pauls (6), Harry Worth, Kenways (3), Brian Andro, Audrey Jeans, Tommy Locky, Jackson, Bow & Darnell, Bobby Dowds Orch.

Ruby Murray, 20-year-old Irish colleen, is the headlining thrush to this sound, well-balanced layout. Presented by Bernard Delfont, London impresario, gal is a sweet, shy little chirper from Belfast, currently riding high via disk successes on the hit parade and propelled lately from an unknown to national prominence.

Singer has an attractive, extremely likeable singing voice, plus attractively husky vocal chords for straight gabbing between numbers in shy unaffected style. With Desmond Champ at the ivories, Miss Murray, garbed eye-catchingly in blue dress, pleases the customers in a 17-minute act. She sings "Heartbeat," then garners solid mitting for current fave, "Let Me Go, Lover," Emerald Isle touch comes in "A Great Day for the Irish," and she segues to strong palming with the bestselling "If Anyone Finds This, I Love You."

Stan Stennett, Welsh-born comedian, in next to closing, registers strongly with clever patter, and exits to solid palming. Zany-style comedian has wisely added new material to his routine act, prepping it for a London Palladium stint, and scores with amusing style of speech, rolling eyes and guitar-playing. His closing travesty of American singer Billy Daniels is a standout, having worked on same bill with the hand-snapping singer in England.

Jackson, Bow & Darnell open both segments with stylish and clever character hoofing, their portrayal of Charles Dickens types in second slotting being particularly good. Group consists of one male and two distaffers, and is a useful offbeat booking.

Tommy Locky, Scot comedian, offers pleasing comedy impressions in the difficult second spot, and the Six Flying De Pauls, sextet of Australian gals, register strongly with whirlwind tumbling, somersaults and cartwheels. Femme interest makes it a savvy booking.

Harry Worth, using a quivering tremulous voice, wins yocks via timid approach to comedy, and winds by working with two dolls in vent style, giving out in "Sunny Side of the Street" with his dummy duo.

Ted & George Durante offer a comedy-acro spot, mainly comedy, although acrobatic agility is revealed via one standing on other's head and other routines of strength and balance. The Kenways (3) close the layout with midair trapeze work, winding with dental swings. Andrey Jeans and Brian Andro, former a soubrette and latter on wire, are in New Acts. Bobby Dowds orch, per usual, competently backs the show.

Gord.

British Crooner Wins Award From Promoter

Sydney, May 3.

English crooner Donald Peers, who's been busy here for some months with concert, radio and nitery dates, won a court verdict for $1,680 against promoter James Lynch of Sydney.

Peers' claim was for non-payment by Lynch of fees due to him for six performances at the Town Hall last December. The warbler expects to return to England May 10.

Palace, N. Y.

St. Clairs (2), Leathernecks (3), Strawberry Russell & Julia, Roy Rogers, Three Galanes, Lottie Brunn, George De Witt, Elly Ardelty, Jo Lombardi Orch; "Hell's Island" (Par).

Current layout at the Palace runs strictly according to past form and dishes up a satisfactory package of entertainment. While there are no surprises on the bill, the show runs off at a good clip with several strong turns spotted throughout the 75-minute presentation.

Topper is George De Witt, who's logically in the next-to-closing spot. De Witt is a youngster with a considerable amount of talent that's better than his script. There are too many no-laugh lines in his routine, but this could easily be corrected by a tightening-up and rewrite process. De Witt shows that he can handle a line slickly when necessary. He clicks best with his gallery of carbons, ranging from Perry Como to Liberace.

Lottie Brunn, in the No. 6 slot, is another act with solid payoff results. Miss Brunn is an agile juggler with a varied array of tricks which she spins out at a double-quick pace. Evidence of the shortage of talent for this house is the fact that Miss Brunn only played here a couple of months ago.

Another winner is the team of Strawberry Russell & Julia. This veteran Negro combo registers with droll comedy, acceptable singing and some tricky fiddling by Russell on a one-stringed instrument fashioned out of a cigar-box. Team works easily but with savvy. Roy Rogers, another veteran vaude performer who preceded the cowboy of the same name, again turns up with his drunk routine, interspliced with an effective bit in which he eats matches, paper, cigars, etc.

Opening slot is held down capably by the St. Clairs, a tap-dancing duo who have played here before. Bit is their goose-stepping hoofology to the strains of "The Marine Hymn." It gets them off strong.

The Leathernecks, Three Galanes and Elly Ardelty are reviewed under New Acts.

Herm.

State, Hartford

Hartford, May 7.

Frank Parker, Penguins (4), Betty Luster, Roy Royce, Sam Kaplan Orch.

Frank Parker's impact on the hausfraus, via his Arthur Godfrey show, is plainly visible as the femme pew purchasers warm to his every offering. It's the first vaudate in several years for the ex-vaude and musicomedy vet.

The Parker aud is a presold one. They are sure of his vocal accomplishments. They only want to see him chirp them. Across the footlights, Parker is a very warm, easy-selling personality. He spends 35 minutes on the boards (about half the show time) without wearing himself or material thin. Goes off with aud wanting more.

Following a chitchat, Parker gives with a brace of vocal numbers including "Melody of Love," "Come Back To Sorrento," "I'll Take You Home Kathleen," and a medley of pops and operettas. Winds up his offering in a cross-fire patter with a young chick, Sally Singer (unbilled). It's an amusing bit but extraneous. Lud Flato, of the CBS (New York) musical staff and a regular on the Godfrey shows, accomps on the 88s. He too is unbilled.

Teeing off the show is Betty Luster. A neat looker, on her toes from start to windup of her varied offerings, she holds the aud with her excellent footwork.

Deuce spot is taken over by The Penguins, colored vocaling male quartet. Foursome works in front of two mikes, with each in turn taking a solo spot for highlight singings. Group offers a song range from r & b, through mambo, novelty and ballads. They go over exceedingly well and are an asset to any bill.

Roy Royce, comic juggler, takes over the next to closing spot, providing intricate juggling and balancing with finesse and polish.

Eck.

Apollo, N. Y.

Sister Rosetta Tharpe & Marie Knight with Jimmy Root, Cardinals (5), Eddie Davis Band (11), Josephine Premice, Flournoy Miller & Mantan Moreland, Three Manhattans; "Kill the Umpire" (Col).

Sister Rosetta Tharpe and Marie Knight are magnificent. Veteran Miss Tharpe and her lushy-voiced sidekick Miss Knight, with clearcut aid of pianist-warbler Jimmy Root

(Continued on page 63)

VARIETY BILLS

WEEK OF MAY 11

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit (I) Independent; (L) Loew; (M) ( ) Paramount; (R) RKO; ( ) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (I) 12
Eileen Schauler
Warren Galjour
Tony Starman
Marilyn Murphy
George Sawtelle
Roger Fay
Ilona Mursi
Rockettes
Corps de Ballet
Sym Orc

Palace (R) 13
Tito Rodriguez Orc
Marquez Sis
Tony Milo
Cuban Pete & Millie
4 to fill

CHICAGO
Chicago (P) 13
Mariners
Pat Boone
Harvey Stone
Hoctor & Byrd

BRITAIN

ASTON
Hippodrome (I) 9
Jimmy Gay
Iris Pollikova
Fran & Anna
Jean Campbell
Peep Show Girls

BIRMINGHAM
Hippodrome (M) 9
Ruby Murray
Shane & Lamar
Jimmy Wheeler
Flying De Pauls
Morécambe & Wise
Skylons
T & G Durante
Audrey Jeans
Harry Worth
Tommy Locky

BLACKPOOL
Palace (I) 9
Teddy Johnson
Jack Jackson
Pearl Carr
Joe Black
Mullini Bros
Alf Carlson
Mills & Melita
F Harrison

Tower Circus (I) 9
C Cairoli & Paul
Roger Belli Lions
Douglas Kosemayer
Guerres Sea Lions
Scipilni Chimps
Enies 6 Baby E
Tramp Tampo
5 Amandis
Enies Horses
Cuban Boys
2 Darty Dorrect
Pot Pourri
Alcetty
3 Orfatis
Frances Duncan
Tower Circusettes
Jimmy Scott
Little Jimmy

BOSCOMBE
Hippodrome (I) 9
Jimmy Charters
Sylvia Ross
Lemay Bros & S
Parnell & Ashton
Al Raie
Pat Kent
Johnnie Harriss
Ivan Barrie
Keith Lee
Jose Mykova
Moulin Rouge L

BRIXTON
Empress (I) 9
Syd Makin
A & V Farrell
Mary Harkness
Eric Williams
Lora Pearson
Manhattan Models
Naughty Nichtie G

CHISWICK
Empire (S) 9
Bernard Braden
Benny Lee
Dick Emery
Dominoes
Royale 3
J & S Lamonte
Nelson Bros
L & Lenner
Alethe Orr

EAST HAM
Metropolitan (I) 9
Maurice Colleano
Garry Wayne
3 Goldwyns
Mais & Mina
Skating Elrzons
Joe Ring
12 L Gordon Girls

Palace (I) 9
Dick Montague
Denise Vane
Chatt & Gardner
Hadigal
Pat Dawson
Penny Lee
8 Beams Girls

EDINBURGH
Empire (M) 9
Johnnie Ray
Vic Lewis Orc
Averil & Laurel
Desmond & Marks
Dernos
Lionel King
De Vel Co

FINSBURY PARK
Empire (M) 9
Don Cornell
Jackson Bow & D
Gaston Palmer
Rosinas
Allen & C Kemble
Bobbie Kimber
Quaino
Kendor Bros

GRIMSBY
Palace (I) 9
Jack Lewis
Sonny Dawkes

HACKNEY
Empire (S) 9
Max Miller Show
Max Miller
Nat Gonella
Clive Allen
June
Tiki & Del
Waldron Sis
E & J Webster
B Masters Puppets

HANLEY
Royal (M) 9
G & B Bernard
M De Vere Dncrs
Zoe Gall
Courtneys
Ernest Arnley & G
Duonos

LIVERPOOL
Empire (M) 9
Billy Eckstine
J Jeff June
McHarris & Dolores
Harry Bailey
A & B Black
Dickie Dawson
D Rospire & Tony

LONDON
Palladium (M) 9
4 Aces
Kitty Kallen
Billy Cotton Bd
Fayne & Evans
Stan Stennett
Don Tannen
Andrea Dancers
Nino
Picinelli
G Carden Dncrs

NEWCASTLE
Empire (M) 9
Frankie Howerd
2 Aeros
Billy Anthony
Arthur Worsley
Brian Andro
Frank Cook
Vadios Bros
Bobby Collins
Sally Rogers

NORWICH
Hippodrome (I) 9
Phil Strickland
Billy Eaves
Eddie Stacey
Gabelle
Johnny Marsh
Babs
Cemeron
Mavis Day
Antoine & Antoinette
Bikini Beauts

NOTTINGHAM
Empire (M) 9
Dennis Lotis
Roly Co
Albert Burdon
Hellyos
Dargie 5
Joan Davis 4
George Meaton

PORTSMOUTH
Royal (M) 9
Dickie Valentine
Nadias
Lowe & Ladd
Johnny Laycock
K & A Alexis
P & P Page
B & B Adams

SHEFFIELD
Empire (M) 9
Issy Bonn
N & P Lyndon
Tanner Sis
4 Furres
David Berglas
Jat Herod
Ladringlos
Des O'Connor
Nixon & Dixon

SOUTHAMPTON
Grand (I) 9
Tony Brent
Eddie Arnold
Dowler & Rogers
Manz & Chico
Roy Walker & Joe
Barry Took
Rusty
Bill Wareham & B

SUNDERLAND
Empire (M) 9
Eddie Calvert
Kordes
Ken Dodd
Jackie
Kordites
Eddie Parker
Jeffrie & Lenner
M De Vere Girls

SWANSEA
Empire (M) 9
Max Wall
M De Vere 3
Benson Dulay Co
Freddie Frinton
Joan Mann
Kentones
Downey & Daye

WOLVERHAMPTON
Hippodrome (I) 9
Frank Formsby
De Young & De Lysla
Calvin Kay
Noon Bros
Marsh & Lorraine
Monica Henries
Raymond Ray
Momo Bemus Girls

YORK
Empire (M) 9
Charlie Ellis
Harry Dawson
Kathleen Keane
Pat Trevor
Leslie Brooks
Bryan Bradley
Ziegfield Beauties
Duke Sis & Dean
Bill Owen
Earl & Elgas

Cabaret Bills

NEW YORK CITY

Basin St
Gerry Mulligan
Chet Baker
Oscar Peterson

Birdland
Count Basie Orc
Lester Young

Bon Soir
Phil Leeds
Mae Barnes
3 Flames
Jimmy Daniels

Blue Angel
Jill Corey
Arte Johnson
Charles Manna
Bart Howard
Jimmy Lyons Trio

Cafe Society
Buddy Rich
Chris Connors

Chateau Madrid
Tun Tun
Wanina
Chiquita Sis
Jose Pillado Orc
Oscar Calvet Orc

Composer
Billy Taylor 3
H Chittison 3

Copacabana
Jack Carter
Joan Weber
Four Guys
Danny Carroll
Toni Merrill
Johnny Alden
Durso Orc
Frank Marti Orc

Hotel Ambassador
Quintero Orc
Sarkozi Orc

Hotel Pierre
Jimmy Carroll
Stanley Melba Orc
Chico Reil

No. 1 Fifth Ave
Paul Killiam
Bob Downey
Harold Fonville
Hazel Webster

Hotel Plaza
Dorothy Shay
Ted Straeter Orc
Mark Monte Orc

Hotel Roosevelt
Joseph Sudy Orc

Hotel St Regis
Fernando Montel
Milt Shaw Orc
Ray Bari

Hotel Statler
Tex Beneke Orc

Hotel Taft
Vincent Lopez Orc

Latin Quarter
A L Simpkins
Cordsmen
Cristiani Troupe
Dolores & Holger
Clarissa
Melodears
Harmoneers
Art Waner Orc
B Harlowe Orc

Le Cupidon
Anny Kapitany

Le Ruban Bleu
Julius Monk
Riffs

Irwin Corey
Mascots
Susan Johnson
Norman Paris 3

Old Roumanian
Sadie Banks
Ilona
Joe Laporte Orc
D'Aquila Orc

Park Sheraton
Mimi Warren Trio
Eddie Layton

Palis
Gleb Yellin Orc
La Fronton Orc

Two Guitars
Kostya Poliansky
Misha Usdanoff
Eugene & Sonja
Lubov Hamshay
Allya Uno

Versailles
"Come As You Are"
Connie Sexwyer
Dick Smart
Paul Lynde
Joan Carroll
Bill Mullikin
Jimmie Russell
Betty Logue
Inga Swenson
Johnny Laverty
Frances Baldwin
Salvatore Gloe Ore
Banchita Orc

Viennese Lantern
Odette
Holmes Perry
Ernest Schoen Ore

Village Barn
Hal Graham
Dolores Ritter
Dick Capri
Jody Caney

Waldorf-Astoria
Dorothy Dandridge
Mat Brandwynne
Vierno Bros

Village Vanguard
Ada Moore
Helen Streiff
Bernie West
C Williams Trio

CHICAGO

Black Orchid
Dr Arthur Ellen
Stan Freeman
Rudy Kerpayx Duo

Blue Angel
"Calypsorama"
Val Navarro
C Romano
V & L French
Lord Burgess
Al D'Lacy Quartet

Blue Note
Bob Scobey Band

Chez Paree
Nat Cole
Shecky Greene
Consolo & Melba
Brian Fernon Orc

Cloister Inn
Lurlene Hunter
Peggy Taft
The Intervals
Johnny Mast
Dick Marx
Johnny Pribego

Conrad Hilton
"Spurs 'n Skates"
Cathy & Blair
Marvin Roy
Carol Williams
Le Duc Bros
Kile & Newsom
Robert Leem
The Tattlers
Frankie Masters Orc

Palmer House
Jose Greco
Charlie Fisk Orc

LOS ANGELES

Ambassador Hotel
Xavier Cugat Orc
Abbe Lane
The Garcias
Gene Allen

Band Box
Smith & Dale
Jacqueline Fontaine
Charlie Carlisle
Larry Green Trio

Bar of Music
Jack Eagle & Frankie Man
Kitty Kover
Geri Gallan Orc

Biltmore Hotel
Joanne Wheatley
Al Bernie
Beverly B Ashton
Hal Derwin Orc

Ciro's
Lili St Cyr
Condos & Brandow
Ann Hathaway
Skeets Minton
B Ramos Rhumba B
Dick Stabile Orc

Mocambo
Kaye Ballard
Paul Hebert Orc.
Joe Castro Orc

Moulin Rouge
Frank Libuse
Margot Brander
Four Bogdids
Miss Malta & Co
Doubledaters (4)
Mme Ardelty
Jery LaZarre
Follies Clarkton
Tony Gentry
Gaby Wooldridge
Luis Urbina
Eileen Christy
Bob Snyder Orc

Statler Hotel
De Marcos
Skinnay Ennis Orc

MIAMI-MIAMI BEACH

Clover Club
Wally Wanger Rev
George Hopkins
Arlene Fantana
Woody Woodbury
Tony Lopez Orc

Black Orchid
Caldwell Trio
Richard Cannon
George Stubbs

Sans Souci Hotel
Jay Lawrence
Freddy Calo Orc
Ann Herman Dncrs

Saxony Hotel
Dick Kerr
Empire 8
Arne Barnett Orc
Johnny Silvers Orc
Frank Stanley Orc

Bombay Hotel
Phil Brito
Ava Williams
Peter Mack

Johnnie Hotel
Tony Mandell 4
Bob Savage Trio
Leslie Lee

DiLido Hotel
Chavez Orc
Maya Orc
Martin & Malo

Bar of Music
Bill Jordan
Arne Sultan
Beth Challis
Harvey Bell
Fred Thompson

Isle De Capri
Bob Mc Fadden
Howard Brooks
Eleanor Luckey
Tony Matas
Wally Hankin Ore

Fontainebleau
Myron Cohen
Barbara Ashley
The DeMarlos (2)
Sacasso Orc

Balmoral Hotel
Mary Peck Trio
Sonny Kendis Orc
Wayne Carmichael

Vagabonds Club
Vagabonds 4
The Caribbeans
Anne Russell
Nicole
Philip Knight
Charlie Farrell
Frank Linale Orc

Nautilus Hotel
Patsy Abbott
Antone & Ina
Tip-Toppers (2)
Syd Stanley Orc

Delano Hotel
Bob London
Terry Scharf Orc

Five O'Clock
Tommy Raft
Parisian Rev

Empress Hotel
Gus Van
Stuart & Samara
Mandy Campo Orc
Jack Kerr

LAS VEGAS

Sahara
Ray Bolger Show
Mindy Carson

Flamingo
Ritz Bros
Barry Sisters
Janik & Arnaut

Sands
Rosemary Clooney
Joey Bishop

New Frontier
Dorsey Bros
Buddy Lester

Desert Inn
Jane Powell

Thunderbird
Sons of Pioneers
Davis & Reese
Priest & Fossc

El Rancho Vegas
Joe E Lewis
Lili St Cyr
Haley's Comets

Showboat
Intimate Rev

Silver Slipper
Maxie Rosenbloom
Hank Henry

Riviera
Jeff Chandler
Rose Marie

Royal Nevada
Helen Traubel
Dave Barry

RENO

Mapes Skyroom
Ilona Massey
Tony & Eddie Skylets
Eddie Fitzpatrick

New Golden
Four Coins
Lewis & Phillips
Tanya & Biagi
Will Osborne Orc

Riverside
E Bergen & C McCarthy
Tom, Dick & Jimmy
Rudenko Bros
Starlets (8)
Bill Clifford Orc

Hotel St. Regis, N. Y.

Fernanda Montel with Milt Shaw and Ray Bart orchs; $1.50 and $2.50 minimum.

Fernanda Montel marks her second return within the same Maisonette season, which is unusual for Pierre Bultinck's operation but not without precedent. Julie Wilson used to be a frequent returner also. Miss Montel is, of course, somewhat standard now in the class boites from Canada to Mexico.

A striking blonde, she's of the clothes-horse type, meaning she can show off a dress to best advantage. Her repertoire is broadly commercial, so much so that she attempts to take the heat off it somewhat with a frank acknowledgement that this is her personal "corny medley," as she uncorks surefires like "Mlle. de Paris," "La Seine" and "Chanson Sans Fin" (Mon Amour).

She is equally surefire with Gilbert Becaud ditties, that have percolated across the pond. Becaud is of the Charles Trenet and Yves Montand school, i.e., delineators of songs which they write for themselves—and for others. She also uncorks the not-so-immediate Montmartre-Montparnasse hit parade—the song about the "piano of the poor" (organgrinder); "Poor Jean," a zingy rhythm number that should have caught on over here long ago; the ballad about why she hates Sunday; "Embrasse-Moi," "Under Paris Skies," "Paris Canaille" and even such dated but surefire items as "Mon Homme" and "Autumn Leaves." There are a few others. In fact she errs somewhat on overlength but the enthusiastic preem turnout, with its sizeable Parisian crowd (looks like they lam from France just as the Yanks invade the Ritz and George V bars), may have accounted for it.

Miss Montel is a commanding figure on the floor, with an attractive blonde coiff and a long lean chassis that shows off her couturier productions to best perspectives. She was here last October for several weeks, by coincidence bucking Genevieve's American debut at the competitive Hotel Plaza's Persian Room, so this is a quick return indeed.

Per usual Milt Shaw's dansapation and the violin-maestro's personal underscoring of the musical accomps do much for the chichi Maisonette. And that goes also for the alternating Ray Bari ensemble. Per usual, also, maitre d' August is a pro at the velvet cord, knows his clientele, and handles each like a VIP. Miss Monfel winds the Maisonette (grillroom) season; activity then shifts to the Roof for the summer. *Abel.*

Cocoanut Grove, L. A.

Los Angeles, May 5.

Xavier Cugat Orch (14), Abbe Lane, Garcias, Gene Allen, Eileen O'Dare; cover, $2.

Xavier Cugat returns to the scene of his initial band appearance this time around playing the Grove 23 years ago for his first and only previous time. His current layout is strictly along familiar lines, hewing as usual to popular taste, but now that his feet are wet again among all the cocoanuts it certainly won't be his last stand here for so long a span. Waiters should be busy during his four-week stay.

As usual, Cugie stages a revue, winding with his own ball of fire, Abbe Lane (Mrs. Cugat). It,s not the songs so much as the way she puts them over that makes her the natural climax for the one-hour show, using her five numbers to showcase her rhythmic swaying and vivacity. Best here is "Lola," and she gets in her own version of the new dance as she warbles "Cha-Cha-Cha."

Leader leads off with two numbers, "Mambo No. 8" and "Brazil," a samba, both for good response, and presents Eileen O'Dare, a dancer engaging in some spectacular flips and whirls, for first solo number. Gene Allen, a comic, seems out of place in show and his turn should be halved. Mario Farrar baritones "The Quiero" and "Granada," and The Garcias, clever dancers, are on for three numbers.

With Freddie Martin orch off until the Connie Russell opening May 31, Cugat outfit also is on for the dance sets, and easy, too. *Whit.*

Cafe de Paris, London

London, May 3.

Billy de Wolfe; George Smith & Harry Roy Orchs; $6 minimum.

With the beginning of the tourist season and coinciding with the annual British Industries Fair, the Cafe de Paris reverts to its big league status. Billy de Wolfe, the first major headliner of the season, will be followed next month by Marlene Dietrich, with Tallulah Bankhead being set for later in the summer.

De Wolfe's appearance at this lush nitery creates something of a precedent. Comedians are rarely booked here as cafe entertainers; most managements prefer to play safe with name singers. His personal triumph may well lead to the introduction of new thinking on this subject and encourage wider variety of cabaret entertainment.

About six years ago, the American comic came to London as one of the stage entertainers for the Royal Command Film Gala. Against an array of top international talent, he copped all the honors and notices. On that occasion he had only a few minutes with which to develop his personality; this time, with a 45-minute solo spot, he's able to show a more comprehensive selection of his bag of comedy tricks.

The guffaws are loud and plenty as he opens his comedy spiel, increasing in volume for his very funny one-man impression of nitery revue, playing every character from emcee to chorus and show girl. All this leads up to his smash closing cocktail bar sketch, in which the laughter-raising gab is matched by shrewd comedy characterization. Almost as throwaways, he tosses in classy impressions of Boris Karloff and Lon Chaney while bits of impromptu business with the waiters is good for extra laughs.

Although they have to come in on a series of intricate cues, the backgrounding of the George Smith aggregation never falters; and with Harry Roy taking turns on the dais, the danspation sessions are in expert hands. *Myro.*

Latin Quarter, Boston

Boston, May 5.

Johnny Desmond, Corbett Monica, Barbara Velasco & Benito Bros. (3), Harry DeAngelis Orch (9), Zarde Bros. Trio; minimum $3-$4.

Johnny Desmond is definitely a crowd pleaser. Following a set of sub-par acts, he works hard and comes through to a big hand and encores. He sings, cajoles and ad libs to the extent that one wonders if he's a comic or crooner. A friendly touch with special material, "It's Nice to be Nice to Your Neighbor," gives singer chance to get the crowd with him in ringside handshaking episode.

In change of pace, he does "I Believe," for good returns, and follows with "C'est Si Bon." A comedy routine precedes "Come Back to Sorrento," in which he gets yocks with supposed telephone chat with parents.

Biggest crowd pleaser is his "Play Me Hearts and Flowers." "Woman" gives him chance for more audience participation, pointing up his versatility. Payoff song wraps it up nicely with tribute to Russ Columbo, "Prisoner of Love," which singer tells audience is title of pic in which he will portray late crooner to be made this fall.

Supporting acts get fair returns Corbett Monica, standup comic with standard gags, also vocalist, cuts chirping out of deference to Desmond. Show is top heavy with vocalists. Barbara Velasco & Benito Bros., provide good flash, but seem to need staging for act. Gal is sultry, eye-appealing songstress and dancer. Boys pound conga drums, dance and emit sounds with orchestral background. Harry DeAngelis and crew do a spiffy job of support. *Guy.*

Fairmount, Ottawa

Ottawa, May 6.

Deep River Boys (4) with Ray Durant, Jerry Bergman & Mimi, Hayden Williams, Boots McKenna Dancers (6), Gerry Burgess Orch (8); $1 admission.

The Deep River Boys have their original 88er, Ray Durant, back and he seems to have sparked the chanting four to even greater achievements. Socko arrangements give firm backing to their smooth, capable pipings and effective staging in numbers that range from solidbeats like "Shake, Rattle and Roll" to the nostalgic "Whiffenpoof Song." Impressively headed by Harry Douglas, boys play the Fairmont Club to continuous begoffs.

Jerry Bergman & Mimi work a bright stanza of magic mingled with comedy, mostly in panto. Mimi handles onstage props and offstage sound effects with Bergman carrying the cargo in a fast-paced session. Hayden Williams emcees and chants a brief (four minutes) single to okay returns. Boots McKenna femmes dress the Fairmont's floor in three new routines. Gerry Burgess house band is okay in showbacking and dance music. *Gorm.*

Pierre, New York

Jimmy Carroll, Teddy & Phyllis Rodriguez, Stanley Melba Orch, Carlos Piantini, Lois Bannerman, Chico Relli Group; cover $2-$2.50.

The pleasant brand of floor showmanship which Stanley Melba projects at the Cotillion Room of the Hotel Pierre is nicely exemplified currently with a "non-name" layout (Marguerite Piazza returns May 17) that is of high professional competence. Melba warms up the clientele first with a floor grouping of his fiddles led by Carlos Piantini. Lois Bannerman, a blonde looker, glamours up the musicale with her work at the harp. The two acts which then take over are both repeating at the room.

First, Teddy & Phyllis Rodriguez, roam from waltz and tango to mambo, all spirited and executed with verve and carefully rehearsed timing. Notable for lightness and speed, their lifts are adroitly dovetailed and some of the spins and pirouets draw spontaneous applause. Their address, authority and versatility in combination with youthful good looks make the Rodriguez pair an easy click. The Spanish softshoe bit and the few remarks of the man all add big-time flavor.

Billed as a radio and tv star, Jimmy Carroll brings not only an attractive voice but an assured Irish manner to his repertory. His remarks between numbers pay tribute to the standard works of enduring vocal beauty, of which some might think his "Danny Boy" tops. But while hinting that certain floor show vocalists of late are "over produced," Carroll probably peaks his own peak with a spoofing version of an 18-year-old torcher rendering "Lover, Come Back to Me." Which suggests that he could let go a little more with the comedy touches. But that may seem a quibble since the act, exactly as now presented, was very much to the liking of the high-paying customers in this de luxe salon, single o.

Melba's main aggregation and the alternating Chico Relli group keep the people on the hardwood during the dance interludes. Shows are 9:30 and 12:15 nightly (save Monday, when closed, and Sundays when a single performance is given). *Land.*

Hotel Radisson, Mpls.

Minneapolis, April 29.

Felicia Sanders (2), Don McGrane Orch (8); $2.50 minimum.

Thrush Felicia Sanders' third appearance in the Flame Room in the past two years testifies to the highly favorable impression she's made hereabouts. Filled tables at her opening night's supper show and customer enthusiasm supplied additional evidence. Miss Sanders did 12 numbers on this occasion and each excited heavy palm-pounding. Her departure was to a begoff.

An attractive and strenuous little lady with a big set of pipes, she belts her numbers over with more vigor, energy and fervor than hitherto, giving them the utmost in dramatic, physical and tonal embellishments. Although to some auditors a measure of restraint might seem in order at times, there's no gainsaying that the performer's unusual treatment of distinctive arrangements is highly effective in the main.

Also, by virtue of her vocal theatrics, pyrotechnics and colorful, flashy trimmings, the selections can't breed contempt through any familiarity. As a matter of fact, they emerge with added values and distinctiveness. Especially boff are her interpretations of "Dancing in the Dark," the tv "Medic" theme song and a ditty anent a lonely gal in a barroom.

Miss Sanders gets topdrawer support from accompanist-arranger Irving Joseph and conductor-emcee Don McGuire and orchestra on this two-weeker. *Rees.*

Desert Inn, Las Vegas

Las Vegas, April 12.

Patti Page, Darvas & Julia, Dean Murphy, Art Johnson, Donn Arden Dancers (16), Carlton Hayes Orch (13); no cover, no minimum.

It's a gay layout trodding the boards here for the next month, with Patti Page, Darvas & Julia and Dean Murphy the individual sparklers festooned by the Donn Arden mounting, two colorful production numbers held over from the Frankie Laine show.

Miss Page's act is tremendously enhanced by skillful lighting and staging as she belts a pot pourri of songs that please. Ballads, lullabies, bounce tunes and nostalgics all come in for solid shares of applause. A medley of her faves score, sparked by "Tennessee Waltz," sung while a suspended crystal ball bathes the audience with varihued lights in a decidedly romantic flavor. The act is socko, with Rocky Cole conducting the Carlton Hayes orch for the star.

Darvas & Julia are back to tingle the spine with spins and thrills as the male flips his beautiful femme partner into splits with long tosses climaxed with a throw from a high drum. The graceful pair rocks the house with applause as Julia is twirled to take on an assortment of shapes in contortion positions, and she entwines herself about her partner's torso as he spins around the stage in lightning fashion for a boffo windup.

Murphy, comic impressionist, scores with topical humor in his wellknown satirical fashion. His takeoffs on Mrs. Eleanor Roosevelt, Dwight Eisenhower, Joe E. Brown and the stirring characterization of Franklin Roosevelt evoke salvos. His brightest bit comes as Hildegarde,when he greets diners in the audience by name in a good memory test and he comes off the stint in solid favor.

Art Johnson acquits himself as emcee and singer for the pair of production numbers that are real rousers; a small town choreo and the pirate number which shows the ship tossing about in a storm as the captive girls and pirates find themselves lashed by the wind and seas. The lightning and thunder effects and the movement of the ship create a pulse-tingling illusion. *Bob.*

Fontainebleau, M. B'ch

Miami Beach, May 6.

Myron Cohen, DeMarlos (2), Barbara Ashley, Sacasas Orch; $3.50-$7 bev. minimum.

Current package is indicative of the policy to be followed here until the "big" summer season arrives in July. Charlie Rapp, Manhattan booker, handling the datings for the swankery's La Ronde Club, has come up with a well-rounded trio of acts to teeoff the middle-budget payoff plan.

Myron Cohen is the staple, an attraction who always pulls healthily in this area among locals as well as the tourists. The basic humor contained in his cleverly delivered yarns assures a steady stream of howls; be it in a garment trade dialect or an Irish accented laugh-tale, the end result earns him solid aud appreciation. Always the dapper raconteur, Cohen adds to his impact via the impeccable English used to intro his stories and interweaving of a personal touch that establishes rapport quickly.

The De Marlos are probably the best dance duo to play this huge room since its opening. The lithe, good-looking pair are imaginative terpers with an abundance of routines. Their ballroomology eschews the Latino tempos, concentrating instead on the story-in-dance themes for a freshly-angled terp turn which offs to resounding reception.

Barbara Ashley rounds out the show in good style. A handsome brunet with a high-ranging set of pipes, she comes off well, despite a need for better material than now used in her songalog. It's a mixture of jazz and soft-tempo which earns good palm-receipts only to be negated at times by a badly spotted song—a fault easily adjusted. Withal, she winds okay with stage deportment on the plus side aiding.

Sacasas and his group, a local institution at the Sans Souci for years, has switched to this newery on a one-year pact. *Lary.*

Gatineau, Ottawa

Ottawa, May 6.

George Kirby, Roy Douglas, Jean Dawn, Don Sapphire Dancers (5) with Clarke Ranger, Harry Pozy Orch (8); $1 admission.

Gatineau Club's current bill is clicko on all counts. Topper is impressionist George Kirby, who whams with a series of apings ranging from a back-lot moppet ballgame to Liberace sans piano and candles. Kirby is one of the most effective apers to play this room, particularly from vocal impressions, and hauls in hefty table-sitter kudoes. Roy Douglas' ventriloquism stanza uses standard material but smart staging, strong material and a few fresh slants in dummy-handling and voice manipulation raise it to higher-than-average level.

Pert, diminutive Jean Dawn impresses with a neat acro-contortion session. Working both on floor and illuminated steps and platform, limber-limbed femme collects good returns. Don Sapphire Dancers, with Clarke Ranger providing clicko chants, are on three times. Harry Pozy band showbacks with usual dexterity. *Gorm.*

El Chico, N. Y.

Benito Collada presentation starring Rosita Rios, Mercedes & Alvano, Nina Vavorie; Enrique Vizcianino Orch with Perla Marino; $3 minimum.

This is the 30th anniversary of El Chico and for a nitery that's not only a Ripley but puts Benito Collada's class boite in the idiom of being a Gotham institution and not just a time-honored Greenwich Village landmark. Cellar bistro, with its decorative street-floor bar, just off Sheridan Sq. on Grove St., is not for nought so solidly entrenched. For one thing, apart from the always tastefully mounted miniature Latino revues, the cuisine is ultra. It is authentic on the Spanish groceries department, and ranks in the gourmet league with the hep Spanish and Latin America export-import crowd, the consular attaches, et al.

Collada over the years has also showcased quite a few Latin names which have gone on into wider orbits. Now the show is focused around Rosita Rios, a surefire songstress, who long headlined here and wound up marrying the boss. Miss Rios is a warm personality and whether or not it's common knowledge that, as Mrs. Collada in private life she has a more than casual interest in El Chico's economic welfare, fact is that she projects effectively. And as femcee, she also paces the proceedings with authority and appeal.

Revuette comprises an authentic Spanish terp pair, Mercedes & Alvano, personable and seemingly authoritative in the regional Hispanic dances they interpret. The character of El Chico, over the years, has always focused on the authentic in every phase, from the kitchen to the cafe entertainment.

Nina Vavorie is a personable songstress with Spanish and French vocal interludes; she announces that since she's part-French, hence the Gallic note. In between the dansapation sets, Perla Marino does the vocals with the Enrique Vizcianino band. It's a versatile small combo, with the maestro at the ivories, and does tiptop in both the dance and show aspects.

Withal, El Chico remains as standard as Tiffany among the Gotham bistros. In between, incidentally, boniface Collada, after successfully waging a legal battle against some Texas outfit to preserve the famed El Chico name, has been canning Spanish dishes, under his label, for the retail trade. *Abel.*

Streamliner, Chi

Chicago, May 3.

Carmen McRae, Johnny Pate Trio, Chuck White; $2 minimum.

Chi's off-the-beaten-path music joint returns to a five-night-a-week entertainment setup with this bill after a brief fling at a weekend policy. Consistently good fare should bring the aficionados to this spot and current attractions augur well for a fast start.

Carmen McRae, Decca artist, tops this display and shows off a fine set of pipes used to good advantage. Chirper has poise and an easygoing manner with the customers; the confidential patter this gal uses to intro and tie together her numbers serves to build excellent rapport between performer and audience.

Gal has a sure, steady, somewhat throaty voice; she doesn't strive for eccentric stylings, but manages to sell a song by enriching it with her own projection. Miss McRae has been influenced somewhat by the modern, progressive and cool jazz movement, but not to the extent that melodies become unrecognizable and are used only as a jumpoff spot for deep dives into the cool blue.

The Johnny Pate Trio does double duty in this one; they backstop the featured thrush and do their own sets as well. After warming up, group produces a pattern of very smoothly blended sounds in handling a varied rep which includes such widely different bits as "Jumpin' With Symphony Sid" and "Pan-American Mambo." Trio comprises Johnny Pate on bass, Ron Elbright on piano and Chuck Walton on drums. Each has his moment in the spotlight, evidencing expert musicianship which explains the smooth overall impression.

Chuck White spells the other two attractions at the keyboard with competent but not overly imaginative renditions of standards like "Near You" and "Don't Blame Me." White fills his spot well, providing respite from the attention-demanding other two turns. *Gabe.*

Band Box, L. A.

Los Angeles, May 3.

Smith & Dale, Joe Stevens, Steve Manning, Charlie Carlisle, Jacqueline Fontaine, Larry Green Combo (3); minimum $3.

It's open to reasonable doubt that in all their 50 years of teaming, (Joe) Smith & (Charlie) Dale ever played to a more jampacked room (on a Monday night, yet) than greeted their takeoff at Billy Gray's Band Box, where they'll be in professional residence for the next four weeks. Bigger crowds they've played to, but inch-for-inch the likes of it they've probably never seen. Not only was every chair and table pressed into service but the room was fringed with standees and outside a long queue already formed for the second show.

It was all in tribute to a pair of comedians who haven't changed their act since few knew when and whom George Burns intro'd as "the greatest comedy team in show biz." There wasn't an audible dissent even among the pros, who laughed as lustily as when they first heard Dale singsong to his patient in Dr. Cronkite's office, "take off de coat." It's still their main prop and perhaps the most enduring skit down the years from vaude to vaudeo. Nostalgia dripped like a leaky faucet when they revived some of their Avon Comedy Four ditties, with Joe Stevens and Steve Manning making it a quartet. They even did a few time steps to prove that the advancing years haven't creaked their joints.

While the customer draft will get most of its intake from the Smith & Dale billboarding, there are other elements to fill out an evening of high carnival. Charlie Carlisle is back spinning yarns with all the hilarious overtones and is perhaps one of the most underrated comics on the nitery run. He has an easy style and wrings a succession of laughs from such quips as "The kind of check I get here you can cash on a bus." For this room or Charley Foy's he'd go wingin' and keep the habitues in a constant uproar. With a little sapolio he'd be fit and proper for any boite in town. Jacqueline Fontaine is a singer who sounds like she's coming out of a filter. Larry Green's trio makes with the music.

Helm.

Fack's, San Francisco

San Francisco, April 27.

Jeri Southern, Hi-Lo's, Vernon Alley Quintet; Admission 50c weekdays, $1.50 weekends, $2 minimum.

Blonde songstress Jeri Southern is making her first appearance in Frisco with a month-long date at this Market St. pub. Long a fave with local platter spinners, she makes a much more vivid impression in person, selling sex by her appearance and manner and songs with her excellent voice.

In an era when too many singers will bawl out the latest r&b hits to reach the r&b fans in the audience, Miss Southern is to be complimented on the taste indicated by her repertoire, which limits itself to show tunes and standard ballads of the highest type. That's not to suggest she doesn't hit you where you live now and then, because "I Get a Kick Out of You" or "The Very Thought of You" can be plenty sexy in a civilized sort of way.

Miss Southern accompanies herself at the piano on all but one of her numbers, "Black is the Color of My True Love's Hair," and on that her bassist, Cliff Hill, switches to guitar. She draws a heavy mitt from the house, unusually so, and also unusually frequent demands for encores. Her specialty is the bittersweet lament as epitomized in "It Never Entered My Mind," and her audience seems jerry-built for it.

The Hi-Lo's, a crack vocal group, and Vernon Alley's Quintet, a good modern jazz combo, share the bill.

Rafe.

Black Orchid, Chi

Chicago, April 27.

Dr. Arthur Ellen, Stan Freeman, Kitty White, Rudy Kerpays Duo; $4 minimum.

Surefire way for the current offering at the Black Orchid to do big biz is for Dr. Arthur Ellen, show topping hypnotist here, to give patrons post-hypnotic suggestions to come back for more.

Ellen puts on a memory and hypnotism turn to make believers of doubting Thomases, especially after they wake up a hypnotic trance. Hypnotist gets things launched by demonsrating a virtuoso feat of memory with numbers. Ellen's piece de resistance is his hypnotism. Calling for audience volunteers, he narrows them down to a single susceptible subject. He then proceeds to induce a trance which permits him to stand on the subject's rigid body, suspended between two chairs. Ellen also give orders to the volunteer subject resulting in a few harmless hi-jinks such as a girl subject giving her escort a long kiss which can only be interrupted by Ellen's command. With a willing subject, demonstration is convincing and well received. Only flaw in the turn is Ellen's connective material, which is at times pedantic and often lacks smoothness. In all, act goes over well, though.

Stan Freeman covers the comic corner in this triangular display, with a piano-playing special material routine pitched for the sophisticates. Opening with a tailor-made Old Time Chicago bit, Freeman plays a nostalgic chord evoking memories of Chi's roaring past. Following with sometimes clever ribs of pop hit lyrics, Freeman gets a good response from the crowd. Comic is mildly entertaining with impressions of commercials as sung by Burl Ives, George Jessel, et al., and gets mixed reaction.

Kitty White, Mercury Records artist, does a big job for a tiny gal in this show. Sepia chanter-pianist accompanies herself in very creditable renditions of "Autumn Leaves," "All of You" and "I've Got The World On A String." Gal's choice of material is apt and showcases a steady, sure voice; absence of overly fancy styling is gratifying and not needed to dress up this solid talent. She gets big mitt.

After three years, Benny Dunn's deft and often chuckle-provoking emceeing is missed; and the Rudy Kerpays Duo provides able assistance to a show requiring less than the usual showbacking.

Gabe.

Thunderbird, Las Vegas

Las Vegas, May 6.

Sons of the Pioneers (6), Davis & Reese, Priest & Fosse, Thunderbird Dancers (8), Barney Rawlings, Al Jahns Orch (11); no cover, no minimum.

The current three-framer is more topical, locally, than entertaining, as the Sons Of The Pioneers topline a presentation during the wild west celebration hereabouts known as Helldorado Week. Marqueevalue presages slim audiences.

The close harmony of the Pioneers with guitar, fiddle and bass accomping makes easy listening as the six sagebrush chanters tackle an array of western tunes that have long been faves. "Tumbling Tumbleweeds" and "Cool Water" are still their best and this time around they've added a new colt to the corral—"Davy Crockett." "Birth of the Blues" and "Indian Love Call" are adequately handled, but the cowboy group might dispense with the versatility format and fare better, were they to keep in their familiar character and belt the oater-tunes, at which they have few peers.

Davis & Reese bring back their comedics to cop laugh honors in a brief stint. Their prizefight skit is a dependable ribtickler, while singing impressions and tap dance flurries are okay.

Priest & Fosse make a romantic dance duo in their stories in terps and are a refreshing contrast to the bigname teams seen on the Strip. The personable pair score in the production western finale as well as their slick act. Barney Rawlings is a good singing emcee and Al Jahns orch cuts a good show.

Bob.

Bar of Music, L. A.

Hollywood, April 29.

Jack Eagle & Frankie Man, Kitty Kover, Geri Galian Orch (6); Sat. minimum, $2.50.

The management of this Beverly Boul' boite must have booked the current layout without word or audition, the new two-weeker taking a mighty dip from the standard usually maintained. Jack Eagle & Frankie Man, in top spot, are billed as comedy-instrumentalists, but an unfunnier team probably never came along, their low comedy turn seeming to be ad libbed without rehearsal. On the trumpets, however, they manage to hold their own.

Kitty Kover takes over the chirping department with half a dozen songs, plus a lot of arm swinging. She's lusty but not particularly selective in her choice of numbers, which range from "Let Me Sing Some Crazy Songs" to "Charleston," latter to the accompaniment of her own dance version. She had to fight her way to a couple of encores openifig night, when Geri Galian's band struck up dance tunes upon her final notes, then gave way when she returned to stage for another try. Galian, who backed her at the piano, fingered several tuneful numbers on his own to open show.

Whit.

New Golden, Reno

Reno, May 4.

Four Coins, Lewis & Phillips, Tanya & Biagi, Will Osborne Orch; no cover or minimum.

The Four Coins, a young, clean, smart-looking quartet, hang their shingle on the r&b musical trend but in a manner which is more entertaining than loud. With no disclick to speak of behind them, they enter this arena unknown. But word-of-mouth and good weather, combined with two good supporting acts, will keep the three shows a night in good biz.

Visual style is a perpetual kneebending sway, with arms swinging Every number concludes like the end of a college yell—a leap and drop for the final note. This with the type of boyish enthusiasm that can only be done well by young enthusiasts, builds them continuous plaudits.

The tuxed foursome opens with "Mobile," and continues at this pace to the first bowoff with "Anxious Heart," That's All I Want from You" and "Shake, Rattle and Roll." There is a pretty steady similarity in tunes and arrangements which need not be so. The group displays a complete departure in a final number, "Every Street's a Boulevard in Old New York," with highhats and canes. There's more versatility in the group than it displays.

Lewis & Phillips, although billed as comedians, are nesting in impressions. Phillips takes the vocal impreshes and Lewis the pic stars and entertainers. Among the regulars (Daniels, Eddie Robinson, Durante, etc.) which are better than usual, are some different ideas. Buddy Lewis has a good time with a ringsider as the shadow for "Me and My Shadow." And in doing the "Hucklebuck" such personalities as Ed Wynn turn up. For a really unusually bit, the duo turns in some fine drama with Lewis in the Jimmy Cagney role of the blind newsy-ex-pug from "City of Conquest." Phillips loosens some nice piping on his own voice and his carboning of others.

Tanya & Biagi carry off the "serious" beginning of their dance number so well; the first "mistake" really looks like one. It proceeds with the couple losing more and more of their clothes. The remarkable chassis of Tanya is gradually revealed, eventually encased in a small amount of black lace.

Will Osborne is back in this nitery after a two week run of one-niters while Tony Pastor is headlined. A big fave among dancers, the crew was welcomed back with a full dance floor opening night.

Mark.

Moulin Rouge, Frankf't

Frankfurt, April 12.

Labelle Yvonne, Hansello, Mekke, Roxy Girls (6), Peter Puchelt Orch (5); 25c cover.

One of the smoothest cabaret revue shows in town is currently playing at the Moulin Rouge, slick dine-and-dance house under the aegis of Mrs. Margaret Goetze. This young show business producer has managed to stage a show with style and class in a city usually devoted to the rough-and-tumble slapstick of thirdrate vaudeville and fifthrate uncover girls.

Headliner is Labelle Yvonne, brunet terper who opens with an acrobatic dance and winds the show with her own "Salome," an impression of Salome dancing erotically with the head of John the Baptist and gracefully peeling off her seven veils. Dance is a standout characterization that racks up heavy mitts.

Hansello, a fire eater, also does a juggling routine with the high spot a balance bit atop a slippery board on a barrel. Customers are offered cash to duplicate his feat, and we witnessed several triers but no takers.

The young parodist, Mekke, hands out the usual quips about the government, the army, the girls. And interspersed are some delightful dances by the Roxy Girls, a sextet of lookers who swing out all the way from Hungary, Bavaria, the classic waltz, to Sunday at the Beach for their routines.

Dancing to U.S. pop tunes is provided by Peter Puchelt's five.

Haze.

Flamingo, Las Vegas

Las Vegas, May 5.

Ritz Bros. (3), Barry Sisters (2), Janik & Arnaut, Ron Fletcher Dancers (11), Teddy Phillips Orch (12); no cover, no minimum.

The Ritz Bros. are back with their bag of violent capers and will cavort for the next month to discover biz on the uptrend as the season starts its unfoldment on the Strip. It's typical Ritz package. The brothers shine as always in their softshoe hit that nets a big hand and otherwise purvey familiar tomfoolery for plenty of yocks. They work hard. The madcaps are still doing the Mexican disk jockey song and the Maurice Chevalier number in their 40-minute stand and Harry all but clicks his rolling eyes in the wild Johann Strauss sketch. His "Don't holla" routine evokes good response, as does his double talk. They wind with Al and Jimmy in the audience aiding Harry's familiar teaball fortune-telling routine.

The Barry Sisters are on deck for vocals as the pair of lookers, able belters, display nice personality in their brief turn. "Ko Ko Mo" and "I Believe" are toppers. "Darktown Strutters Ball" and "Two Little Rich Girls" have bouncy arrangements and please.

Janik & Arnaut are showstoppers in their serpent dance, with the femme discovered slithering down a rope on the darkened stage. Seemingly spineless, she entwines herself about her male partner in the course of their mood terps and long before the act is concluded every eye in the audience is glued to the pair in utter fascination.

The Ron Fletcher Dancers are nimble in a pair of springtime efforts with the seasonal costuming a nice enchantment to the pulchritude in the line. Teddy Phillips batons his crew to chalk up a good show.

Bob.

Old New Orleans, D. C.

Washington, April 25.

Ruth Wallis, Lorraine De Voe, Les Williams, Frank Coviello Orch; $1.50 cover.

New York doesn't know Ruth Wallis, but it should. She's lots of fun and would fit into many of the sophisticated spots. Billed as "America's No. 1 Singer of Saucy Songs," gal has made a career out of the double entendre. She writes the lyrics, sings them, and has a profitable sideline peddling them on records under her private label.

Even when the words are roughest, they are diluted by a certain wholesomeness in her manner which makes everything seem all right. Currently playing the Sazarac Room in the basement of the Old New Orleans for the sixth time in the past five years, Miss Wallis proves as strong a draw as ever, freshening up her repertoire with her newest songs, filling out with the best of the old, and mixing in sapolioed numbers for a change of pace.

Newest is a parody on "This Old House" with red light, "House ain't a home" lines. Revived oldie, which is timely again, was a number she wrote when Arthur Godfrey fired Julius La Rosa. It has the lines "Dear Mr. Godfrey, listen to my plea; Hire me, fire me, and make a star of me." It winds up with a hillbilly swing number about "Humility." Gal refurbishes this with the lament, "Never been hired by Sullivan or fired by Godfrey."

Miss Wallis is a nice-to-look-at entertainer, with a pleasant manner at the mike, whether she is telling about the new "Fountain Blow Hotel" in Miami or singing the "Hawaiian Lei Song." Miss Wallis works 30 minutes but offers plenty of variety in her act, since she claims she has about 80 of her private songs to draw from.

Lorraine De Voe is a blonde tap dancer featuring a strawhat and cane routine in which she tells about the old days of vaude and steps to "Daughter of Rosie O'Grady."

Opening act is Les Williams, sepia piano player and singer who has been playing Old New Orleans for the past 15 years and whose current offerings include "Black Magic," "Old Man River" and fine swingy versions of "Shake, Rattle and Roll" and "When the Saints Go Marching In."

Lowe.

Blinstrub's, Boston

Boston, May 5.

Georgie Shaw, Louvas (2), Johnny Morgan, Raeaum Bros. (2), McCaffrey & Susan, Michael Gaylord Orch (8), Lou Weir; minimum $2.

Biz continues to perk at Blinny's regardless of weather or competition. Rains could not dampen enthusiasm for this big boite and club and party doings keep the spot jumping. Georgie Shaw scores well with up tempo songs. "Till We Two Are One," "Nobody's Sweetheart," "I Can't Give You Anything But Love," "Somebody Stole My Girl." He gets a big hand with his "Let Me Go, Devil," and a ballad, "Unsuspecting Heart." He belts the numbers out for good returns in the mammoth cave.

Balance of the show is typical Blinstrub fare. Two Louvas, working on trapeze and swings, high above the crowds, thrill with iron jaw whirling episode, and aerial gymnastics. Slick rope work puts this circus act over with the nitery patrons.

Raeum Bros. amaze audience with feats of hand balancing on four chairs atop a table. For clincher, one jumps through a papercovered hoop landing on brother's hands. McCaffrey & Susan warm up chair squatters with musical comedy hoofing, ending up with a novelty softshoe bit in tramp costumes, which gets crowd in pleasurable anticipation.

Kudos go to Johnny Morgan, only comic to play the mammoth cave on a return engagement. Spot, noted as not too kind to comics because of its vastness, is one that Morgan takes easily in hand. He emcees the show and grabs a good hand with smooth line of patter.

Guy.

Pine-Thomas Pix

Continued from page 1

and after it's signed he can do what he will with the pix, but until the deal is signed, Par has a good deal to say.

If the ABC proposition should go through, however, it would be significant from a number of aspects. For one thing, it would give Hyman a complete recoupment on his payments to Par for the negatives, leaving all subsequent station sales —and reruns in features are much more acceptable than regular programs—in the realm of pure profit. It would also open the door to a new economy in the selling of feature films to television. Where a television distributor takes over pix from a studio, he can recoup on a network run, and make profit on station reruns. If a studio sells directly to a network, it can then sell rerun rights to a distrib, thus getting far more mileage from television plays of its pix.

Under the deal, Hyman will turn over either 35 or 39 Pine-Thomas features to ABC, which would sell them on a participating basis (understood two sponsors are already interested). Hyman is paying between $1,250,000 and $1,400,000 for the features, depending on whether he gets 35 or 39, and his charges to the network would be slightly above those figures, giving him a profit on the deal. There's also a possibility he may sell ABC an additional 13 films to bring the package to 52 for year-round exposure. Hyman already has seven "not seen on tv" major features in the house which would comprise part of the 13, and he's on the prowl for an additional six to fill out the package.

House Reviews

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Apollo, N. Y.

to give circumference, wow the customers with their bubbly spiritualizing. The Eddie (Lockjaw) Davis band and three-man combo are excellent in their own right on this Apollo card, but the other w.k. performance, that of Josephine Premice, doesn't pitch the species of entertainment that Harlemites particularly cling to.

Standout in the Tharpe-Knight stretch are four numbers the femmes do, "Shadrack," "Trouble About My Soul," "Didn't It Rain?" and "Sit Down." Calibre of these antiphonal, highspeed spirituals is evenly perfect. Root's supporting chanting in two other numbers adds depth to two other tunes and is a neat pace changer. Saxophonist Davis and crew make with some offbeat fillips in projecting rhythm & blues. The challenge (associated usually with terp stylings) of three saxophones is one example of something different and very musical. The best idea of unusual r&b, though, is when the batoner tightens to trio, including his own reed, Charlie Rice's drums and Doc Baghy's sock organ.

Miss Premice's atonal warbling continues to be most suited for a boite. She is received poorly in the Harlem rhythm & bluesery, where it seems little sympathy is held for her chic intime material. Only time she reaches the pews is in her "Hey Joe" finale. A nice word is due for the subtle blending of a supporting bongo player. Flournoy Miller & Mantan Moreland, who seem to be doing a lot of vaude comedics lately, are back again in a two-part appearance. They are a fine leadin for the Davis small combo and Miss Premice. In this part they click in a series of malapropisms. Later, directly after the chantoosy, they come back for a mild laugh or two based on judo lessons. The Cardinals and THree Manhattans are in New Acts.

Art.

Shows on Broadway

Damn Yankees

Frederick Brisson, Robert E. Griffith & Harold Prince (in association with Albert B. Taylor) production of musical comedy in two acts, based on the novel, "The Year the Yankees Lost the Pennant," by Douglass Wallop; with book by George Abbott and Wallop; music and lyrics, Richard Adler and Jerry Ross. Features Gwen Verdon, Stephen Douglass, Ray Walston, Russ Brown, Shannon Bolin, Jimmie Komack, Nathaniel Frey, Richard Bishop, Jean Stapleton, Robert Shafer, Rae Allen, Stager, Abbott; dance and musical staging, Bob Fosse; scenery and costumes, William and Jean Eckart; musical direction, Hal Hastings; orchestrations, Don Walker; dance music arrangements, Roger Adams. At 46th Street Theatre, N.Y., May 5, '55; $8.05-$7.50 top ($11.50 opening).

Meg	Shannon Bolin
Joe Boyd	Robert Shafer
Applegate	Ray Walston
Sister	Jean Stapleton
Doris	Elizabeth Howell
Joe Har	Stephen Douglass
Henry	Al Lanti
Sohovik	Eddie Phillips
Smokey	Nathaniel Frey
Vernon	Albert Linville
Van Buren	Russ Brown
Rocky	Jimmy Komack
Gloria	Rae Allen
Teenager	Cherry Davis
Lynch	Del Horstmann
Welch	Richard Bishop
Lola	Gwen Verdon
Miss Weston	Janie Janvier
Guard	George Marcy
Commissioner	Del Horstmann
Postmaster	Albert Linville

Dancers: Betty Carr, Patricia Ferrier, Marilyn Green, Marie Kolin, Julia Marlowe, Svetlana McLee, Robert Evans, Timmy Everett, William Joyce, Harvey Jung, Al Lanti, George Marcy, Eddie Phillips, Mark Ward.

Singers: Cherry Davis, Jeanne Grant, Janet Hayes, Janie Janvier, Joan Keenan, Suzanne Lovell, Frank Bouley, Fred Bryan, Del Horstmann, Ralph Lowe, Albert Linville, Ralph Strane.

Children: Ronn Cummins, Jickie Scholle.

Musical numbers: "Six Months Out of Every Year," "Goodbye, Old Girl," "Heart," "Shoeless Joe from Hannibal, Mo.," "A Man Doesn't Know," "A Little Brains—A Little Talent," "Whatever Lola Wants," "Not Meg," "Who's Got the Pain?" "The American League," "The Game," "Near to You," "Those Were the Good Old Days," "Two Lost Souls."

If "Boy Meets Girl" could lick the hoodoo on plays about Hollywood and "Three Men on a Horse" could do as much for racing, "Damn Yankees" might be able to nix the jinx on baseball shows. Although the new musical is considerably less than a natural, it seems likely to come through. And it looks like a nifty prospect for pictures.

Despite various swings over the years, Broadway has never succeeded in getting America's most popular spectator sport on the stage. Same thing was long true with horse racing and the film biz (radio-tv still has legit adaptors jammed). But in taking Douglas Wallop's goofy novel, "The Year the Yankees Lost the Pennant," the team that turned out a smash-eroo in "Pajama Game" has come up with a solid base for stage treatment, and this tuneful, fast, loud and generally amusing show seems good enough.

In considering the prospects of getting a satisfactory adaptation of the original book, they must have realized at once that some of the best material, the fantastic events taking place on the baseball diamond, could not be transferred to the stage, and were therefore pretty much lost. (This same limitation also applies to horse racing, of course; but in the case of Hollywood and radio-tv the trade rationale has long been that the subjects are inherently daffier than anything that could be dramatized about them).

Accepting the uncomfortable fact that the dizzy diamond doings are, at best, subject to only second-hand stage presentation, "Damn Yankees" does reasonably well — anyway, well enough. The show suffers from imbalance, since the story's most vital characters turn out to be not the most interesting ones, while the role of the most exciting personality is allowed to recede into the merely incidental. And too much attention is taken by dimwit horsehide swatters.

Also, for a group that turned out "Pajama Game," this new production seems a letdown. If comparisons are not unfair, "Yankees" seems less skillfully put together, inferior musically, less solidly cast and notably less imaginative and resourceful in the staging. It is, however, more effectively designed.

If "Yankees" misses being a shoo-in, however, it still may be strong enough to cop the nod. The story is essentially funny, including the off-the-stage on-the-diamond shenanigans. Also, the characters tend to be credible and diverting, the songs are serviceable (on the questionable basis of a single hearing), the dancing is appropriate and lively, the casting is good enough (if spotty) and the general tone is gay and bumptious in the required Broadway style.

The book, a variation of the Faust legend, involves a Washington fan (short for fanatic: Webster) who sells his soul to the Devil so he can not only realize his lifelong yearning to be a bigleague ballplayer but actually become the greatest slugger in history and lead his beloved Senators to the pennant against the hated New York Yankees. For plot purposes there's a hitch, giving the hero an "escape clause" to permit him a chance to return to wife and home.

Awkwardly for the balance of the show, first-featured Gwen Verdon is cast in the somewhat incidental role of Satan's seductive trouble-shooter, while such talented but, under the circumstances, relatively prosaic performers as Stephen Douglas, Ray Walston, Robert Shafer and Shannon Bolin have the vital-to-the-plot respective parts of the evil-inspired slugger, the Old Nick, the Washington fan and the latter's patient wife. Moreover, although Miss Verdon's part starts out promisingly enough, the authors do her wrong by letting the assignment fade into the commonplace.

Nevertheless, Miss Verdon, who first drew major Broadway attention two seasons ago with a spectacular personal click in "Can-Can," demonstrates even greater talent, versatility and personal impact in "Yankees." It's a triumph of performer over limited material, and reinforces the impression that, although the authors haven't capitalized it this time, the dancer-singer-comedienne is a genuine star prospect.

Douglas is agreeably forthright, virile and vocally pleasing as the Devil-created baseball star, and Walston is properly cool, brisk and authoritative as Satan. There are also notable portrayals by Russ Brown as a gray-thatched manager, Jean Stapleton as an adventurous giddy biddy, Rae Allen as a brash femme sport reporter, Richard Bishop as a doddering club owner, Robert Shafer as the fan whose mania gets him involved with the Devil, and Jimmie Komack, Albert Linville and various others as semi-conscious diamond denizens.

On first impression, the standout songs seem to be "Goodbye, Old Girl," "Heart," "A Little Brains — A Little Talent," "Whatever Lola Wants," "Near to You" and "Two Lost Souls." Among the notable dance numbers are an ingenious baseball ensemble to "Shoeless Joe from Hannibal, Mo." plus a duet by Miss Verdon and Eddie Phillips, called "Who's Got the Pain?" (slightly reminiscent of "Steam Heat," from "Pajama Game") and finally a striking ensemble to "Two Lost Souls" (a little in the manner of "Hernando's Hideaway" from "Pajama Game").

George Abbott's staging has his familiar speed, economy and slickness, but lacks the feeling of pacing and the imagination of some of his past achievements. William and Jean Eckart have designed vividly atmospheric scenery and humorously decorative costumes. Hal Hastings batons the show emphatically enough to burst a customer's eardrums, with generous assistance from the house amplification system.

For whatever it's worth, the "Yankees" credits repeating from "Pajama Game" include producers Frederick Brisson, Robert E. Griffith & Harold S. Prince, plus stager and book co-author Abbott, songwriters Richard Adler and Jerry Ross, choreographer Bob Fosse; musical director Hastings, orchestrator Don Walker and dance music arranger Roger Adams. Finally, in case it signifies anything, Abbott was also the producer-director of the jinx-breaking "Boy Meets Girl" and "Three Men on a Horse" of years ago.

Hobe.

South Pacific

N. Y. City Light Opera Co. revival of musical drama in two acts, adapted from James Michener's "Tales of the South Pacific" sketches; music, Richard Rodgers; lyrics, Oscar Hammerstein 2d; book, Hammerstein and Joshua Logan. Features Richard Collett, Sandra Deel, Henry Slate, Sylvia Syms, Martin Wolfson, Herb Banke, Frank Maxwell, Gene Sheldon, Carol Lawrence, Don Fellows. Producer, William Hammerstein; stager, Charles Atkin; musical director, Frederick Dvonch; costumes, Motley; scenery, Jo Mielziner; orchestrations, Robert Russell Bennett; costume supervisor, Frank Spencer; assistant producer, Michael Shurtleff. At N.Y. City Center, May 4, '55; $3.60 top.

Ngana	Margaret Sokal
Jerome	Antonio Obregon
Henry	Richard Silvera
Mrs. Nellie Forbush	Sandra Deel
Emile de Becque	Richard Collett
Bloody Mary	Sylvia Syms
Her Assistant	Julie Winston
Abner	J. J. Riley
Stewpot	Frank Maxwell
Luther Billis	Henry Slate
Professor	Gene Saks
Lt. Joseph Cable	Herb Banke
Capt. Brackett	Martin Wolfson
Cmdr. Harbison	Warren J. Brown
Yeoman Quale	Seth Riggs
Sgt. Johnson	Howard Lear
Col. West	vans Thornton
Seabee Wise	Murray Vines
Seaman O'Brien	Dick Armbrust
Radio Operator	Clifford Pearl
Staff Sgt. Hassinger	Ralph Vucci
Lt. Genevieve Marshall	Eileen Moran
Mrs. Dinah Murphy	Edith Lane
Mrs. Janet MacGregor	Janice Samarle
Mrs. Cora MacRae	Louise Pearl
Mrs. Bessie Noonan	Michelle Reiner
Mrs. Connie Walewska	Helen Baisley
Mrs. Pamela Whitmore	Elaine Spaulding
Liat	Carol Lawrence
Marcel	Nick Gentile
Lt. Buzz Adams	Don Fellows
Shore Patrol Officer	Bob Rippy

Sailors, islanders: Richard Hildebrandt, Raymond Wearer, Emy Boselli.

This Rodgers-Hammerstein-Logan musical, one of the great shows of legit history, is a powerhouse sequel to "Guys and Dolls" as the second bill in the N. Y. City Center's second spring light opera season. It impresses all over again, as it did in repeated visits during its original Broadway run, as a tremendous blend of story, poignance, comedy, melody and visual impact.

There are several risks involved in a revival of the show. To anyone who saw the original cast, any successor is likely to seem pallid, particularly in the two leads. Such personalities as Mary Martin and Ezio Pinza, in the plum roles of their respective careers, were unforgettable, and their aura undoubtedly hasn't diminished in retrospect. In certain other cases, too, the original casting was seemingly ideal.

A lesser, but still serious limitation on a revival of "South Pacific" stems from what appears to be Rodgers-Hammerstein policy of insisting that the staging must be as nearly as possible an exact copy of Joshua Logan's original. For one thing, this forces everyone playing the musical to follow direction designed for a different talent and personality. Worse, it tends to make the whole performance seem lacking in spontaneity.

Despite these drawbacks, plus inevitable casting weaknesses and the faulty acoustics of the Center, "South Pacific" remains an overpowering show. It's excellent en-

(Continued on page 66)

Inside Stuff—Legit

Apparently Fundamentalist religious followers believe in type casting, at least in their infrequent dealings with legit. That seems to be the explanation for a harvest of promotional literature members of these denominational groups have been sending to the cast of "Inherit the Wind," at the National, N. Y. Material has included cards, tracts, periodicals and books, all plugging Fundamentalist doctrine. Although the connection is clear enough, since "Inherit" deals with the Scopes "monkey" trial of 1925, the actor recipients of the mailings aren't sure whether they're supposedly being "saved" from the heresy argued by the late Clarence Darrow or reinforced in their belief in the preachings of William Jennings Bryan. Both men are portrayed in the Jerome Lawrence-Robert E. Lee drama, so it's a tossup which of the celebrated figures the Fundamentalists have in mind.

George Axelrod, author of "Seven Year Itch," makes the point, in connection with the story in last week's issue about 20th-Fox paying an extra $175,000 to move up the release date of its film version of the comedy to next June 1, that he never disputed the right of producers Courtney Burr & Elliott Nugent and their backers to 40% of the money. As the story explained, the chief point of issue in the deal was whether Axelrod and the film company were legally entitled to advance the release date without the approval of Burr & Nugent. Although the legal aspects of the situation weren't clarified, the matter was settled by 20th-Fox upping its payment to the $175,000 figure and thereby obtaining the producers' okay.

A musical version of "Tom Sawyer," adapted by Frank Luther, is set for a one-performance preview May 28 in his hometown, Westport, Conn., as a benefit or a local charity. Presentation will amount to a one-man show, with Luther piano-vocalizing his entire score and Staples High School voices assisting. Although Luther is a Decca kid record star, his "Sawyer" is on an adult legit level which he calls a "Missouri parallel of 'Oklahoma'."

Shows Out of Town

Once Upon a Tailor

Philadelphia, May 5.

Playwrights Co. and George Boroff production of comedy in three acts, by Baruch Lumet. Stars Oscar Karlweis; features Jennie Goldstein. Direction, Joseph Anthony scenery, Boris Aronson; lighting and costumes, Paul Morrison; music, Sol Kaplan. At the Walnut, Philadelphia, May 5, '55; $4.20 top.

Sheindel	Anita Cooper
Sorelle	Jennie Goldstein
Frenzy	Oscar Karlweis
Leibel	Jimmy Oster
Chana Bayle	Adelaide Klein
Bertzl	Peter Fernandez
Elka	Rebecca Darke
Mechel	Milton Selzer

Because the original production of the play had run for 15 months in a Hollywood arena-type theatre and had received generally rave notices, and because the Playwrights' had taken over as co-producer with George Boroff, word around Philly was that Baruch Lumet's "Once Upon a Tailor" was a likely sleeper. Because of its charm and the novelty of locale and atmosphere, it was hoped, the play might drop a late-spring bombshell on Broadway. Looks most unlikely, though.

As the show preemed at the Walnut here, an expectant (and generally show-hungry) audience was slowly but surely allowed to slip away into a lethargic indifference. Not once during the evening does the Lumet play succeed in getting off the ground, despite combined contributions of experienced players and technicians.

This is a new and different production from the Coast original of 1953. Is it inferior to that? Not necessarily. "Once Upon a Tailor" impresses as the sort of play which belongs in the domain of the "little" or "art" theatre. Whatever impact it might have had in the minor league seems lost in the larger world of the commercial theatre. Could be an "off-Broadway" entry, but even that possibility is blurred by several side factors.

The locale of "Once Upon a Tailor" is Galicia (Poland) in 1880 and the play has the flavor of a folk tale on the Sholom Aleichem order, although the author contrived it from a "one-man" show he used to give on a tour of readings several years ago. The present performance teeters between the folk-tale idea and a broader, almost farcical conception. In a Hollywood little theatre it may have been played as a tender, continental, folksy romantic comedy. Perhaps the farcical treatment might make it a better New York bet. But right now it's neither.

Management claims to have waited some months for Oscar Karlweis, who was doing "Teahouse of the August Moon" in Europe. Normally a fine performer, the star muffed this one at the opening. It is he, especially, who seems to waver between subtlety and broad farce in his characterization of the little tailor who decided to make himself a fortune by becoming the town's match-maker and acquired a load of headaches instead.

Jennie Goldstein, featured, is another fine veteran. She doesn't seem to share the star's uncertainly, being vigorous and often amusing, but one-dimensionable. Best performances at this point are by Anita Cooper and Peter Ferandez, the young lovers, and play's best scene is a romantic interlude they share in the second act. Adelaide Klein, as a gabby neighbor, is frequently unintelligible. Jim Oster is notable as a speechless apprentice of the tailor's.

The performance is hardly simplified by remarkable setting designed by Boris Aronson. It conceives the tailor's little cottage as being built on the side of a cliff and there are numerous steps, rising high in the air and forming an intricate "mirror-maze" effect that is as bewildering to the audience as it must be arduous and dangerous for the actors.

By the time the evening is over, it isn't clear whether characters are entering the cottage by its two doors, its window or its chimney and it seems a couple of times as if the actors got their chalk-lines confused. For a veteran like Miss Goldstein, the mountain-climbing performance must be a nightmare and Karlweis' ankle-twisting accident during rehearsals seems quite credible.

Except for the afore-mentioned love scene in a woodland glen, and a couple of brief comedy moments, "Once Upon a Tailor" is a stodgy and pedestrian effort that doesn't add up. *Waters.*

Current Stock Bills

(*May 9-22*)

Angel Street—Miller, Milwaukee (17-22). **Philadelphia Story** — Miller, Milwaukee (10-15).

Mousetrap, by Agatha Christie (American preem)—Arena Stage, Wash. (17-22).

Kiss Me, Kate

Los Angeles, May 2.

Los Angeles Civic Light Opera Assn. production of musical comedy in two acts, with music and lyrics by Cole Porter, book by Sam and Bella Spewack. Stars Jean Fenn, Robert Wright, Harold Lang, Pat Crowley; features Allen Jenkins, Frank Sully, John Eldredge, Don Beddoe, Helen Dowdy, Lon Fontaine. Producer, Edwin Lester; direction, George Schaefer; dances, musical staging Ernest Flatt; additional choreography, Ray Harrison; scenery, Watson Barratt; costumes, Dorothy Jeakins; lighting, Peggy Clark; choral direction, Edith Gordon musical direction, Louis Adrian. At Philharmonic Aud., Los Angeles, May 2, '55; $4.90 top.

Fred Graham	Robert Wright
Harry Trevor	Don Beddoe
Lois Lane	Pat Crowley
Stage Manager	Walter Neal
Lilli Vanessi	Jean Fenn
Hattie	Helen Dowdy
Paul	Lon Fontaine
Bill Calhoun	Harold Lang
First Man	Allen Jenkins
Second Man	Frank Sully
Stage Doorman	Robert Lancaster
Harrison Howell	John Eldredge

"Shrew" Players

Blanca	Pat Crowley
Baptista	Don Beddoe
Gremio	Angelo Rodriguez
Hortensio	Richard Atkinson
Lucentio	Harold Lang
Katharine	Jean Fenn
Petruchio	Robert Wright
Haberdasher	Stanley Hall

Singers: Rita Bosse, Barbara Ford, Bette Graham, Doris Hartnagle, Joan Hovis, Patti Luer, Betty McNamara, Rosemary Sanders, Barbara Slate, Marilyn Taylor.

Richard Atkinson, Don Chambers, Gordon Ewing, James Hurst, Robert Lancaster, Carl Olsen, Angelo Rodriguez, Robert Simpson, Dominic Tripoli, Keith Wyatt.

Dancers: Kay Farmer, Barbara James, Suzanne Luckey, Barbara Ross, Francine Savexy, Linden Wells, Carolee Winchester, Tricia Yabroff.

Robert Barnes, Stanley Hall, Charles Kitchell, Howard Parker, Robert Piper, Ron Poindexter, Jack Tygett, Carl Ratcliff.

The gloss that distinguishes "Kiss Me, Kate" on its third time around locally makes this a smart opener for the L. A. Civic Light Opera Assn.'s 18th annual season. This revival of the Cole Porter-Sam and Bella Spewack musical is a new and extravagant production, skillfully cast and expertly staged. Prospects are bright for the show's four-week run.

Musical has lost none of its impact through repeated viewings. There is still bounce and gayety in the Spewacks' book using "Taming of the Shrew" for a show-within-a-show romp. Opera singer Jean Fenn has the double role of Lilli and Kate, revealing appreciation of the comedy and a lovely voice for the Porter songs. Robert Wright, who portrayed male lead on Broadway after playing it on tour, has a suitably dashing manner, but was forced to mute his normally fine voice opening night, however, due to laryngitis, but otherwise scored.

Whole cast rates attention, with film-legit actress Pat Crowley a standout in the cute-trick Lois-Bianca character. Harold Lang is in for his original Broadway role as her errant boyfriend, and Allen Jenkins and Frank Sully play the comic hoodlums. John Eldredge is properly stuffy as the heroine's middle-aged knight, Don Beddoe is effective as the father in the "Shrew" scenes, and Helen Dowdy and Lon Fontaine rate for their singing and the latter for his nimble terping.

Highlights among the song numbers are still "Too Darn Hot," Miss Fenn's robust singing of "I Hate Men," and "So in Love;" Miss Crowley's "Always True to You (In My Fashion)" and "Tom, Dick and Harry" and "Wunderbar," by Miss Fenn and Wright.

George Schaefer's direction is expert, and Edwin Lester's production has genuine style. Ernest Flatt and Ray Harrison staged the dances and musical numbers effectively, Watson Barratt's scenery is well conceived and the costumes by Dorothy Jeakins are colorful. Louis Adrian handles the musical direction. *Whit.*

Azouk

Montreal, May 6.

Le Theatre du Nouveau Monde production of comedy in two acts (10 scenes), by Alexandre Rivemale. Direction, Jean Gascon; scenery, Robert Prevost. At Gesu Theatre, Montreal, May 5, '55; $2.50 top.

Azouk	Guy Hoffmann
Mimi	Andree Lachapelle
Arsene	Jean Gascon
Amelie	Yolande Roy
Honore	Jean Dalmain
Antoine	Gabriel Gascon
Terrasson	Jean-Louis Roux
Colombani	Victor Desy
L'Evade	Georges Groulx
Gocuf	Guy Hoffmann
Mme. Ancelin	Claudine Thibodeau
Bouteille	Jean-Claude Deret

For the final play of its fourth season, Le Theatre du Nouveau Monde comes up with "Azouk," a hilarious comedy by Parisian author Alexandre Rivemale. It's a cinch as a future repeater for this local group.

Written originally in '52 as a two-hour radio show, "L'Elephant dans la Maison," emanating from Paris, "Azouk" was adapted for the theatre and played last year in France. Story concerns a small provincial family in France with a bibulous grandfather who re-

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Lotsa Strong New Title Releases Promise Lively Strawhat Season

A big strawhat season is in the offing. Contrasting the dearth of powerhouse releases last year, a flock of recent Broadway hits are set for initial stock outing this summer. On the basis of past performance, the plays loom likely to ring up a banner season for the barn impressarios.

Of the fresh availabiliti , "Caine Mutiny Court Martial," "Dial M for Murder," "Picnic," "Fifth Season" and "King of Hearts" are getting the biggest call. "Caine," "Dial," "Picnic" and "Season" have had road tours, while film versions of "Caine" and "Dial" have already been in general release.

The picture edition of "Dial" may have a negative b.o. effect on strawhat productions of the play, since the film is almost an exact carbon of the legit version. In the case of "Caine," however, there's comparitively little structural similarity between the play and the film. A celluloid version of "Picnic" is still in the works, while a picture edition of "Season" is slated for production.

"Rainmaker" is also shaping up as a big barn item. Gus Schirmer is sending out the show as package with Farley Granger and Frances Heflin, while Eva Marie Saint will likewise play several summer theatre dates in the N. Richard Nash comedy.

Barn operator interest in "Oh Men, Oh Women," indicates it'll also be a hot entry if it's released to stock this year. Another Broadway item that looks to get hefty stock play this season is "Time Out for Ginger," which originally debuted as a strawhat entry. "Dear Charles," which had a sock pre-Broadway stock tour last summer, with Tallulah Bankhead starred, is also being released for silo production this year. Miss Bankhead is still with the show, in the final weeks of a road tour.

Other new releases include "All Summer Long," "End as a Man," "Festival," "Grand Prize," "Home is the Hero," "Reclining Figure," "Remarkable Mr. Pennypacker," "Wayward Saint," "Wedding Breakfast," "Black-Eyed Susan," "Southwest Corner," a strawhat tryout originally, and "Tonight in Samarkand." "Troublemakers," which had a brief off-Broadway run several months ago at the off-Broadway President Theatre, is also released for stock production, as is the road item, "Pajama Tops."

In the musical vein, new stock releases such as "South Pacific," "Guys and Dolls" and "Wonderful Town" are also rated as top entries.

'Fanny' Divides $82,500 As First Profit Payoff; 15% to Backers So Far

A first dividend of $82,500 was paid this week by "Fanny." Coin was split 50-50 between the management and backers, giving the latter an initial 15% profit on their $275,000 investment.

After payment of the dividend, there were approximately $75,000 assets in the form of bonds, cash reserve and balance available for distribution. Meanwhile, the Marcel Pagnol-S. N. Behrman-Joshua Logan-Harold Rome musical continues at standees-only boxoffice pace.

The David Merrick-Logan production is currently in its 28th week at the Majestic, N. Y.

Plan 'Day By the Sea' For L.A. and Then B'way

London producer Stephen Mitchell will join Huntington Hartford as co-producer at the latter's Huntington Hartford Theatre in Hollywood. Their first joint presentation will be N. C. Hunter's "A Day By the Sea," which was presented in London in 1953 by Tennent Productions. After the Coast showing it is to be brought to Broadway.

Mitchell, who arrived in New York yesterday (Tues.) aboard the Queen Mary, will remain here for a few weeks to catch up on Broadway shows and attend to personal matters. He is currently represented in the West End by Terence Rattigan's "Separate Tables," and has also produced several British films.

Pirandello Drama For Dublin Gate Theatre

Dubli , May 3.

Michael MacLiammoir, co-director of Dublin Gate Theatre, has translated Luigi Pirandello's "Henry IV" for production by his partner Hilton Edwards. MacLiammoir, recently back from a European tour with Peggy Ashcroft in "Hedda Gabler," will play lead.

Piece concerns a wealthy young Italian who sustains brain injury while in pageant dressed as an 11th Century emperor of Germany (Henry IV), and decides he is the emperor.

Edwards is also directing open air St. Patrick Pageant for Ireland at Home Festival, preeming May 8. MacLiammoir also wrote this.

Test McCaffrey's Censor Powers

Suit to compel Edward T. McCaffrey, N. Y. City Commissioner of Licenses, to issue a license for a proposed burlesque show at the Orpheum, Brooklyn, is due for trial next Monday (16) before Judge Aaron Steuer in N. Y. Supreme Court. The Commissioner has denied an application by Thomas J. Phillips for a license to present the show.

The American Civil Liberties Union has entered the case as amicus curiae (friend of the court) and it is being represented by Charles Ballon, of the Phillips, Nizer, Benjamin & Krim law firm. Ballon, and Harold Berg, representing Phillips, will argue that McCaffrey's denial of a license for burlesque is in effect not only censorship but actually pre-censorship.

AUTHORS AND LEAGUE SET BASIC AGREEMENT

The Dramatists Guild and the League of N. Y. Theatres have finally agreed on the terms of a new basic contract. Papers have been drafted by lawyers for the two groups and due from the printers in about 10 days, when actual signing will take place.

In general, the agreement follows the previous contract, but various minor changes reportedly apply to the straight-play and musical fields.

Denver U. Legit Meet; White Plains Confab

Denver, May 10.

Playwrights Mary Chase and Marc Connelly and director-producer Norris Houghton will participate in a nine-week seminar on the modern theatre at the U. of Denver's School of Theatre this summer. Each will conduct three weeks of the seminar, which gets underway June 20.

The university will also conduct six Thursday afternoon lecture-discussions on the theatre for the local citizens, in addition to a four-week Children's Theatre workshop headed by Virigina Lee Comer, past president of the Children's Theatre Conference of the American Educational Theatre Assn.

N. Y. Regional Meet

The first regional theatre conference sponsored by the Westchester Drama Assn. was held last Saturday (7) at the White Plains (N. Y.) High School. Principal speakers included Clarence Derwent, president of the American National Theatre & Academy and former head of Actors Equity, and scenic designer Ralph Alswang.

Meet was attended by delegates from theatre groups in the southwest region of N. Y. State, including Westchester, Putnam, Ulster, Dutchess, Orange and Rockland counties. Conference was co-chairmanned by Robert F. Ruger and Roger G. Wentworth, of White Plains.

Palace, B'klyn Filmery, Will Go Yiddish Legit

The Palace Theatre, a Brooklyn film house, will be converted into a Yiddish legiter next season. Jacob Jacobs, Yiddish actor-director, has leased the 1,500-seater for the presentation of four modern American-Jewish musicals beginning next fall. Each of the shows is scheduled for six weeks.

Jacobs previously presented Yiddish legit for 18 years at the Parkway Theatre, Brooklyn, which is being converted into a church.

Form New Stock Managers' Group

A new attempt is being made to unite professional stock management. With the Stock Managers Assn. an apparent failure, plans have been mapped for a new organization to represent stock producers in negotiations with the various unions and to police the field. Tagged Stock Theatre Alliance, Inc., the new outfit plans taking in both summer and winter stock operations falling under the jurisdiction of Actors Equity.

On this basis the org hopes to get formal recognition from Equity, which never regarded the SMA as an official representative of the stock field. One of the reasons for Equity's attitude toward the SMA was that the org was not representative of the entire professional stock field, but primarily included managers of houses that booked stars and packages.

Initial steps in the formation of the STA have already been taken and the org will probably begin functioning officially next October. Membership in the outfit will be split into four different categories comprising resident stock companies not booking stars or packages, non-profit civic al fresco companies, musical tents, and operations booking stars and packages. A board of directors consisting of two reps from each of the four categories will run the Alliance.

These directors will elect four officers. Of the eight directors, four have already been selected at preliminary meets of the star and resident theatre managements. Representing the star houses are Rowena Stevens, of the Pocono Playhouse, Mountainhome, Pa., and John Lane, of the Ogunquit, Me., Playhouse. Resident company reps are Barton H. Emmet, of the Westchester Playhouse, Mt. Kisco, N. Y., and Jack P. Ragotzy, of the Barn Theatre, Augusta, Mich. Managers in the other two categories haven't yet held their preliminary meets.

When the STA files a certificate of incorporation, it will elect officers to serve until the first annual election. Members will be required to pay $100 yearly dues, except for the resident managers, who'll have to shell out $50 per annum. Members will be admitted into one of the four categories covered by the org. This is done so the membership can vote for directors representing their own categories.

Heading the STA will be an executive director, not involved in stock production, who'll receive a salary. The post is currently being filled by attorney Martin Leonard.

Offers Bard Course

Broadway actor Jack Manning will give a course in Shakespeare for professional actors during May and June. The sessions will be more in the nature of rehearsals, using an entire play for study, rather than classroom type of work.

This is a continuation of the project started two years ago in Manning's Shakespeare workshop.

GOLDEN JUBILEE YEAR

VARIETY

1905 - 1955

London Looks Like Another B'way; 15 of 40 Theatres Have U. S. Shows

By HAROLD MYERS

London, May 10.

By the time the tourist season gets under way at the end of May, the West End of London will resemble a miniature edition of Broadway. From Shaftesbury Ave. to Drury Lane, taking the long route via the Princes Theatre, the principal legit situations are dominated by American importations.

There are 13 shows of U.S. origin current on the London scene, and two more are due during the month. This total excludes the London Palladium, where the vaude season is usually headlined by American stars. All four musicals in the West End are of American origin. "Kismet" arrived on the West End scene late last month to join the three long-running hits, "King and I" at Drury Lane, "Can-Can" at the Coliseum and "Wonderful Town" at the Princes.

Following the recent onrush of Broadway plays to London, "Tender Trap," by Max Shulman and Robert Paul-Smith, opened last week at the Saville, under George & Alfred Black's management. Brian Reece and Phil Brown have the lead roles. Next Thursday (12), "My 3 Angels," adapted by Sam and Bella Spewack from Albert Husson's Parisian success, will move into the Lyric Theatre and May 18 brings "Remarkable Mr. Pennypacker" to the New. Latter production stars Nigel Patrick and Elizabeth Sellars. Also due this month, but with no theatre yet scheduled, is Chester Erskine's "Into Thin Air," directed by Garson Kanin, with Hartley Power in the lead.

A trio of recent entries from Broadway, "Bad Seed" at the Aldwych, "Desperate Hours" at the Hippodrome and "Jazz Train" at the Piccadilly, are playing alongside more established hits. "Teahouse of the August Moon" is a long running smash at Her Majesty's and looks set for some months to come. "Bell, Book and

(Continued on page 66)

'Trap,' 'Lovers' Not Given Much Chance in London; 'Widow' May Get a Run

London, May 10.

"The Tender Trap," presented by George and Alfred Black at the Saville Theatre last Tuesday (3), is a labored farce, mainly unsuitable for West End tastes. On its merits, this has little hope for survival, and a generally unfavorable press confirms this view.

Brian Reece and Phil Brown play the male leads, with Daphne Anderson and Geraldine McEwan heading the femme contingent. Lively direction by Charles Hickman is one of the best credits.

Jack de Leon and Sam Wanamaker presented "The Lovers," adapted by Marcelle-Maurette from Emile Zola's "Therese Raquin," at the Winter Garden on Friday (6). The English translation is by Juliet Mansel and Robin King. Heavy adaptation got bad press and limited run is foreseen.

Wanamaker, who also directed, costars with Helen Haye and Eva Bartok. Other important roles are filled by Kynaston Reeves, Brian Oulton, Peter Copley and Constance Wake. Georges Wakhevitch designed the settings. Miss Bartok's performance is standout.

Peter Daubeny Presentations Ltd. brought over the Viennese production of "The Merry Widow" for a season at the Palace last Tuesday (3). Despite elaborate costuming, the mounting lacks the opulence usually associated with this classic, scenes being suggested with drapes rather than complete sets. This gives the whole a skeleton effect. The orchestra too fails to live up to the standard set by the music.

Marta Eggerth sings delightfully in the title role aided, but not eclipsed by her husband, Jan Kiepura, with Franzi Wachmann commendably heading the supporting players.

The Dia Lucca Ballet steals most of the period. Staging is effective but result is marred by the distracting mixture of German and English, the latter being used only by the stars in both dialog and song.

Ethel Shutta Back To Stage in Houston 'Sky'

Houston, May 10.

Former singing star Ethel Shutta will star in the Alley Theatre's production of "Light Up the Sky," opening here next Tuesday (17) for an indefinite run. She will play Stella, the actress' mother, in the Moss Hart comedy, repeating the role she had when the Alley did "Sky" five years ago. That appearance marked her return to show business after several years of retirement. In the upcoming version, she'll sing several songs inserted for her.

The Alley, a theatre-in-the-round under the direction of Nina Vance, is currently presenting "Lady's Not for Burning."

More New Barns Than Last Year

The number of new professional summer theatres set to operate this season is running ahead of last year's figure. This takes in barn, al fresco and tent operations. To date, bonds for 11 new outlets have been posted with Actors Equity. At the end of last May there were only nine new additions to the rustic circuit. Total of 144 spots were franchised by the union last year.

Silos set to preem this season are the Stephens College Playhouse, Columbia, Mo.; Amoury Players, Ephrata, Pa.; Coconut Grove (Fla.) Playhouse, and the Capri Theatre, Atlantic Beach, L. I. and the Cherry County Playhouse Traverse City, Mich.

Tent additions are the Melody Circus, Detroit, Mich.; Northshore Music Theatre, Beverly, Mass.; Flint (Mich.) Musical Tent; Westchester Musical Theatre, Mt. Pleasant, N.Y.; and Valley Forge (Pa.) Music Fair.

Also included among the 11 new operations is an outdoor musical season at Butler U., Indianapolis. College actually is resuming al fresco production after a layoff of several years.

ARTHUR MILLER'S 'VIEW' PREEMS AT FALMOUTH

Arthur Miller's double-bill, "A View from the Bridge," will have a strawhat break-in for two weeks beginning Aug. 22 at the Falmouth Playhouse, Coonamessett, Mass. The Kermit Bloomgarden-Robert Whitehead production, to be staged by Martin Ritt, with Van Heflin as star and Boris Aronson designing the scenery, will then have a regular road tuneup before coming to Broadway.

The Falmouth stock spot will open July 2 for a nine-week season, with Henry Wise as general manager, James Van Wart as stage manager, George Moses as press-agent, and other staff members to be engaged. Richard Aldrich, managing director of the operation since its opening, will not be available this summer, as he's going to Madrid on a State Dept. mission.

Marre Mapping London 'Misalliance' Revival

A London revival of "Misalliance" is reportedly planned by Albert Marre, in partnership with a London management, either Jack Hylton or Hugh Beaumont (H. M. Tennent, Ltd.). Marre, who recently staged the West End production of "Kismet" for Hylton, is currently en route to New York with his actress-wife Jan Farrand.

Mentioned for leading parts in the Shaw revival are Barry Jones, who's already in London, and Miss Farrand and Roddy McDowall, all of whom appeared in the N. Y. City Center edition of the comedy two seasons ago.

Shows Abroad

The Tender Trap

London, May 5.

George & Alfred Black presentation of farce in two acts, by Max Shulman and Robert Paul Smith. Stars Brian Reece, Phil Brown, Daphne Anderson, Geraldine McEwan; staging, Charles Hickman; decor, Anthony Holland. At Saville Theatre, London, May 3, '55 $2.20 top.

Charlie Reader ..... Brian Reece
Poppy Matson ..... Pamela Marmont
Joe McCall ..... Phil Brown
Jessica Collins ..... Peggy Simpson
Sylvia Crewes ..... Daphne Anderson
Julie Gillis ..... Geraldine McEwan
Earl Lindquist ..... Tom Gill
Sol Schwartz ..... Stan Thomason

As if to prove that all theatrical imports from Broadway are not overweight dramatically, "The Tender Trap" makes its West End debut in a rather inauspicious manner. This is an obviously contrived effort with a single joke extended over two acts. B.o. prospects are dim.

Max Shulman and Robert Paul Smith's farce is occasionally brightened by brisk writing and the odd witty line. Overall effect, however, is disappointing. Thematically, it's too thin to sustain a full length play, even though the brisk direction by Charles Hickman and the lively star performances.

With so little story content, the show depends on the comedy business engendered by the actors. Brian Reece, who played a comparable role in "The Seven Year Itch," gives a lively and exuberant performance as the young man who is overwhelmed by the array of female talent at his disposal, because of his bachelor status. But it's not enough to hold the piece together. Nor is the more adult interpretation by Phil Brown, who might be described as the family man with an 11-year itch.

There's also an attractive femme array to prove the authors' point that girls are girls so long as they remain single, but fall into a completely different category when they marry. Geraldine McEwan combines a piquancy and determination as the blonde laboratory assistant who is set on getting her man. Dalphne Anderson puts sensitivity into the role of the rejected woman, although, as written, the part could well be humiliating.

Pamela Marmont and Peggy Simpson contribute their share of the fun and Tom Gill is suitably belligerent as the laboratory chief. Stan Thomason has only a brief appearance on stage as the drunk who stays on after the engagement party. *Myro.*

Orvet

('The Viper')

Paris, April 29.

Jean Renoir production of comedy in three acts, by himself. Stars Leslie Caron, Paul Meurisse. Direction, Renoir; scenery and costumes, Georges Wakhevitch; music, Kosma; technical collaboration, Robert Petit. At Renaissance Theatre, Paris, April 29, '55; $3 top.

Hunters, Georges Hubert, Henry Charrett
Mme. Camus ..... Catherine Le Couey
Georges ..... Paul Maurisse
Orvet ..... Leslie Caron
Olivier ..... Michel Herbault
Coutant ..... Raymond Bussieres
William ..... Jacques Jouanneau
Clotilde ..... Marguerite Cassan
Berthe ..... Yorick Royan
Mother Vipers ..... Susan Courtal
Philippe ..... Pierre Olaf
Doctor ..... Georges Saillard

Jean Renoir, film producer-son of the great painter, still has much to learn about the stage, if this first play is a fair sample.

In "Orvet" he has attempted a sort of "Ondine" fable. The hero is a novelist who, in order to write a play, takes a country mansion in the shadow of a romantic forest.

One day a young girl appears, hoping to sell some mushrooms. Struck by her beauty and innocence, he writes a tragic romance about how a fairyland creature falls in love with a callous mortal and, deserting her woodland home and family, nearly dies of heartbreak. When the author realizes the pains he has caused the characters he has invented, he destroys the script and marries the mushroom girl.

In both plot and treatment this recalls not only Giraudoux's "Ondine," but Pirandello's "Six Characters," Cohan's "Seven Keys to Baldpate" and "Midsummer Night's Dream" in the device of the characters stepping out of the author's mind, and with the "it's only a dream" conclusion. But Renoir has been unable to organize his material satisfactorily and "Orvet" seems pretentious and meandering.

The author-producer-director's prestige as a film craftsman has won him the services of good actors. Leslie Caron has come all the way from Hollywood to enact the tomboy maid of the woods. Paul Meurise, who has just scored heavily in the French picture, "Les Diaboliques," portrays the playwright.

Georges Wakhevitch, the Parisian Jo Mielziner, has contributed attractive sets of the country house wrapped in autumn foliage, and Joseph Kosma has composed soothing incidental music. But Renoir's "Orvet," remains a feeble attempt at poetic, philosophical comedy. *Curt.*

Anastasia

Frankfurt, April 30.

Fritz Remond production of the Marcelle Maurette-Guy Bolton drama in three acts, German translation by Ernestine Costa. Stars Inge Langen. Direction, Remond; scenery, Lothar Baumgarten; costumes, Johann Jansen. At Kleines Theatre im Zoo, Frankfurt, April 30; $1.75 top.

Petrowski ..... Christian Schmieder
Chernoff ..... Viktor Stefan Goertz
Prinz Bunin ..... Herbert A. Boehme
Anna ..... Inge Langen
Sleigh Driver ..... Wilhelm Schmidt
Obelenski ..... Reinhard Kolldehoff
Dowager Empress ..... Else Heims
Prinz Paul ..... Thomas Vallon

Fritz Remond's production of "Anastasia" in Frankfurt, only a few months after its Broadway opening, seems set to repeat the success the drama is having in New York. The play features a knockout performance by young German actress Inge Langen in the title role of the supposed surviving Romanoff princess.

From her first appearance, a pathetic wretch rescued from an insane asylum, through her transformation into the dignified princess, to her final renunciation of crown and fiance, her actions are the center of dramatic interest. Another acting plum is the role of the Dowager Empress, nicely played by Else Heims. Reinhard Kolldehoff, as a former lover of the heroine during her asylum days, has several amusing scenes, and Herbert A. Boehme is excellent as the villainous Prinz Bunin, who has rescued Anna for his own lucrative purposes.

Remond rates credit as producer-director of this rich creamy production. *Haze.*

Shows Out of Town

Continued from page 64

Azouk

cords in a diary his imaginary and bizarre hunting adventures. One of these involves a fantastic elephant from out of a smashed vase.

This fabulous animal, in a creation designed by Jean Choquet and operated physically and vocally by the talented Guy Hoffmann, takes over for the rest of the play. However, Jean Gascon, doubling as director, runs the elephant a close second with his capable playing of the grandfather.

All members of the 11-person cast are first-rate, with particular kudos to George Groulx as an escaped convict; Jean Dalmain as the befuddled father and Yolande Roy as the mother. The main set by Robert Prevost is convincingly supplemented by a forestage village square scene and a vivid jungle episode.

"Azouk," which TNM will play both here in Montreal and Quebec City, is being translated into English and plans are underway for an opening in London later this year. *Newt.*

Keeping in Touch

Arthur Cantor, pressagent of "Inherit the Wind," started jury duty in New York last week.

Knowing from harried experience how many crisis phone calls are likely to be required for a lively new box-office grosser, he went to the first day's court session with a supply of 40 dimes.

Shows on B'way

Continued from page 64

South Pacific

tertainment even for anyone who's already seen it repeatedly, and it's an absolute mustn't-miss for the theoretical first-timer. It'll obviously do bonanza biz for its two-week engagement.

First-featured in the role of Emile de Becque, the French planter, Swedish opera singer Richard Collett is physically acceptable, vocally splendid but dramatically stilted and a trifle ornate. As Nellie Forbush, the lovable Navy nurse, Sandra Deel is competent vocally and dramatically, and she seems likable enough.

Henry Slate is passable as Luther Billis; Sylvia Syms seems lacking in vocal power and a trifle night clubbish as Bloody Mary; Martin Wolfson bullseyes in his original role of Capt. Brackett; Herb Banke is outstanding as Lt. Cable (except for one passage of "Younger Than Springtime," in which he lapses into yelling); Frank Maxwell is excellent as the easygoing Stewpot (played by Slate in the original production); Gene Saks is adequate as the Professor; Carol Lawrence is expressive as the Tonkinese girl, Liat; Don Fellows mops up again in his original role of Lt. Buzz Adams, the flyer with an appreciation of initiative, and Warren J. Brown is a personable executive officer Harbison.

Charles Atkin's staging is a careful mimeograph of the original, except for the limited rehearsals and the fact that everyone has to shout to be audible in the huge house. Jo Mielziner's scenery impresses anew as a masterpiece, and Motley's costumes are effective as before. Frederick Dvonch batons the performance with the skill of long experience. *Hobe.*

Legit Followup

The King and I

(DURY LANE, LONDON)

London, May 3.

After 18 months, the Drury Lane production of the Rodgers and Hammerstein tuner is undergoing its first major cast changes. Valerie Hobson, awaiting motherhood, has been replaced by Eve Lister in the role of Anna, while George Pastell succeeds Herbert Lom as the King.

Although the replacements fall a little short of the standard set by the original stars, the production will not likely suffer financially. At the current level of business, the show should be good for several months to come, and at the comparatively moderate top of $2.80, it still represents good playgoer value.

Miss Lister, an attractive redhead and a protege of the late C. B. Cochran, is ahead of Miss Hobson in the vocal stakes. She has a clear and authoritative singing style and handles her lyrics with easy confidence. Though better as a singer, she's not as good an actress and lacks the graciousness with which her predecessor invested the role. Nevertheless, her performance as the schoolmarm is well in keeping with the character.

As the comparison must be made, it has to be admitted that George Pastell's interpretation of the King is not nearly as satisfying as Herbert Lom's. It lacks the finesse and the subtle touches of humor with which the role had been previously embellished. Even so, the newcomer has wisely developed his own personality and not attempted a carbon of the original.

Inevitably, there have been a number of minor cast changes since the production preemed in the fall of 1953, but Muriel Smith, a long time resident at Drury Lane, (she was in the previous production of "South Pacific,") continues as Lady Thiang and easily makes the best vocal contribution. Doreen Duke is also still doing nicely as Tuptim. The production retains its opening night sparkle and tempo and shows no outward signs of tiredness. *Myro.*

'Town' Booked to Reopen Cape Music Tent July 1

Hyannis, Mass., May 10.

The Cape Cod Melody Tent, with David Marshall Holtzmann as managing director and Richard Aldrich consultant, opens here July 1 with "Wonderful Town," and will continue through Sept. 3. The staff will include Roy Somlyo, general manager; Donald Shapiro, pressagent; William Morrow, business manager; Ernest Sarracino, stage director, and Julius Rudel, musical director.

Holtzmann recently purchased control of the spot.

Legit Bits

Betty Jane Watson, who played Laurey in "Oklahoma" in London and then on Broadway, will play Nellie Forbush in "South Pacific" this summer at the Oakdale music tent, Wallingford, Conn., and the Highland Park tent theatre, Chicago. She'll also appear as Mama in "High Button Shoes" at Oakdale. These will be her first straw-hat stints and first non-soprano, non-ingenue roles.

Broadway actor **Alan Hewitt** was in Taormina, Sicily, last week on a European tour that has thus far included visits in London, Stratford, Paris, Lausanne, Geneva, Milan, Rome, Naples, Pompeii, Capri and Syracuse. . .Just before sailing for Italy last week **Richard Stapley** and **Dick Hughes** revealed that they expect to have their musical treatment of the film, "Sunset Boulevard" ready for production next fall. . .**Peter Davis**, business manager of the Theatre Guild, vacationing at Ensenada, Mexico.

Romney Brent off to Mexico to assist **Jean Dalrymple** and **Rita Allen** on their production of "Teahouse of the August Moon," opening June 14. **Tei Ko**, who'll play the Geisha Girl in the presentation, planed to New York from Mexico City last week to pick up Oriental costumes and to catch the Broadway production of the comedy. . .An Oct. 6 Broadway preem has been set for the **Armand Deutsch** production of "Wooden Dish," with **Louis Calhern** as director-star.

Monty Shaff, general manager for **Cy Feuer & Ernest H. Martin**, left for the Coast last Friday (6) for a three-four week vacation. . . **Victor Samrock**, Playwrights Co. general manager, currently on jury duty. . .**C. W. Christenberry**, a retired Army general, and his son, **C. W. Christenberry Jr.**, have optioned a musicomedy, tentatively tagged "60' x 100'," for Broadway production next fall. Book, lyrics and score for the tuner are by **Arthur Katz**. . .**John C. Becher**, currently appearing in the off-Broadway production of "Teach Me How to Cry," joins the touring company of "Solid Gold Cadillac" on June 30.

Helen Gallagher takes over June 6 for **Carol Haney** in the Broadway production of "Pajama Game". . . Random House will publish the book and lyrics for "Plain and Fancy". . .**Rod Alexander** will do the choreography for **Guy Lombardo's** "Arabian Nights," opening June 23 for its second summer at the Mariffe Theatre, Jones Beach, L. I. . . .**E. Edward Hambleton**, co-producer of the off-Broadway Phoenix Theatre, sailed for Europe last week for a month's stay.

David Merrick, partnered with **Joshua Logan** in the production of "Fanny," planed last Saturday (7) to London to discuss with **Tom Arnold** and **Emile Littler** a possible West End edition of the musical. Despite urging, Merrick and Logan are determined not to permit a title change for the show for England.

U.S. Shows in London

Continued from page 65

Candle" with Rex Harrison and Lilli Palmer, has been a hefty b.o. lure at the Phoenix, and "The Matchmaker," a fine vehicle for Ruth Gordon, has been doing solid biz at the Haymarket. The Bea Lillie Show, originally booked for a limited engagement, has been kept running on strong attendance.

There are about 40 theatres in London, including the Covent Garden Opera House, Sadlers Wells, the Old Vic and the Palladium. At least 15 of these will be housing American offerings before the end of May.

With the vast array of Hollywood entertainment on view at first run picture theatres, no Yank tourist is going to feel either lost or homesick in London this year.

Off-B'way Show

Billy Budd

The Masquers, Inc. revival of drama in three acts by Louis O. Coxe and Robert Chapman, adapted from the Herman Melville novel. Direction, Earl Sennett; scenery, Richard Henry Martin; lighting, Bernie Weiner. At Rooftop Theatre, N.Y., May 6, '55; $2.30 top.

Cast: Munro Gabler, Tom Holland, Milton Amboy, David Ford, Henry Crane, Rene Zwick, Vince Dowling, John Fiedler, Bob Ohle, Ronald Durling, David Wilder, Frank Wolff, Tom McDermott, Bill McCarthy, Mark Weston, Harry Peckham, Bernard Diamond, Laurence Haddon, Marland Messner, Alan Harvey, Henry Gross.

When main-stemmed during the 1950-51 season, "Billy Budd" drew critical accolades. However, the Louis O. Coxe-Robert Chapman adaptation of Herman Melville's novel did disappointing business and folded at a loss far above its production cost. The Masquers, Inc. have now reincarnated "Billy" in a production that is marked by fervor and drive.

Thanks to Earl Sennett's limpid direction, the issues are sharply defined and accented. Billy kills a superior officer and must hang for it, although from a humanitarian standpoint the murder is justifiable. Melville and his adaptors go to great lengths to rationalize the stern justice that must be exacted by the depersonalized authority of His Majesty's 18th century wartime navy.

Billy is a credulous soul, simple and unafraid, while the master-at-arms who destroys them both is the personification of evil. These are violent contrasts, but the struggle, whether physical or intellectual, is always exciting and believable.

Bill McCarthy plays the luckless Billy, and if he seems almost too good to be true in the early scenes, his performance matures as the drama's stark issues overtake him. As the scheamingly callous officer, David Ford is a good foil, his high-strung aloofness contrasting well with Billy's eager boyishness.

The cast is competent throughout. As the Captain, who must mete out a justice against which his heart rebels, Tom McDermott plays with discipline and power. Bernard Diamond is intently purposeful as an officer caught between duty and sentiment, Tom Holland's earnestness as an old tar is helpful, John Fiedler is furtive and oily as a master's man, and Munro Gabler is an urgently mutinous sailor.

Richard Henry Martin has provided a frigate's main deck that reeks of salt air and at times almost seems to heave. It may be a choppy trip to East Houston St.'s Rooftop Theatre but the voyage is rewarding. *Geor.*

Scheduled N. Y. Openings

(*Theatre indicated if set*)

Finian's Rainbow, City Center (5-18).
Once Upon a Tailor, Cort (wk. 5-19).
Seventh Heaven, ANTA Theatre (5-26).
First Edition, Bijou (7-7).

OFF-B'WAY

Safari, Barbizon-Plaza (5-11).
One-Act Bill, Gr'n'w'ch Mews (5-25).
Flies, Provincetown (6-8).

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Chi Spotty; 'King' Off to $26,600, Deborah $26,300, 'Trap' Mild $13,300

Chicago, May 10.

Biz in the Loop mixed but generally a bit off last week. "Rainmaker" closed and the company disbanded Saturday (7) and "King and I" and "Tea and Sympathy" exit next Saturday (14).

There are no arrivals due until August when "Can-Can" checks in at the Shubert, but there's a possibility that "House of Flowers" may come in for an early-summer stand.

Estimates for Last Week

King and I, Shubert (24th wk) ($5; 2,100) (Patricia Morison). Over $26,600 (previous week, $29,500); departs Saturday (14) to resume tour.

Rainmaker, Erlanger (4th wk) ($4; 1,300) (Geraldine Page). Over $15,200 (previous week, $16,300); folded Saturday (7).

Tea and Sympathy, Blackstone (9th wk) ($4.50; 1,500) (Deborah Kerr). Almost $26,300 (previous week, $25,700); exits next Saturday (14) to resume tour.

Tender Trap, Harris (4th wk) ($4; 1,000) (Kent Smith, K. T. Stevens, Russell Nype). Nearly $13,300 (previous week, $16,000).

'Kate' $58,500, L.A.; Tallulah $25,400

Los Angeles, May 10.

The L.A. Civic Light Opera season opened last week with "Kiss Me, Kate." "Oh Men, Oh Women" started last night (Mon.) for a four-week stay succeeding "Anniversary Waltz" at Carthay Circle. "Dear Charles" closed at Biltmore, following a profitable two and one-half weeks.

ESTIMATES FOR LAST WEEK

Kiss Me, Kate, Philharmonic Aud (1st wk) ($4.90; 2,670; (Jean Fenn, Robert Wright, Harold Lang, Pat Crowley). Hefty $58,500.

Anniversary Waltz, Carthay Circle (4th wk) ($3.30; 1,518) (Howard Duff, Marsha Hunt). Nice $29,400 for final stanza, with extra Sunday performance; house got "Oh Men, Oh Women" last night (Mon.) for a four-week run.

Dear Charles, Biltmore (3d wk) ($4.95-$4.40; 1,636) (Tallulah Bankhead). Healthy $25,400 and exited.

This Is Your Life, Mendel, Civic Playhouse (11th wk) ($3.30; 400) (Leo Fuchs). The usual $4,000.

Finian's Rainbow, Hollywood Repertory (16th wk) ($3.30; 276) (Charles Davis). Almost $1,700.

Current British Shows

LONDON

(Figures denote premiere dates)

All For Mary, Duke York (9-9-54).
Bad Seed, Aldwych (4-14-55).
Beatrice Lillie, Globe (11-24-54).
Bell, Book, Candle, Phoenix (10-5-54).
Boy Friend, Wyndham's (12-1-53).
Can-Can, Coliseum (10-14-54).
Crazy Gang, Vic. Pal. (12-16-54).
Desperate Hours, Hipp. (4-19-55).
Different For Men, Duchess (4-11-55).
Dry Rot, Whitehall (8-31-54).
Folies Bergeres, Wales (4-9-55).
Intimacy-At 8:30, Criterion (4-29-54).
Jazz Train, Piccadilly (4-26-55).
King and I, Drury Lane (10-8-53).
Kismet, Stoll (4-20-55).
Lovers, Winter Gard. (5-6-55).
Matchmaker, Haymarket (11-4-54).
Merry Widow, Palace (5-3-55).
Midnight Family, Arts (5-4-55).
Mousetrap, Ambas. (11-25-52).
Old Vic Rep, Old Vic (9-9-54).
Sailor Beware, Strand (2-16-55).
St. Joan, St. Martin's (2-8-55).
Salad Days, Vaudeville (6-5-54).
Separate Tables, St. James's (9-22-54).
Simon & Laura, Apollo (11-24-54).
Spider's Web, Savoy (12-14-54).
Talk of Town, Adelphi (11-17-54).
Teahouse Aug. Moon, Her Maj. (4-22-54).
Tender Trap, Saville (5-3-55).
20 Mins. South, Players (5-10-55).
Uncertain Joy, Royal Ct. (3-31).
Wonderful Town, Princes (2-23-55).

SCHEDULED OPENINGS

My 3 Angels, Lyric (5-12-55).
Diary of Nobody, Duchess (5-17-55).
Mr. Pennypacker, New (5-18-55).
Into Thin Air, Globe (5-19-55).

CLOSED LAST WEEK

Book of Month, Cambridge (10-21-54).
Hippo Dancing, Lyric (4-7-54).
Serious Charge, Garrick (2-17-55).

TOURING

Airs on a Shoestring
Diary of a Nobody
D'Oyly Carte Opera
Emelyn Williams
Feels Rush In
Guys and Dolls
I Am a Camera
Into Thin Air
It's Never Too Late
Joy of Living
Joyce Grenfell Requests
Kinloch Players
Lark
Little Hut
Moon is Blue
Reluctant Heroes
Remarkable Mr. Pennypacker
Sabrina Fair
Seagulls Over Sorrento
South Pacific
Tiger at the Gates
Tropical Fever
Wedding in Paris
Witness for the Prosecution
Women of Twilight
Zip Goes a Million

'Guys' Profitable $25,100 First Time in Montreal

Montreal, May 10.

"Guys and Dolls," playing its first Montreal engagement, grossed over $25,100 at Her Majesty's last week, with the 1,702-seater scaled to $3.94.

Show drew raves from all critics for score and acting, but pans for shoddy appearance of sets.

Italian Stage, Always Prone Toward Revues, Turning to Book Shows

The Italian musical theatre, formerly addicted to revues, is now turning to book tuners. Since 1953, there have been four musicomedies, two of which were mounted this year.

According to Dr. Pietro Garinei, who collaborated on the lyrics for the four tune shows, indications point to even more extensive musical productions in the future. The Italian lyricist, who arrived in New York recently, said audiences are tiring of the perennial bookless shows. Most of the recent song-and-sketch shows have lost coin, he says, but musicomedies have been moneymakers.

Two producers have dominated the Italian musical field thus far. However, it's expected that other managers, who've been concentrating on revues, may swing over to story shows. The two impresarios, who got in on the ground floor, are Acille Tirinca and Remigo Paone. Financing of the productions is done on an independent basis and averages about $80,000 a show.

Productions open, usually in Rome or Milan, without a tryout. After a two-to-three-month run in the key legit cities, they're sent on tour for several additional months. Average b.o. top for the musicals is $4.

Weekly cast payroll runs around $6,500 for an eight-performance week, which takes in every night, plus a Sunday matinee. Approximately 35-40 performers are used in each production, with the chorus line averaging $10 daily.

Performers are signed to six-month contracts and shows are kept running for the full period, even though it means a loss to the producer. The six-month guarantee results from a vast amount of work available to the entertainers. Because of the hot weather, legit shows lay off from July-September, when many of the performers take film assignments.

Additional coin for performers comes from filmization of legit musicals. All four of the tuners presented since '53 have been transferred to the screen, usually directly off the stage. One of the '55 productions, "Giove In Doppiopetto," based on "Amphitryon 38," was given the first Italian CinemaScope treatment. The other musicals, incidentally, were all Italian originals.

Dr. Garinei will remain in N. Y. another two weeks to catch the Broadway shows and to line up an American choreographer to work on an Italian production next season. The quartet of musicals already presented have all used American choreographers, including Donn Arden, Donald Sadler, Paul Steffen and Lee Sherman.

'TEAHOUSE' HOT $42,100, 'OH MEN' $17,000 IN S.F.

San Francisco, May 10.

"Teahouse of the August Moon" eased slightly but was still great, but "Oh Men, Oh Women" skidded on its final stanza. "Dear Charles" opened last night (Mon.).

ESTIMATES FOR LAST WEEK

Teahouse of the August Moon, Curran (11th wk) ($4.40; 1,758) (Burgess Meredith, Scott McKay). Powerful $42,100; two more weeks to go and will set a staggering local gross record for a straight play run.

Oh Men, Oh Women, Alcazar (4th wk) ($4.40; 1,147) (Franchot Tone, Gig Young). Down from last week's $21,000 to about $17,000; exited town, with the house getting Tallulah Bankhead in "Dear Charles."

'DARK' BRIGHT $31,700, 'HEAVEN' CURRENT, HUB

Boston, May 10.

Katharine Cornell and Tyrone Power, costarring in "Dark Is Light Enough," had the local legit scene to themselves last week and picked up a sizzling $31,700 gross. That gave them a total of over $60,000 for the Christopher Fry drama for the two-week engagement at the 1,590-sea Colonial at a $4.95 top. The show folded here last Saturday night (7).

"Seventh Heaven" is opening tonight (Tues.) at the Shubert for a two-week tryout stand prior to New York. The musical is still undergoing strenuous revisions, with John C. Wilson in and out and in again as director (Morton Da Costa is reportedly in actual charge) of the staging. This booking concludes Boston's regular legit season.

'Heaven' $41,300 In 2d Philly Wk.

Philadelphia, May 10.

"Seventh Heaven" picked up boxoffice pace last week in its second stanza, as doctoring took place in the musical tryout. Poor notices greeted "Once Upon a Tailor," which opened a tryout at Walnut last Thursday (5), with summer temperature in the non-airconditioned house.

Pop-price production of "Guys and Dolls" relighted the Forrest last night (Mon.) and "Seven Year Itch" is due at the house next Monday (16) evening under Theatre Guild-American Theatre Society auspices.

Estimates for Last Week

Seventh Heaven, Forrest, (M) (2d wk) ($4.80; 1,760) (Gloria De Haven, Ricardo Montalban). Musical adaptation of 30-year-old straight play got a good reception here, despite its unfinished state; up nicely to $41,300 and exited town house has "Guys and Dolls" this week.

Once Upon a Tailor, Walnut (C) (1st wk) ($4.20; 1,340) (Oscar Karlweis. Folk play wasn't ready opening night last Thursday (5) and unfavorable critical and public reaction hurt; tryout drew a slim $3,700 for four performances and continues this week.

'Itch' Scratchy $15,500 For Week in Richmond

Richmond, May 10.

"Seven Year Itch," starring Tom Ewell, grossed nearly $15,500 at the WRVA Theatre here last week.

Comedy is splitting the current week between the Auditorium, Louisville, and the Coliseum, Evansville, Ind.

Current Road Shows

(May 9-21)

Dear Charles (Tallulah Bankhead)—Alcazar, S. F. (9-21).
Guys & Dolls—Forrest, Phil. (9-14); Shubert, Phil. (16-21).
King and I (Patricia Morison)—Shubert, Chi. (9-14); Paramount, Toledo (16-21).
Kismet—Shubert, Det. (9-21).
Once Upon a Tailor—Walnut St., Phil. (9-14).
Pajama Game (Fran Warren, Larry Douglas, Buster West)—Aud., St. Paul (9-10); Lyceum, Mpls. (11-14); Aud., Portland, Ore. (17-21).
Seven Year Itch (Tom Ewell)—Aud., L'ville (9-12); Coliseum, Evansville, Ind. (13-14); Forrest, Phil. (16-21).
Seventh Heaven (Gloria DeHaven, Ricardo Montalban, Paul Hartman) (tryout)—Shubert, Bost. (9-21).
Solid Gold Cadillac—American, St. L. (9-14); Playhouse, K. C., Mo. (16-21).
Tea and Sympathy (Deborah Kerr)—Blackstone, Chi. (9-14); Geary, S. F. (16-21).
Teahouse of the August Moon (Burgess Meredith, Scott McKay)—Curran, S. F. (9-21).
Tender Trap (Kent Smith, K. T. Stevens, Russell Nype)—Harris, Chi. (9-21).

B'way Dives; 'Yankees' $36,000 in 6, 'SP' $46,200, 'Honeys' 14G, 'Wind' 31½G, 'Ankles' $40,400, 'Anastasia' $18,000

Broadway went into a spin last week. Substantial drops from the previous week were registered by all but the smash shows, which accounted for approximately 40% of the entries.

"Damn Yankees," which opened last week, joined the lineup of capacity-gross shows, bringing the total to 10. There were no closings last week and no openings are skedded for the current stanza.

ESTIMATES FOR LAST WEEK

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net: i.e., exclusive of tax.

All in One, Playhouse (3-bill) (3d wk; 23; $4.60-$3.90; 994; $21,-865) (Maureen Stapleton, Myron McCormick). Nearly $11,500 (previous week, $13,500).

Anastasia, Lyceum (D) (19th wk; 150; $5.75-$4.60; 995; $23,339) (Viveca Lindfors, Eugenie Leontovich). Just under $18,000 (previous week, $20,500).

Ankles Aweigh, Hellinger (MC) (3d wk; 24; $6.90; 1,513; $56,000). Almost $40,400 (previous week, $47,100).

Anniversary Waltz, Booth (C) (57th wk; 451; $4.60; 766; $20,000) (Macdonald Carey). Nearly $13,400 (previous week, $17,000).

Bad Seed, Coronet (D) (22d wk; 173; $5.75-$4.60; 998, $27,700) (Nancy Kelly). Almost $17,100 (previous week, $20,100).

Boy Friend, Royale (MC) (32d wk; 251; $6.90; 1,050; $38,200). Over $29,700 (previous week, $36,300).

Bus Stop, Music Box (CD) (10th wk; 78; $5.75-$4.60; 1,010; $27,811). Capacity as usual, nearly $28,100.

Can-Can, Shubert (MC) (105th wk; 836; $6.90; 1,453; $50,160). Over $30,700 (previous week, $38,900).

Cat on a Hot Tin Roof, Morosco (D) (7th wk; 52; $6.90-$5.75; 946; $31,000 (Barbara Bel Geddes, Burl Ives). Capacity as usual, nearly $31,400.

Damn Yankees, 46th St. (MC) (1st wk; 4; $8.05-$7.50; 1,297; $50,-573). Opened last Thursday (5) to six affirmative reviews and one negative (Kerr, Herald Tribune); capacity at over $36,000 for first four performances and two previews.

Desperate Hours, Barrymore (D) (13th wk; 100; $5.75-$4.60; 994; $27,200). Nearly $23,900 (previous week, $24,900).

Fanny, Majestic (MD) (27th wk; 212; $7.50; 1,655; $65,000) (Ezio Pinza, Walter Slezak). Capacity as usual, over $65,700.

Honeys, Longacre (C) (2d wk; 12; $5.75-$4.60; 1,101; $28,300) (Jessica Tandy, Hume Cronyn, Dorothy Stickney). Over $14,000 (previous week, $16,400 for first four performances and two previews).

House of Flowers, Alvin (MC) (19th wk; 148; $6.90; 1,331; $47,-000). Nearly $25,100 (previous week, $29,900); closes June 4, but may tour.

Inherit the Wind, National (D) (3d wk; 20; $5.75-$4.60; 1,162; $31,-300) (Paul Muni). Almost $31,500 (previous week, $30,800).

Lunatics & Lovers, Broadhurst (C) (21st wk; 168; $5.75-$4.60; 1,182; $29,500). Nearly $16,700 (previous week, $18,500).

Pajama Game, St. James (MC) (52d wk; 412; $6.90; 1,615; $52,118) (John Raitt, Janis Paige, Eddie Foy Jr.). Capacity as usual, over $52,100.

Plain and Fancy, Winter Garden (MC) (15th wk; 116; $6.90; 1,494; $55,672). Over $49,600 (previous week, $55,300).

Seven Year Itch, Fulton (C) (129th wk; 1,029; $5.75-$4.60; 987; $24,000) (Eddie Bracken). Over $11,400 (previous week, $13,700).

Silk Stockings, Imperial (MC) (11th wk; 84; $7.50; 1,427; $57,800) (Hildegarde Neff, Don Ameche). Capacity as usual, nearly $58,300.

South Pacific, City Center (MC) (1st wk; 8; $3.60; 3,090; $50,160). Opened last Wednesday (4) to six affirmative notices and one yesbut (Kerr, Herald Tribune); over $46,200 for first eight performances.

Tea and Sympathy, 48th St. (D) (83d wk; 661; $5.75-$4.60; 921; $28,300). Nearly $10,700 on two-fers (previous week, $11,800 on twofers).

Teahouse of the August Moon, Beck (C) (82d wk; 661; $6.22-$4.60; 1,214; $33,608) (John Beal, Eli Wallach). Capacity as usual, over $34,000.

Three for Tonight, Plymouth (R) (5th wk; 37; $6.90-$5.75; 1,107; $39,000 (Marge & Gower Champion, Harry Belafonte. Voices of Walter Schumann). Capacity at nearly $38,000, with theatre party commissions cutting into the take (previous week, $38,000).

Witness for the Prosecution, Miller (D) (21st wk; 164; $5.75-$4.60; 946; $23,248). Capacity as usual, over $23,700 (previous week, $23,700).

MISCELLANEOUS

Phoenix '55, Phoenix (R) (3d wk; 17; $4.60-$3.45; 1,181; $22,000). Nearly $20,500 (previous week, $20,000); run is being extended beyond the originally scheduled six weeks and an air-conditioning unit is being installed.

OFF-BROADWAY

(Figures denote opening dates)

Billy Budd, Rooftop (5-3-55).
Shakespeare Repertory, Jan Hus (5-3-55).
Shoestring Revue, Pres. (2-28-55).
Teach Me How to Cry, de Lys (4-5-55); closes next Sunday (15).
Thieves Carnival, Cherry Lane (2-1-55).
Three Sisters, 4th St. (2-25-55); closes May 22.

'GAME' ROUSING $46,800 FOR DES MOINES WEEK

Des Moines, May 10.

"Pajama Game," starring Fran Warren, Larry Douglas and Buster West, played to a smash $46,800 at the KRNT Theatre last week.

Musical is splitting the current week between the Auditorium, St. Paul, and the Lyceum, Minneapolis.

'Cadillac' Okay $16,400 For Opener in St. Loo

St. Louis, May 10.

"Solid Gold Cadillac" drew a passable $16,400 at a $3 top last week for the initial frame of a fortnight's booking at the American here.

Comedy concludes this week as the finale of the local legit season, with the Municipal Opera in Forest Park due to take over with its al fresco shows.

'Pajama Tops' Well-Filled $16,700 for Split-Week

New Haven, May 10.

Shubert's seasonal finale did okay last Wednesday-Saturday (4-7) on a twofer splurge of "Pajama Tops," which was also the windup of the show's tour. Comedy took a panning, but advance momentum helped to a total of $10,600 for six performances.

On a two-day stopover Monday-Tuesday (2-3) at Worcester, the Diana Barrymore starrer got a healthy $6,100, giving it a $16,700 total for the eight-performance week.

Total Legit Grosses

Following are the comparative figures based on VARIETY's boxoffice reports for last week (the 49th week of the season) and the corresponding week of last season:

BROADWAY

	This Season	1953-54 Season
Number of shows current	26	22
Total weeks played so far by all shows	1,060	1,010
Total gross for all shows last week	$777,700	$651,400
Season's total gross so far	$29,783,700	$28,087,600
Number of new productions	60	56

ROAD

Excluding stock

Number of current shows reported	19	20
Total weeks played so far by all shows	839	753
Total gross for all shows last week	$456,700	$410,600
Season's total gross so far	$19,895,500	$16,753,800

Equity Show

(May 9-22)

Petrified Forest — Lenox Hill Playhouse, N. Y. (11-15).

Success Story of Year in Concert Mgt.; Youth Grosses 104G in 11 Risky Dates

Success story of the year in concert management is Joseph H. Conlin Jr. The 26-year-old New Yorker, two years out of the Army, with no experience in concerts or management, put on a longhair series of six events in White Plains, N. Y., and five concert recitals in Manhattan, this season, grossing $104,000 on the 11 dates. Youngster took over the White Plains concert setup after it had run down and had lapsed for a couple of years, and made a go of it.

The five N. Y. recitals were highly speculative, and the artists' managers themselves cautioned Conlin against taking the risk, but he went ahead, clearing about $14,000 for himself on the venture. A top music exec referred to Conlin as "the most enterprising young figure to come into the concert business in years."

Conlin got burned a little in his baptism. Two of the six Westchester County events were duds. He expanded with one of his Manhattan dates into Newark, for a flop. But his five N. Y. dates made up for everything. Conlin had two sellouts at 15G each at the Met Opera House with Renata Tebaldi and Mario Del Monaco in joint recital, for a $30,000 take. He put on three Beniamino Gigli recitals at Carnegie Hall in seven days, each SRO at 9G, for a $27,000 take. Conlin made about 8G on the two Tebaldi dates, and about $6,000 on the three Gigli concerts.

Ready for Expansion

Another 26-year-old, Richard Petrucci, out of service only last year, joined Conlin in the White Plains setup, the duo making a little money on their initial operation. Their six events grossed $41,000, with the Boston Pops Orch, N. Y. Philharmonic under Andre Kostelanetz, and Ballet Russe drawing best. Next season there will be four attractions on the subscription series, instead of six, but with probably four more special attractions (like Mantovani) off the series.

Conlin worked the Manhattan projects on his own. Next season he'll have Petrucci again in the White Plains setup. He has another strong Manhattan sked planned, and in addition, will spread out to Philly, Hartford, New Haven and Boston. The New England projects will be worked in combine with Joseph Morelli, a Bostonian. For New York, Conlin has Mme. Tebaldi lined up for two recitals and Jussi Bjoerling for another. Three other vocal recitals are pending. He'll also offer Mme. Tebaldi in a Philly concert.

Conlin hails originally from Milwaukee, is a Columbia U. grad, and worked on tv promotion at NBC before seeing service. He did public relations work when he got out, before venturing into longhair.

Trapps Down Under

The Trapp Family Singers left New York last Saturday (7) on a flying trip to New Zealand and Australia, for their first concert tour of that area.

The tour, expected to take over four months, means that the 11-member group, under direction of Rev. Monsignor Franz Wasner, has had to forego plans for its yearly summer "Music Camp" at Stowe, Vt.

Villa-Lobos Music Corp., of New York, changed its name to The Guild of American Composers Inc.

10G Grant to Hutchinson For Dance Notation Book

The Rockefeller Foundation recently awarded $10,000 to Ann Hutchinson, head of the Dance Notation Bureau, N. Y., to prepare a textbook on Labanotation (the taking down of dance steps on paper for permanent record).

Award is latest in a series of recognitions for the pioneer work Miss Hutchinson is doing in the field. This past winter the Dance Business Group gave her $200 towards her work, and two seasons ago Lincoln Kirstein turned over his $500 Capezio Award to her for notation uses. Music Publishers Holding Corp. (Warner Bros. subsid) also recently tied up with Miss Hutchinson to handle her works.

Touring Opera Is Costly; Met Gets 46G on 2 in D.C. Yet Backers 8G in Red

Washington, May 10.

Enormous financial hurdle to road-touring bigtime opera was shown here recently when New York Metropolitan Opera grossed $46,200 for two performances . . . and the local guarantors still went $8,200 in the red.

Here is the cost breakdown, as supplied by Patrick Hayes, D. C. concert booker, who teamed with Sol Hurok to bring the Met here for the Washington Metropolitan Opera Committee: $37,000 to the Met for two nights; $5,000 for a four-wall rental of Loew's Capitol Theatre; $5,300 for 62 stagehands, as required by the union; $2,100 for advertising; $5,000 for general management, ushers, liability insurance, publicity, printing of tickets and programs, and smaller miscellaneous items. The total is $54,400.

Out of its $37,000, the Met takes care of the singers, orchestra of 90 pieces, chorus of 80 voices, sets, travel in two special trains including baggage cars, and trucking all equipment to and from the railroad cars to the doors of the theatre, where the stagehands take over. Luckily, the American Federation of Musicians provides a master exemption, so that no standby musicians are required.

Ottawa Orch Party Nets 20G Despite Union Snarl

Ottawa, May 10.

An estimated $20,000 was raised for the Ottawa Philharmonic Orchestra at the second annual Springtime Party in the Coliseum, staged by orchestra supporters. More than 3,000 attended.

Produced, directed and managed principally by socialites; the party ran into a hassle when the Ottawa Federation of Musicians denied television and newsreels permission to cover the party's standout —the Philharmonic "augmented" by the Bytown (Ottawa's original name) Brass Band, a strictly unmusical non-union group composed of ambassadors, senators, cabinet ministers, Supreme Court justices, government officials, newspaper editors and others. Non-musical sections of the affair were filmed by Canadian Broadcasting Corp.

Edwards Named Manager Of Pittsburgh Symphony

Pittsburgh, May 10.

John S. Edwards, for the last four years manager of the National Symphony Orchestra in Washington, has been named manager of the Pittsburgh Symphony. He replaces William M. Martin, who resigned recently to take a similar post with the Cleveland Orchestra, where he succeeds the late Carl J. Vosburgh.

Edwards was associate manager here to Edward Specter for three seasons from 1945 through 1948, going from Pittsburgh to Washington.

Ferguson Sues Columbia For 75G Claiming Breach Of Pact; Conn. Subsids Hit

Robert H. Ferguson, former veepee of Community Concerts, a Columbia Artists Mgt. Inc. subsidiary, brought suit in Superior Court, Bridgeport, Conn., last week for $75,000 against CAMI, claiming breach of contract. The Wednesday Afternoon Music Club of Bridgeport, Community Concert Assn. of Norwalk and Community Concert Assn. of New Canaan were also brought into the suit as "agents, trustees and debtors" of CAMI. The three towns are members of Community Concerts, and Ferguson's suit attached the funds of the three orgs mentioned. CAMI promptly filed a bond to release the funds.

Ferguson claims he signed a contract with CAMI in July, 1952, covering period of Jan. 1, '53 to Dec. 31, '57. He alleges further that he was discharged on Nov. 15, '54. Ward French, prez of Community, and with Ferguson a vet member of the concert org, was also let out at the same time last November, in a dispute with other CAMI board members over matters of policy. French sued in N. Y. about a month ago for $120,000 on his unfilled pact.

In February, CAMI sued both French and Ferguson, as well as other former Community execs, for $200,000, alleging conspiracy to destroy part of CAMI's business.

Houston Symph's 17-Day Drive to Raise $225,000

Houston, May 10.

Houston Symphony workers launched a 17-day drive for $225,000 to fill out the orchestra's $450,000 operating budget for the 1955-56 season. Leopold Stokowski begins his three-year stint as musical director in the fall. Harmon Whittington, chairman of the board, said the orchestra will earn the other $225,000 via admission prices.

Always aiding the symphony's maintenance fund are proceeds from the group's annual spring tours. Milton Katims, who conducts the Seattle Symphony, and was one of Houston's guest conductors the past season, has been announced as director for the Houston group's '56 tour. The swing through the south, to Tennessee, Florida, Georgia, Alabama, Mississippi and Carolinas, is expected to net $15,000. The orchestra toured West Texas and New Mexico this spring.

Concert Bits

William Steinberg, musical director of the Pittsburgh Symphony Orchestra, will guest-conduct the Concertgebouw of Amsterdam in an eight-concert Beethoven cycle May 11 to May 26. Steinberg flew to Holland Saturday (7) to begin rehearsals with the Concertgebouw. He is also scheduled to conduct the opening two concerts of the Holland Festival June 15-16.

The Opera Dept. of Indiana U. will give the first performance of "The Ruby," by **Norman Dello Jolo,** this Friday (13). **Ernst Hoffman** will direct. **Dr. Wilfred C. Bain** is producer and **Hans Busch** stager.

"Trionc di Afrodite, a new opera by **Carl Orff,** will be given its American premiere during the coming season of the Houston Symphony Orchestra.

MODERN DANCE 13½G, N. Y.

Season of modern dance at the ANTA Playhouse, N. Y., grossed $13,500 on six performances in its first stanza last week.

Three-week engagement is sponsored by the B. de Rothschild Foundation.

Bigtime Aura to 300G Fall Chi Opera Season With Five Weeks of Shows

Chicago, May 10.

The Lyric Theatre of Chicago will make a big splash on the national operatic scene with its second season. Starting operations with a two-week engagement last autumn, co-directors Carol Fox and Lawrence V. Kelly have set a five-week run this fall that prestigewise will rival the San Francisco opera season, and boxofficewise present a match even to the N.Y. Met, which visits Chicago annually. The Met is due in for six shows May 19-22, and a virtual sellout looms.

Lyric has signed a top roster of talent, including some Met artists (and some the Met couldn't get, because it wouldn't pay high enough fees). Roster includes Italy's two top sopranos, Maria Callas and Renata Tebaldi, as well as Jussi Bjoerling, Nicola Rossi-Lemeni, Astrid Varnay, Dorothy Kirsten, Ettore Bastianini and Giuseppe Di Stefano. Outfit raised $56,000 for its first season (which ended in a deficit of $13,958) and is currently in a drive for $300,000 for the second season. Season will open Oct. 31 with a gala performance of "I Puritani."

Four subscription series will comprise the major part of the fall season. A total of 12 operas are listed, two included in a triple bill with a ballet. The Chi preem of the Tennessee Williams-Rafaello de Banfield's one-act opera, "Lord Byron's Love Letter," is part of the triple set. Series top is $7.50.

Lyric launched its subscription drive last week and had $44,500 in the till by last weekend from its first mailing.

Operas and casts include "La Boheme" (Tebaldi, diStefano, Gobbi, Rossi-Lemeni); "Butterfly" (Callas, diStefano, Weede); "Love Letter" (Varnay, Ribla, Turner); "Cavalleria" (Bjoerling, etc.); "L'Amore Dei Tre Re" (Kirsten, Rossi-Lemeni, Bergonzi, Weede); "Aida" (Tebaldi, Varnay, Penno, Gobbi); "Trovatore" (Callas, Turner, Bjoerling, Weede); "Faust" (Carteri, Bjoerling, Rossi-Lemeni, Weede); "L'Elisir D'Amore" (Carteri, Gobbi, Rossi-Lemeni); "Masked Ball" (Cerquetti, Turner, Bjoerling, Gobbi); "Puritani" (Callas, diStefano, Rossi-Lemeni, Bastianini, and "Rigoletto" (Carteri, Gobbi, Bjoerling).

Classical Disk Reviews

50 Years of Great Operatic Singing (RCA Victor). Sumptuous, lavishly decorated album—an anthology of representative great opera voices over five decades—is a disk-library must. Ten LP disks, of 58 voices in 68 classics, run the gamut, from 1906 to 1950, from Tamagno, Battistini, Plancon, Patti, Melba, Sembrich, Caruso, Scotti, Farrar, etc., to Peerce, Steber, Warren and Bjoerling. Many of the arias are unhackneyed, and doubly appealing. The earlier selections are mainly important for their hisaorical value. Artistically they're inferior because technically inadequate (by modern recording standards). Album picks up greatly in aural interest after 1920, with Gigli, Garden, Caruso, Ponselle, Schipa and Chaliapin. Gigli's 1922 "Chenier" excerpt, Schipa's 1926 "Barber" recording, are standout. It's interesting to compare the 1906 disking of Caruso's "La Favorita" bit with his 1910 "Pagliacci" and his 1920 "L'Africana" excerpt, to see how recording techniques improved. Highlights of the last sections (the most appealing to us) include the Lily Pons of 1930 in the "Bell Song," Peerce's 1941 artistic "Fra Poco," Bjoerling's 1944 "Nessun Dorma," Kipnis' 1931 "Herr Rosenkavalier," Warren's 1941 Dappertutto air, and Steber's 1946 "Summertime."

Strauss: A Night in Venice (Angel). Delightful performance of the gay, exuberant operetta, with rousing choruses and prime soloists for the lilting melodies. Elisabeth Schwarzkopf, Nicolai Gedda and Erich Kunz head the cast, with the Philharmonia orch and chorus under Otto Ackermann in fine support. Gedda's lyric rendition of the lovely "Come in My Gondola" air and the chorus in "Begin the Serenade" are only two of the highspots.

Tchaikovsky: Romeo & Juliet; Borodin: Polovtsian Dances; Moussorgsky: Night on Bald Mountain (Angel). Concert faves given fresh, inviting new readings by the Radiodiffusion Orch under Igor Markevitch. The Tchaikovsky is especially spacious and vigorous, yet poetic.

Mozart: Concertos No. 17 in G & 27 in B Flat (Epic). The No. 27, Mozart's last concerto, is charming and generally spirited though sometimes sober and subdued. The No. 17 alternately bubbles gaily or is quietly gentle, with its tunes elaborately developed. Tasteful, musicianly readings by pianist Hans Henkemens bring color, style and character to the works, with the Vienna Symphony under John Pritchard in sensitive, properly-scaled accompaniments.

Other Disks of Interest: **Societa Corelli in 17th & 18th Century Italian Music** (RCA Victor); Paris Conservatoire Orch in **Auber Overtures** (London); Hamburg Radio Symph in **Tchaikovsky's Sixth** (Telefunken); Philharmonia in Bliss' **Music For Strings & "Miracle In The Gorbals,"** with Bliss conducting (Angel); Chi Symph under **Fritz Reiner** in an odd coupling, **Strauss' "Don Juan" & Liebermann Jazz Concerto,** with the Sauter-Finegan Orch (RCA Victor).

Bron.

Joseph Schuster, cellist, and **Vera Appleton & Michael Field,** duo-pianists, will highlight the Ojai Festival, in Ojai Valley, Calif., May 20-22.

Inside Stuff—Concerts

Hassle over use of the name Virtuosi di Roma brought a suit in N. Y. Federal Court recently, when the Collegium Musicum Italicum and Renato Fasano sued N. Y. impresario Albert Morini to prevent use of the name and asked $100,000 in damages. Morini had booked the Italian instrumental group of 13 players, directed by Fasano, on several U. S. tours through Columbia Artists Mgt., and latter bureau as result was also added to the suit as defendant.

Plaintiffs claim that the defendants handled them for three tours, in 1951, '52 and '53, but that in '54 negotiations for a fourth tour fell through, and that the defendants sent out another ensemble under the Virtuosi name containing only two former members of the original group. Columbia, in turn, advises that Morini registered the name Virtuosi di Roma in the U. S. Nov. 22, '50, and that the Italian outfit had never used it before abroad. Bureau also states that if the Fasano group tries to tour the U. S. under the Virtuosi name, it will take legal steps to prevent.

Met soprano Eleanor Steber left for Europe last week to fill concert and opera dates. She'll spend three weeks in Yugoslavia, with ANTA's International Exchange Program sponsoring that part of her tour (kicking in with $1,000 transportation). Singer will appear in Zagreb May 23 and 25 in "Tosca" and "Faust" and in Belgrade first week of June in "Butterfly" and another opera. Miss Steber has dates in France, at the Prades Festival, in July, and is wanted back in Yugo for summer fests at Split and Dubrovnik. She's the first singer to go into Titoland under ANTA auspices as a goodwill ambassadress.

Rudolf Bing, general-manager, of the Met, got a big buildup in the Birmingham (Ala.) press for his appearance in "Faust" in the bit role of the conductor of the onstage orchestra. The Met played the Birmingham Auditorium last Monday, Tuesday (2-3). Few in the audience recognized Bing but readers of the Birmingham News learned complete details following the Monday night performance of "Faust."

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Literati

Too Literally Constructed?

Doubleday has recalled Edwin Gilbert's novel, "Native Stone," which was scheduled for May 5 publication, because the author's precede note—"though some actual places, institutions, and persons are mentioned by name in this work, the characters of the story itself are purely fictitious, and their actions or words are not intended in any way to comment or reflect on said places, institutions, or persons"—was apparently not enough. Some characters, it was felt, were too recognizable, and rather than risk complications, review copies have been recalled. It will be published in the fall with proper changes.

Gilbert, who started as an architect before authoring, used that profession as his locale.

This is not the first time a publisher, on second thought, recalled a book for further camouflaging.

PocketBooks' Laurie Book

PocketBooks (Simon & Schuster) has wound up as publisher of gagwriter Jerry Lieberman's anthology of Joe Laurie Jr.'s gags, with a first print order of 150,000 copies in a 25c paperback. New American Library, which had commissioned Lieberman to put it together and had given him an advance, decided against it.

Lieberman is a young gagwriter to whom the late author-comedian took a shine as a coming talent, and even willed him a considerable amount of the prolific Laurie comedy files.

Peripatetic Earl Wilson

Rosemary (Mrs. Earl) Wilson, wife of the N. Y. Post columnist, will remain in Europe for a few days early in June, in company with Eleanor Holm, while her husband flies back to Tiffin, O., as the honor guest of his alma mammy, Heidelberg College. This was a prebooked commitment of a year ago, and this summer's European touring plans were unanticipated.

Wilson must also emcee the Anthony Awards at Fort Wayne, Ind., similarly pre-booked, and where his mother and sister reside. When Wilson picks up his wife in Europe, he plans taking over their 12-year-old son Slugger on his first overseas trip. Miss Holm then plans to visit the Robert Ruarks in Spain.

Mitchum's Defamation Suit

Robert Mitchum filed a $1,000,000 defamation suit Monday (9) in Santa Monica (Cal.) Superior Court against Confidential mag, publisher Robert Harrison, editor Howard Rushmore, managing ed A. P. Govoni, charging article in July issue "completely false, untrue" and held him up to ridicule, and public discredit.

Yarn stated actor removed all clothes, sprinkled self with catsup at Charles Laughton party.

Attorney Jerry Giesler, repping Mitchum, said additional damages for libel, slander may be sought by amended complaint.

Wolfit's 'Interval'

Donald Wolfit's autobiog, "First Interval" (Odhams Press, London; $2.25), emphasizes his struggle to become a recognized actor-manager. It's a readable book and he rightly takes pride in his sense of achievement. There are times, however, when the narrative becomes a little tedious, as he allows his ego to run away with him.

Wolfit emerges as an actor who has risen to stardom without influence and entirely by his own efforts and convictions. It's understandable that he should not be too modest in describing his success. He also points with pride to the way in which he kept Shakespeare alive in the West End Theatre during the air-raids with lunchtime programs, although the Old Vic had shuttered. Subsequently, he was able to tour with Shakespeare to the Forces, thus refuting the convention that servicemen only want thirdrate and loudmouth sopranos. *Myro.*

French Bestsellers

French publishing companies have revealed statistics on the 149 books that have had the biggest sales in the last 10 years from 1945, when the book biz returned to norm, to 1955. Circulation runs from the topper, which hit 798,000, to the bottom of 60,000. Many U.S. and English names show on this list.

Among the first 20 are two "Don Camillo" books by Guareschi, Arthur Koestler's "The Zero and the Infinite," "Victory On Everest," by Sir John Hunt, Kathleen Winsor's "Forever Amber," T. Heyerdahl's "Kon-Tiki" and Ernest Hemingway's "For Whom the Bell Tolls." The big 20 ran from 789,000 for "The Little World of Don Camillo" to 255,000 for "Tolls."

French biggies were Pierre Clostermann's war aviation non-fictioner, "Le Grand Cirque"; Kravchenko's "I Chose Liberty," Vercors' Resistance novel, "Le Silence De La Mer"; Saint-Exupery's fairy tale, "The Little Prince"; Albert Camus' "La Peste" (The Plague), Roger Roche's "La Grande Grevasse," Pierre Daninos' comic looksee at Gallic mores through the eyes of an Englishman, "Les Garnets Du Major Thompson"; Jean Duche's romanticized history, "L'Histoire de France Racontee a Juliette," Andre Soubiron's two books on the medical profession, "Les Hommes En Blanc" (Men in White); Daniel Rops' "Jesus Et Son Temps," Jacques Prevert's book of poems, "Paroles"; Robert Merle's "Weekend a Zuydcoote" and Cecil Saint-Laurent's spec-sex-costumer, a la "Amber," "Caroline Cherie."

Of this group, 10 have been made into films and three will be made later. Pix are the two Guareschi "Don Camillos," "Cirque," "Silence," "Everest," "Kon-Tiki," "Amber," "Hommes," "Caroline" and "Tolls." Preston Sturges starts "Thompson" next month and "Peste" and "Prince" are on production agendas.

Ex-Vauder's Novel

Ex-vaudevillian Joseph Hallworth has a novel, "Diamonds Grow on Fig Leaves," breaking May 21. Exposition Press is publishing tome of slum life in N. Y. during the '80s.

Author used to play the circuit as song-dance man, knife-thrower, card trickster and magico.

Tips for Ams & Pros

"The ABC's of Play Producing" by Howard Bailey (McKay; $3.50) is a handbook for amateurs, but also contains valuable tips for pros. Bailey heads the theatre at Rollins College, Fla. Summers, he and his wife and daughter act in stock. He is also a writer-director for the Film Production Division of the Air Force.

Author keys his text to quotes from George Kelly's play about amateur producing, "The Torchbearers," which Bailey allows "should be read periodically by every worker in the nonprofessional theatre."

Virtually every subject of production is covered, with notes on pageants, religious drama, musicals and arenas. There are a number of helpful diagrams for the director; and a copious check-list of "recommended" plays. *Down.*

New Paris Daily

Oct. 1 is the publication date for new Paris morning paper, Express-Matin, a 20-page paper (average French sheet rarely tops 12). It's an outgrowth of Express, political and cultural weekly edited by Jean-Jacques Servain-Schneider, erstwhile editor of Le Monde, France's most influential afternoon paper.

Usually informed Canard Enchaine, satirical weekly, claims that the new paper is being bankrolled by Pierre Mendes-France, late premier, and will be used as a springboard to return him to office again. At any rate staffers are being hired as of now.

Jessie Royce Landis' Biog

Jessie Royce Landis has earned the distinction of being the first American actress in many years to have her memoirs published in England. "You Won't Be So Pretty—But You'll Know More" (Allen; $3.75), derives its cumbersome title from an old saying of her mother. Except for place of publication and title, Miss Landis' autobiography has no distinction. It is an old-fashioned recollection, studded with general "thank-yous" and reprints of press notices on the star's performances.

One feels that Miss Landis must be smiling secretly at that title, for she is still a handsome person. However, she shows rare indifference to the spelling of proper names, and she seems to have forgotten several well-known episodes in her career, including, for example, her adventures with Wauna Paul's modern-dress version of "Hedda Gabler" at Bar Harbor in 1947.

The book is well-illustrated, but captions are not always fortunate. Photos on a single page, for instance, show Miss Landis in roles from "The Merry Wives of Windsor" and "Love From a Stranger." These are labelled "two pictures that reflect the author's versatility as an actress.'" In both studies, Miss Landis' face is a blank. *Down.*

Freud On Broadway

"Freud on Broadway," by W. David Sievers (Hermitage; $5), is a sprawling tome on psychoanalysis in American drama. Based on material gathered for the author's thesis in 1951, this work has been expanded during Sievers' professorship in Speech at Long Beach (Calif.) State College.

The professor sent questionnaires to 33 playwrights, probing their debt to Freud. Many top-flight dramatists replied, some at length, and their statements are printed. Virtually every Freudian aspect of dramaturgy is explored. While it is no surprise to find treatment of O'Neill, Williams, Wilder and Odets, it may astonish some to learn that "The Poor Nut," by J. C. & Elliot Nugent (1925), is rife with "inferiority and guilt"; that "Broken Dishes" by Martin Flavin (1929), "shows the light of reality effectively demolishing . . . ego-defenses which arise as compensations for painful truth." The works of Mae West, Sievers avers, "vitiated the . . . mature, adult examination of . . . Freud."

Author has done a thorough job combing modern drama for Freudian implications, but sometimes he seems to find neuroses under the casting couch! *Down.*

Special Gleason Issue

Martin Goodman, who publishes a flock of fan magazines, last week brought out a special issue devoted entirely to comedian Jackie Gleason. In his editorial Goodman cited Gleason's unusual talents as the reason why he deviated from his normal policy in publishing for the first time a magazine devoted entirely to a single personality.

The magazine is, in the main, a pictorial biography of Gleason, with text written by Paul Denis. It contains no ads, purposely. Goodman is giving the magazine a big promotional push, sending it to top columnists, newspaper editors and disk jockeys around the country.

CHATTER

Mike O'Shea doing weekly feature for the West Indian Review, Jamaica, B.W.I.; editor-publisher is Esther Chapman.

Ralph J. Gleason, San Francisco correspondent for VARIETY, placed a yarn on Frisco jazz with the new Chicago mag, Cabaret.

Bud Palmer, former Princeton U. and N. Y. Knicks basketball star turned sportscaster, readying a book on how to play the game.

Chet Whitehorn, ex-Tempo entertainment (and associate) editor, doing a story on Jules Alberti's Endorsements Inc, for Cue mag.

Vet newspaperman-author Bernard G. Richards reelected chairman of the board of the Jewish Information Bureau, nonprofit educational agency, for the 24th successive annual term.

In a treatment rare for a local station, the current Life gave a spread to last month's closed-circuit "test for teachers" in the New York schools conducted with cooperation of WCBS-TV.

Columnist Danton Walker (N. Y. Daily News), whose autobiography, "Danton's Inferno," is being published May 16 by Hastings House, scheduled for a flock of radio-tv appearances to plug the book.

Warren Flood, of the Albany Knickerbocker News, elected president of the Saratoga chapter of the U.S. Trotting Writers' Association. He succeeds John Page, sports editor of The Amsterdam Recorder.

Charles N. Heckelmann, veepee and top editor at Popular Library Inc., was spotlighted in the Notre Dame alumni mag, which gave the '34 alumnus a nod as "fast becoming one of America's top Catholic popular fiction writers."

Allen L. Grammer inked as publisher of Art News and was simultaneously made v.p. of Art Foundation Press Inc., mag's publisher. Grammer became prexy of Street & Smith in '38 and in '49 resigned to become publishing consultant.

Confidential's publisher Robert Harrison claims a 4,000,000 print order for his latest bimonthly ("extraordinary because of this time of the year"), and if it sells out he'll risk a similar-edition in July, the height of the summer season and traditionally not conducive to newsstand sales.

Peter Craig-Raymond resigned the editorship of Ballet Today in London and was appointed editorial director to Town & Country Publications, mainly concerned with editing Teen & Twenty, Britain's teenager newsmagazine. He has also been appointed editor of the weekly Automat and began a new monthly show column in the woman's magazine, Heiress.

SCULLY'S SCRAPBOOK

By Frank Scully

Being a man of iron will (and a macaroni constitution) I am still trying to ease the story shortage by dumping from my stockpile into the open market every so often.

No acknowledgment necessary. After all, the scores of murderers Sam Liebowitz liberated never so much as sent him a card in appreciation, so who am I to hunger for the byproducts of gratitude? Take 'em or leave 'em. They're as free as the air you breathe. And lots cleaner.

Old Title	New Title
CAGED	AGED

The day the coast-to-coast coaxial cable cut through Joan Crawfish's ranch in Arizona made her as happy as a bride. She knew this feeling well, because she had been married six times before she decided to quit fooling around and settle down.

Television brought the world to her ranch house and no overnight guests to go with it. Life was perfect. She would catch the morning newscasts at sunrise. She even repeated the commercials. One spieler charmed her in a horrible sort of way. He was MacDonald Caries, who plugged Bare Aspirin. He kept telling her to take two Bare Aspirins in a glass of water immediately on rising so she'd never know what a headache was.

Up to then she had never had a headache in her life. But this guy's suggestive therapy began giving her the worst sort of headaches.

Then one day he told his listeners he was coming to Tucson to get rid of some sinus trouble caused by the smog, fog and grog of Hollywood. Joan went to his hotel and shot him. He hovered between life and aspirin for weeks.

In jail Joan was allowed no papers, radio or tv. There was nothing for her to do but fall in love either with her lawyer or the convalescent shillaber.

The lawyer got her off the hook. It was a dramatic trial and in gratitude she married the now recovered newscaster. They rode off to her ranch in the setting sun, promising never to listen to radio again till suggestive medicines were heaved off the air.

As they kissed, Joan looked skyward and nearly swooned. There a skywriter was spelling out a sure way to kill morning headaches. "Two Bare Aspirins in a glass of water," he wrote.

Joan rode back to town and ordered an anti-aircraft gun.

This is a nice western for people who have headaches anyway.

THE PRINCE WHO WAS A FIEF	THE ROYAL SLIP

Hired to assassinate the infant Prince of Grabag, Hijacque, the thief, steals a priceless pearl and the heir. Then Hijacque has the gold tattoo on the prince's arm copied on the arm of the only one of his brats born in wedlock. After that he liquidates the rightful heir and palms off his own son to the Arabian knights as the captured royal Prince, Hassan. He says he intends to guard the pearl and the prince with his life.

The Arabian Knights offer the kid for ransom. But as the negotiations bog down the price crawls up. This goes on for years. The lad grows into a remarkable likeness to Tony Curtis and falls in love with a street singer who shows a remarkable likeness to Pipah Laurie. She stars in a show by Theodore Dreiser which shows a remarkable likeness to Ali Babba and one of the 40 thieves. All this is considered pretty remarkable by everybody but the Arabs.

Pipah and Hassan want to get married but they have nothing to live on. So Pipah swipes the priceless pearl from Hijacque. Knowing they cannot pawn it, she arranges to exchange it to the Sultan's mob as down payment for subsequent delivery of the prince.

They meet in a lonely part of the desert. As she takes the pearl from her bosom her hand is pulled to earth by some magnetic force. The same thing happens to everybody who touches the precious rock. They kick the sand away and there is the answer. Oil!

All agree to say nothing about it until leases on the public sands are sold to a foreign syndicate. This happens so fast everybody's head swims, which was an aquatic record for the Sahara Desert, and pretty unusual anywhere.

Pipah goes back to Grabag with three pieces of paper—one for Prince Hassan, one for Hijacque and one for herself. The rest of the paper went to the Sultan's mob. Then everybody got out of the country till the public betrayal blew over.

The Prince and the Pipah were married in Switzerland and lived happily practising pratfalls on the ski runs until they were divorced the next year.

GONE WITH THE WINDED	THE SWEET CORPORAL

This is a War-Between-the-States picture, set in a place that wasn't even a state at the time but wanted to get in the fight anyway. That was Santa Fe, New Mexico. Sniff Peck was a southerner with northern sympathies. They both loved Gatling Gunn who was from the border state of Missouri. She switched loyalties every time she changed her dress.

Sniff organized the Mojave Territorials and gave himself the rank of colonel. Bouglas got himself in the outfit for espionage purposes. He simulated a Texas drawl. That got him a captaincy. There weren't any communists around then, but spying was then, as now, big biz.

Peck sniffed the air. You'd think somebody was cooking garlic, but it was only his asthma that made him sniff like this. Anger made him feel winded and he was angry at Bouglas.

"I called you that and I ain't smilin'," he said. "Besides, keep away from my gal."

Bouglas reached for his sword. But Gatie put her hand on his. Sniff started out in a huff. He turned to glare at Bouglas and saw him kissing Gatie.

"I'm only kissing him goodbye, a last goodbye. He doesn't know you and I are betrothed," she explained to Sniff.

Sniff sniffed the air again. "Attention, Bouglas!" he said. Paul will go reconnoitering with me before you sober up. Some Apaches are being won over to the other side by too much Southern Comfort."

"Which side, sir?"

"Why the side where the comfort is, you danged fool!"

When they reached the Apaches, Sniff ordered Bouglas to infiltrate their lines.

"Where are they, sir?" he asked.

"Oh, around here someplace. Go and look for them." He spun a "dead soldier" which was what they called an empty bottle in those days. It pointed north.

"Try there," he said.

It was the wrong direction. That was where Paul and Sniff had come from. While Sniff was waiting to see if Bouglas was scalped, the Apaches sneaked up behind the colonel and let him have it instead.

Bouglas kept running and finally found himself back in the bar. Gatie thought he had come back for one more farewell kiss.

A corporal who had escaped from the massacre came upon them in a farewell embrace. He handed Douglas the epaulets of Sniff Peck.

"Any orders, colonel?" he asked.

"Yes," said Bouglas. "From now on when you see me protecting American womanhood, look the other way."

He looked the other way. And just in time too. A bullet was heading his way. He ducked. Bouglas got it in the back. The corporal picked up the epaulets and pinned them on Gatie.

"You're pretty good at counter-espionage yourself," he said.

"Thanks, Ulysses," she said. "Shall we go to Vicksburg?"

Broadway

Francis M. Winikus, United Artists ad-pub director, back from a two-week Paris vacation.

William S. Hedges, NBC v.p., elected president of the N. Y. Rotary Club at the annual meeting last week.

Stephen Mitchell, London legit producer, in from London today (Wed.) on the Queen Mary with Mrs. Mitchell.

Edward Dymtryk heads for Europe (13) to scout locations for "The Mountain," which he'll produce and direct for Paramount.

Impresario Sol Hurok arrived Sunday (8) from a three-week European scouting trip for NBC-TV, in Paris, London, Milan and Rome.

James Stewart off to Paris Monday (9) on the first leg of a trek to North Africa for the lensing of Alfred Hitchcock's "The Man Who Knew Too Much."

Gloria Swanson sailed for Italy Saturday (7) on the Cristoforo Colombo to confab with Vittorio DeSica concerning a possible film venture in which she'd appear.

Sol Hurok has hired Wolfe Kaufman, ex-Broadway legit tubthumper, to be his Paris p.a., with special emphasis on preparing the forthcoming American tour for the Comedie Francaise.

Carl Brisson was honored by the Emerson College Women's Committee at Hotel Statler, Boston, Saturday (7), with a citation for his contribution to the arts of the theatre and to good speech.

Robert Bassler, Richard Sale, Mary Loos and Robert Waterfield, who share the various production credits on "Gentlemen Marry Brunettes," all in town from the Coast to publicize release of the film.

UA comptroller Jack Rothenburg's wife ailing because of a post-operative complication, which necessitated supplementary surgery to arrest an infection. Mrs. Rothenburg now doing better in LeRoy Sanitarium.

Corinne Calvet and her actor-husband, Jeffrey Stone, in from Europe Monday (9) on the United States. Also arriving were John C. Glass, gm. of Hoyts circuit in Australia, and Boris Jankolovics, Paramount manager in Brussels.

G. A. (Joe) Biondo, head of RCA Victor's operations in Italy, in for a week, because of the death of his wife's mother. Biondo and RCA prexy Frank M. Folsom going abroad next week, latter in the interests of RCA's expanded overseas business.

Mrs. Kay Ashton-Stevens back to Chi after sitting in on the Zenith Phonevision panel debates over NBC, two Sundays in a row, with Cornelia Otis Skinner filming one segment of the argument to which exhib leader Alfred Starr and Faye Emerson rebutted.

Milton Katims, conductor of the Seattle Symphony Orchestra, left N. Y. by air for Europe yesterday (Tues.). In Paris Katims will lead the Radiodiffusion Orchestra in a series of broadcast concerts. He was accompanied by his wife, former concert cellist Virginia Peterson.

A typo in the P. 2 trailers on VARIETY's upcoming Golden Jubilee Number, as published last week, made it appear that William Rock & Maude Fulton headlined the Palace in 1908, and the many communicants to VARIETY are correct that the Palace didn't open until 1913.

Will Mahoney, now rehearsing for the legiter, "Finian's Rainbow," opening May 18 at City Center, N. Y., had to fly out to Chicago yesterday (Tues.) to do a club date at the Conrad Hilton, returning to N. Y. late at night. Producer William Hammerstein okayed the rehearsal interruption.

Michael Stern, longtime roving European correspondent for Fawcett Publications (True mag), and now ditto for Argosy, being farewell-partied with a fancy "brawl" at 21 by Lucille and Harry E. Gould prior to his return to Rome. Stern has been doing a roving domestic job for Argosy (features on Las Vegas, New Orleans, etc.) but his home, in recent years, has been in the Italian capital.

Sonja Henie hostessing a literati cocktailery at the Harwyn Club to launch N.Y. Daily News columnist Danton Walker's memoirs, "Danton's Inferno", and couturier Tobe Davis dittoing for Hollywood publicist Margaret Ettinger. Past weekend Rosemary and Earl Wilson staged a double-feature farewell party for ex-radio commentator Shirley Eder and her husband, who will headquarter in Detroit, and for Lilo ("Can-Can") and her husband, Marquis Guy de la Passardiere who are returning to Paris after the marathon musical.

Closed-Circuit Bout

Continued from page 1

the lack of sufficient mobile equipment, duplications in some areas, and the inability of the American Telephone & Telegraph Co. to service lines to some regions. Halpern said no line clearance could be obtained for the states of Washington, Oregon, and Arizona.

The increase in the lineup of theatres is attributable to the availability of special TNT portable equipment which has been leased to theatres for from $300 to $500. All in all, 33 mobile units are being employed, most in conventional theatres. Seven drive-in theatres are included in the hookup.

The average admission price for the event will be about $3, although some theatres are charging $3.25, $3.50, and $4.50. Latter is the tab set by Loew's State on Broadway. New York City, which hasn't seen a closed-circuit telecast of a championship bout in three years, will be represented by 17 theatres in the greater metropolitan area. In addition, New England fight fans will finally get a gander at Rocky Marciano, the area's favorite son. New England previously was blacked out for all the Marciano fights originating in New York. Blackout was devised to protect the "live" gate, the fight promoters feeling that a large New England delegation would come to Gotham to see Marciano in action. The blackout for the Marciano-Cockell bout includes the entire state of California. The International Boxing Club reasoned this time that without television Coast fans, lacking a local heavyweight championship fight in years, would trek to Frisco for the event.

The bout gets under way at 8 p.m. Coast time, and will hit eastern theatres at 11 p.m. Theatres are following different policies in offering the attraction. Some will present the regular feature film to be followed by the fight; Some eastern houses are emptying the theatres at 9:45 and reopening at 10:15. TNT's and IBC's cut depends on a sliding scale, starting at 50% of the net proceeds for all tickets under $3.

Expansion of the hookup via the use of mobile equipment will find a closed-circuit event reaching for the first time a number of smaller communities which have heretofore been unable to receive the championship bouts. Included in the present lineup are such cities as Columbus, Ga.; Beaumont, Tex.; Portland, Maine; Manchester, N. H.; Akron, O.; Wichita, Kans.; Springfield, Mo., and Plymouth, Pa.

London Charity

Continued from page 2

ments, leaving final details to his personal rep, Charles Russell.

Tyrone Power, who expects to be in Europe, has accepted provisionally and Carol Channing plans to cross the Atlantic specially for the occasion. Gloria Swanson and Mary Martin, who will also be on the Continent, are also expected. Firm acceptances have already been received from Alfred Drake Doretta Morrow, Jan Sterling, Paul Douglas, Clifton Webb and Marlene Dietrich. Danny Kaye, who will be appearing at the Palladium at the time, also has been invited, as have Rosemary Clooney and Jose Ferrer.

The British contingent will be headed by Morley, Margaret Lockwood, John Mills, Eric Portman, Belita, Jimmy Edwards and Hermione Gingold. Miss Gingold is due back from N. Y. this week. Laurence Olivier and Vivien Leigh, who are working at Stratford-on-Avon, may travel to London after their performance in time to appear in the second half of the show. Last year's efforts raised more than $28,000 for the orphanage. Admission prices range from $45 to $1.50.

Katleman

Continued from page 2

itors are unpaid to the tune of $400,000; that the total debts due amount to more than $3,000,000 with other long term obligations amounting to $2,900,000.

Katleman, who filed the suit while the Tax Commission in Carson City was weighing the fate of the new purchasing group of the New Frontier, asks in addition to a receiver that an accounting be made of all the defendants.

London

The Four Aces, who opened a Palladium season last Monday (9), make their first BBC broadcast Sunday.

Princess Margaret went to see the London production of "Kismet" last week for second time in six days.

Jules Stein, MCA topper, arrived via the Ile de France for his periodic looksee of the London show biz scene.

Alfred Hitchcock in town to cast his upcoming production, "Into Thin Air," which will star James Stewart and Doris Day.

Jerome Whyte planed out last weekend for confabs with Richard Rodgers and Oscar Hammerstein; due to return here on May 28.

Alfred Drake, Doretta Morrow and Joan Diener, the three American stars in "Kismet," guests of honor at yesterday's Variety Club luncheon.

Francis Lederer is continuing in the touring company of "Wedding in Paris" because Frank Lawton, who had been signed to replace him, has been hospitalized for surgery.

Big show biz contingent which sailed on the Queen Mary last week included George Brest; William Cartlidge, managing director of Associated British Cinemas; and Stephen Mitchell, London legit manager.

Minneapolis

By Les Rees

Mills Bros. featured in Duluth, Minn., Home Show.

Prom Ballroom had the Four Lads for a single night.

Raymond Cutting named St. Paul Civic Orch conductor.

Dizzy Gillespie and his Swingin' Sextette opened at Flame nitery.

Dublin Players in "The Devil's Disciple" into Lyceum for four days starting May 18.

"Pajama Game," at Lyceum currently, was practically a complete sellout for all eight performances before run opened.

"Aida" in fourth week at local nabe Suburban World where it's having first Twin Cities' run at advanced $1 admission.

With "Cinerama" still profitable in its 55th week, "Cinerama Holiday" not expected to be unveiled at Century here until fall at the earliest.

New York Philharmonic, with Dimitri Mitropoulos who formerly conducted Minneapolis Symphony orch, scheduled for concert here May 17.

Territory's only closed circuit telecast of Marciano-Cockell fight next week will be at Radio City here, although the Minneapolis Gopher and St. Paul Paramount have large screens.

Because of favorable crop conditions, recordbreaking general biz, boosted employment and increased store sales, shown by current Minneapolis Federal Reserve Bank report, outlook for territory's exhibitors is considered bright by local branch managers.

Barcelona

By Joaquina C. Vidal-Gomis
(*Angli*, 43; 24-00-18)

Bolero nitery features Trio Bruni, acro dancers, and Arianne, singer.

"Limelight" quite an event here, being shown at Cristina and Astoria day-date with sellouts nearly every day.

The Emporium nitery has Spanish dancer Rafael de Cordoba; Sue Stanley, American singer, and Rosanne Richard, French acro dancer.

"The Invaded Home" (El Hogar Invadido), by legit author Julio Trenas at Espanol Theatre. Leads are Carlos Munoz and Asuncion Sancho.

American pix on Barcelona screens are "Chicago Deadline" and "Silver Lode" (RKO); "Far Country" (U), "Gentlemen Prefer Blondes" (20th); "Knights of Round Table" and "Westward Women," both Metro.

Memphis

By Matty Brescia

Rogers Circus in here last week for a two-day stand.

George Rank orch to Peabody Skyway for two weeks.

Sauter-Finegan orch in for one-nighter at Memphis State College shindig last week.

Eddie Sligh, Chicago agent, also running a southern office here out of Claridge Hotel.

Cathy Bauby, WMCT model-charm spieler, doubling in brass with her own model agency and booking office in her spare time from four tv shows daily. Model agency office in King Cotton Hotel.

Danny Thomas due in here this week to tee off promotion for St. Jude Hospital building fund. Several Hollywood film and celebs are also expected to check in here to help Danny. Paul Molloy, radio-tv ed for Commercial Appeal, is fronting for Thomas on home stand.

Paris

By Gene Moskowitz
(28 *Rue Huchette; Odeon* 49-44)

Jean Renoir preparing a film to star Ingrid Bergman to be made here next year.

Empire Theatre trimmed capacity to 1,100 seats, from 2,000, for the "Cinerama" opening May 17.

Jean-Louis Barrault will do Jean Gauthier's piece, "Fortissimo," at his Petit Theatre De Marigny next season.

Orson Welles inked to star in the next Jacques Becker pic, "Voulez Vous Danser" (Will You Dance).

John Berry set to direct the Franco-Hispano comic version of "Don Juan" which will be made in Spain next October.

Michele Morgan inked for next Yves Allegret pic, "Trois Chambres A Manhattan" adapted from a novel by Georges Simenon.

Madeleine Robinson to star in film version of Ugo Betti legit hit, "L'Ile Aux Chevres" (Goat Island). It will be called "The Possessed."

Daniel Gelin studying English for his first Anglo-speaking role in Otto Preminger's "Lovely," which will be made in London next season. Ray Milland and Maggie MacNamara star.

Eddie Constantine may do a U.S. musical pic with Doris Day here next season. Meanwhile he makes one pic after the other, as his own producer; next one is "La Legion Invisible," with Peter Ustinov.

Robert Hossein, stage actor-playwright-director, to make his first pic, "Les Slauds Vont En Enfer" (Heels Go To Hell) which will have only 100 lines of dialog and feature a 30 minute jailbreak without a sound.

Madrid

By Ramsay Ames
(*Castellana Hilton*; 37-22-00)

"Limelight" (UA) biggest smash in years in Barcelona just as it was here.

Aurora Batista leaving the legit stage temporarily to do a film, "Puerta Cerrada" (Closed Door).

Ignacio Iquino signed Germany's Laya Raki and Vicktor Staal for his I.F.I. Productions' "La Senora de Fatima." It will be directed by Iquino.

Luis Sagi-Vela's "Al Sur del Pacifico" (South Pacific) company going strong in Barcelona, despite the absence of Marta Santa Olalla, recently replaced by Josefina Canales.

Actresses Carmen Sevilla and Emma Penella are Spain's goodwill reps at Cannes Film Festival, where "Marcelino, Pan y Vino" (Marcelino, Bread and Wine) is Spain's entry.

Sevilla Films Studios will be the site of a number of U. S. pix. Oncc Robert Rossen's "Alexander the Great" company vacates, Stanley Kramer moves in for United Artists' "Pride and Passion."

Fredric March winds up his role of Philip of Macedonia in Robert Rossen's "Alexander the Great" at the end of this week. Company is now on location at La Pedriza, a village northeast of Madrid.

While Amparo Rivelles' "La Hija de Jano" (Jano's Daughter) is still at Teatro Reina Victoria, her film, "El Indiano," co-starring Mexico's vet Fernando Soler, opened to enthused audiences at Madrid's Teatos Pompeya and Palace.

Anthony Bartley, CBS Television's European director, here last week to start series for the network which will be filmed in Spain, starring Errol Flynn and concerning the "Battalion d'Afrique," toughest battalion of the Foreign Legion.

Scotland

By Gordon Irving
(*Glasgow; Kelvin* 1590)

Billy Eckstine due at Glasgow Empire week of May 16.

"Down at the Mains," long-running radio show, celebrated its 200th airing.

O'Duffy Bros. joining singer Robert Wilson for Irish season at Portrush, coast vacation center.

Alec Frutin, Scot theatre and cinema owner, named as a veepee of British Newspaper Press Fund.

"Braziliana" pacted for June 6 week at King's Theatre, Glasgow. "The Moon Is Blue," with Frank Leighton, set for same house May 30.

Tommy Morgan, Auld Lang Syne comedian, topping in vaude at Empire Theatre, Edinburgh, prior to summer run at Pavilion, Glasgow.

Hollywood

Barbara Whiting bedded by chicken pox.

Dennis O'Keefe laid up with an injured ankle.

Gary Cooper returned from European tour.

Arthur Loew in from N.Y. for Metro huddles.

Douglass Dumbrille celebrating his 50th year as an actor.

Paul Gilbert taped a show for overseas broadcast via AFRS.

Yvonne De Carlo to Texas and Oklahoma on a 10-day tub-thumping tour.

Roy Rogers to Dodge City as grand marshal of the Boot Hill Fiesta for March of Dimes.

Ronald Reagan required seven stitches in his left hand after an accident on his Malibu ranch.

Charity preem of "Daddy Long Legs" raised $103,295 for St. John's Hospital in Santa Moniea.

Betty Hutton sold her home to Dorothy Lamour and William Howard who have called off their plan to move to Baltimore.

Motion Picture Division of the United Jewish Welfare Fund has raised a total of $363,358 in contributions and pledges toward its goal of $575,000 in the current 1955 drive.

Portland, Ore.

By Ray Feves

Gloria Jean here for a week with the Beauty Bazaar at M&F Dept. Store. Eddie Cantor set to be here May 19.

Fisarra & Reynolds, Tommy Wonder & Margaret Banks, Bill Carroll Dancers and Herm Jobelman orch at Amato's Supper Club.

Ed Sullivan and His "Toast of The Town" revue played Eugene, Ore., May 3, and Spokane, Wash., May 5. Seattle cancelled May 6 date when seat sale was disappointing.

"Pajama Game," with Fran Warren, Larry Douglas and Buster West, set to open five-day date at Auditorium for William Duggan Attractions May 18. "Teahouse of August Moon" opens 3-day run May 31. It was sold out since April 18.

Chicago

Julie Bishop in for an industrial film assignment at Wilding Studios.

Dore Schary and wife guests last week at the home of former Democratic national chairman Steven Mitchell.

Ernie Ricketts sold his Chicago Ave. eatery to Julian Schwartz, formerly operator of the 201 Club, for $135,000.

Balaban & Katz prexy John Balaban hosted an Ambassador East reception Friday (6) for the Jimmy Stewarts.

Vet actor Phil Lord spearheading a committee to reactivate the Chi Actors' Club with a rally planned for June.

San Francisco

By Ralph J. Gleason

"Cinerama Holiday" opens at Orpheum Aug. 2.

Vernon Duke in town for interviews re his new book.

Harry James in for one-nighter at El Patio Ballroom last week.

Stan Kenton's new band in town for college dates at Stanford and City College and promotion at Sweet's in Oakland.

Manny Schwartz' new operation, Griffin Ballroom in El Cerrito, broke in last week with Charles Brown and the Four Blazers; follows this weekend with Bill Doggett.

Tokyo

By Richard H. Larsh
(*Press Club*; 27-0161)

Larry Adler and his harmonica due in from London for series of recitals opening this week.

Metro producer Jack Cummings, here for look at possible locations for "Tea House of August Moon."

Walter Thompson and 13-man crew here to shoot footage for Cinerama's "Seven Wonders of the World."

Jack Gross, Superama Inc. prexy, here to arrange for Japan manufacture of anamorphic lenses to be distributed by him in U. S.

"House of Bamboo," made here by 20th-Fox, to be preemed in Tokyo day-date with New York opening, according to local 20th-Fox office.

Li Li Hwa, veteran Hong Kong film star, here for location shooting for her recently formed production company's "Tuh Hong Long Ngan Kee."

Mr. and Mrs. William Wyler here for 10-day visit. The Paramount director is very popular with Nip film fans who swarmed to his "Roman Holiday."

OBITUARIES

GEORGES ENESCO

Georges Enesco, 73, Rumanian composer and violinist, died May 4 in Paris after a long illness. Although a resident of more than 50 years, he never become a French citizen. He made his U.S. debut in 1923 as guest conductor of the Philadelphia Orch at Carnegie Hall, N. Y.

Enesco gave his last public performance at a Carnegie Hall concert in 1950 where he appeared as conductor, composer, violinist and pianist with members of the N.Y. Philharmonic - Symphony. As a composer, he was probably best known for his Rumanian Rhapsody No. 1.

Born on a farm near the Rumanian town of Cordaremi, Enesco was sent to study at the Vienna Conservatory at the age of 7. He later studied at the Paris Conservatory and in 1897 won a prize for counterpoint and fugue. His first orchestral work, "Poeme Roumain," was presented at a Paris concert in 1898. For a short time he was court violinist to Carmen Sylva, Queen of Rumania.

His wife, Marie Rosetti-Tescano, a Rumanian princess, survives.

JIMMIE ALLARD

Jimmie Allard, 62, manager of the Palace Theatre, Dallas, died May 6 in that city. A former vaude star and native of Dallas, he started his career there in 1922 as an actor at the Nickelodeon Theatre. He joined the Swor Bros.' dancing act and later was a blackface comedian at the Happy Hour Theatre there.

Teaming with Billy House, Allard toured the southwest's vaude houses and the duo then added Chill Wills to the act. Allard went into minstrels and produced and was an end man in his own touring minstrel show. He also wrote comedy novelty songs, one of which, "I Got Along Without You Before I Met You," was a 1951 hit.

Joining the Interstate Circuit in 1933, Allard was a film house manager in Vernon, Amarillo, San Antonio and Wichita Falls. In Dallas since 1946, he helmed the Wilshire, Melba and Tower before he was named manager of the Palace, midtown deluxer, in 1952.

Survived by his wife, a sister and a niece.

EDWARD NEWMAN

Edward Newman, 71, booker of club acts for 50 years, died of a heart attack May 7 in New York. He was the head of Edward Newman Enterprises, booking agency which specialized in placing acts for resort hotels, private parties, and charity functions. One of the originators of booking acts for the Catskill area hotels, he listed among his "proteges" Henny Youngman, Gracie Barrie, and others.

During the Korean War, Newman served as manager of USO units entertaining troops. He was treasurer of the Entertainment Managers Assn. for the past 12 years and was a member of the board of governors of the National Vaudeville Artists.

He is survived by a son and a grand-daughter. His wife died 10 months ago.

FRANK NEAL

Frank Neal, 38, former dancer and choreographer, was killed May 8 when his car hit a light pole on Grand Central Parkway in Astoria, Queens. He had been a member of the Chicago Civic Opera Ballet and was one of the original members of the Katherine Dunham troupe which toured the U. S. On Broadway, he appeared in "Carmen Jones," "On the Town" "Finian's Rainbow" and "Peter Pan."

His film credits include an appearance in "Stormy Weather." He also doubled as choreographer and performer in a short, "Three in the Round," which hasn't been released yet. Besides his dance activities, he designed costumes for the Talley Beaty Dance Group and designed sets for the American Negro Theatre.

Wife, two daughters, his mother, two sisters and a brother survive.

J. DON ALEXANDER

J. Don Alexander, 70, president of the Alexander Film Co., producer of pix for theatre screen and television advertising, died May 6 of a heart ailment in Colorado Springs. He began his career in commercial films with a kerosene-burning projector in Keokuk, Ia.

Alexander later moved the business to Spokane, Englewood, Colo., and Colorado Springs, where the firm now employs a staff of 600. For a time the company branched into airplane manufacture and also was active in fertilizers and building materials. But today its main lines are tv commercials and adpix for theatres.

Surviving are his wife and two sons, Don Jr. and John, both of whom are Alexander Film officials.

EDWARD B. MARTINDEL

Edward B. Martindel, 80, stage and screen actor, died of a heart attack May 4 at the Motion Picture Country House, Hollywood. Before joining the film colony in 1917 he appeared on the Broadway stage as leading man for such stars as Mrs. Pat Campbell and Pauline Frederick and in numerous Victor Herbert operettas.

Martindel served for a time as a contract player at Warners and at various times worked for all the major studios.

His wife, former actress Jane Croxton, survives.

MAY COLLINS

Mrs. Edmund E. Thomas, 49, a former actress known professionally as May Collins, died May 6 of a heart ailment in Fairfield, Conn. Her last Broadway role was in "Abe Lincoln in Illinois" in 1939. The previous year she was seen in "Reunion in Vienna."

Other plays in which Mrs. Thomas appeared were "Ladies All" and "Betrothal." She also acted in "The Trial of Mary Dugan" in Australia for two years.

Surviving are her husband and a son.

LEO KULBIZINKA

Leo Kulbizinka, 26, trapeze artist, died April 26 in Nottingham, Eng., after falling 30 feet while attempting a double somersault. A Ukrainian, he and his German partner, Josef Maister, had pooled their savings to buy equipment and had practiced for two years.

Kulbizinka was trying the double somersault for the first time without a safety line when the accident happened. He missed the safety net by inches.

EMIL GREINERT

Emil Greinert, 78, former violinist and librarian for 23 years of the Philharmonic Symphony Orch, died May 5 in New York. He became assistant librarian in 1920 and second violinist following in the footsteps of his father who was assistant librarian.

After his retirement from the Philharmonic in 1944, Greinert was librarian at the City Center for three years.

His wife survives.

ANNA KRAKAUER

Mrs. Bernard E. Gilbert, 55, the former Anna Krakauer, pianist and singer, died May 7 in Philadelphia. As a child she was known as "Baby" Krakauer when she played in Philly film theatres.

In later years Mrs. Gilbert was a member of the Philadelphia Orchestra chorus and the Treble Clef Society.

NORMAN A. STRUTHERS

Norman A. Struthers, 28, Scot actor, died May 2 in a Glasgow hospital a few hours after he was discovered lying unconscious in his home. He was battered about the head and murder was suspected.

Struthers was founder-chairman of the Linden Players, a Glasgow legit group. Besides producing, he also portrayed leads in various plays presented by the company.

JOHN F. BRAY

John F. Bray, 49, former film actor, died May 3 in Gladewater, Tex. A Hollywood resident for 18 years, he retired a year ago because of ill health. He had roles in "Viva Zapata," "Mr. Belvedere Goes to College," "Pale Face" and "Here Comes the Groom."

Survived by his wife, two sisters and three brothers.

E. Margaret Shilzony (nee Patt), whose husband, Fred, is a technician with RCA Communications in San Francisco (for which she formerly worked in the L.A. office) and five of whose brothers are in radio-tv, died April 28 in San Francisco. Brothers are John, prexy of WJR, Detroit; Ralph, Detroit rep of CBS Radio spot sales; James, general manager of WALL, Middletown, N. Y.; Robert, ad and sales promotion director of WCBS-TV, N. Y.; and Fred, with Peat, Marwick & Mitchell, Detroit, and ex-KCMO, Kansas City. Others who survive are two sons.

Albert S. Ingalls Jr., playwright, producer and patron of the arts, died in Cleveland May 4 from lung cancer after a long illness. One of his plays, "The Roof," was produced by Cleveland Play House. He also financed several Broadway shows under his own sponsorship.

George Mumford Watts, 60, real estate broker of New York and Sands Point, L. I., died in New York May 4. He was the son of George D. and Ethel Watts Mumford, the playwright; he adopted his mother's original surname in 1917.

Edward P. Oatman, 80, violinist formerly with the St. Louis symph orch and other orchs in St. Louis, died of a heart attack May 2 while visiting at the headquarters of Local No. 2, AFM. Two brothers survive.

Brother, 36, of Joseph Tomelty, Northern Ireland actor and playwright, was found drowned April 12 in the River Clyde at Glasgow.

Mother of Grace Dryborough, Scot dancer, died recently in Glasgow. She was mother-in-law of comedian Lex McLean.

Father, 79, of Henri Rene died May 4 in Fort Myers, Fla. Rene is recording manager for RCA Victor on the Coast.

James Healy, 63, sound technician at U-I, died of a heart attack May 2 in North Hollywood. His wife survives.

Don Donnelly, 54, of the vaude act of Doyle & Donnelly, died May 4 in Minneapolis. His mother and a son survive.

Edward J. Herring, 61, member of Paramount's operations department for 20 years, died May 9 in Hollywood.

Mother of Bob Lightfoot, Allied Artists salesman in St. Louis, died April 27 in Oklahoma City.

William H. Wormell, 79, veteran musician, died May 1 in Dover, N. H., after a long illness.

Skelton Knaggs, 42, screen actor, died April 30 in Los Angeles after a long illness.

Marshall Roberge, 42, theatre projectionist, died April 28 in Burlington, Vt.

In Fond Remembrance

WILLIAM H. STEIN

CO-FOUNDER OF M.C.A.

MAY 14, 1943

Mortimer-Lait

Continued from page 2

collaborator with Lait, his editor-in-chief on the N. Y. Daily Mirror, retained his cousin, Mortimer Lieberman, a Houston attorney, to powwow with the Neiman-Marcus barristers in Dallas. Godfrey Schmidt was their New York attorney. Another attorney, Hy Fishbach, had sued Lait-Mortimer for legal fees and collected some $35,000 previously. It would have taken another $25,000 in fees to fight it, hence the 20G settlement, which also included the cost of the ads in the 24 key newspapers carrying the Mortimer-Lait apology and retraction.

Nat Wartels, head of Crown Publishers, sought to settle on his own, but it was held that it had to be a settlement and apology by all three, including the authors. Book was published in 1952. Neiman-Marcus and a group of 54 employees sued that a reference to them was "untrue and libelous."

The combination of circumstances which figured in Mortimer's case embraced a number of personal tragedies his mother and father's death and the death, at 28, of the Hawaiian-born Mrs. Lee Mortimer (cancer). Coupled with the passing of his mentor and editor, although Lait had been ailing for some time, it decided Mortimer to embark on a round-the-world trip which may result in a sort of global "Confidential," as he touches on the several key cities.

He's due back next month, in time to essay his uusual summer replacement stint for Walter Winchell, a chore Lait used to assume during the columnist's six-week sabbatical.

The Lait-Mortimer advertisement of apology reads:

"Several years ago the undersigned, Lee Mortimer and Jack Lait (now deceased), published 'U.S.A. Confidential,' which made defamatory references to Neiman-Marcus Company of Dallas, Texas, and to some of its employees. Neiman-Marcus Company and some employees (who represented groups to which the book referred) filed libel suits against the authors and the publisher. The publisher apologized publicly to Neiman-Marcus Company and its employees and made a financial settlement, as a result of which the action against the publisher was dismissed. Neiman-Marcus Company and the individual plaintiffs, however, continued their libel suit against the authors.

"More thorough investigation, since the publication of 'U.S.A. Confidential,' has convinced Lee Mortimer and the estate of Jack Lait and their attorneys, that the defamatory references to these plaintiffs should never have been made. The Neiman-Marcus Company, its management and employees, enjoy and deservedly enjoy, an excellent and enviable reputation. We regret very much the defamatory statements made in a few paragraphs of 'U.S.A. Confidential,' about the Neiman-Marcus Company and some of its employees. In retrospect and on more careful examination, these statements, we are now convinced, are untrue and were made without proof or credible evidence.

"In fairness to Neiman-Marcus and its employees, Lee Mortimer and the estate of Jack Lait make this apology and retraction."

Long Vegas Deals

Continued from page 1

has rarely done well with a disk headliner, and has been steering clear of such toppers except when used in a secondary position to a top name comic.

The three-year deals permit nitery headliners to get a huge salary for one month out of a year, and thence into select television situations only. They'll hit other cafes only on a "personal favor" basis, since Vegas and video will provide them with a handsome living for the entire year. Besides, the tax question makes it difficult for them to accept all dates offered them.

Lately, the Las Vegas innkeepers have gone on a three-year binge. Not only are names being pacted to longterm deals, but fever is beginning to strike for performers generally getting secondary spots. It's felt that, in a few years, the same situation now obtaining with headliners may also apply to the lesser performers.

Gets More Acute

Situation will be getting more acute as more hotels are being blueprinted for Las Vegas. On the drawing boards are the Tropicana, Morocco and the Martinique, all of which will be major operations. With the addition of these hostels, it's expected that the casino country will need approximately 200 headliners annually, assuming that each name can draw for a month at a clip, which is the usual term for each year on the three-season deals. Right now, the talent agencies do not know just where to get that many names. They are going in heavily for filmsters still unproven in cafe stands. For example, the Riviera has signed Jeff Chandler, starting tonight (Wed.). He has recorded on the Decca Label. Sammy Davis Jr. is preparing his act.

The new talent being unearthed in Vegas isn't playing niteries elsewhere, so the dearth of attractions in other parts of the country still exists. There have been some notable exceptions namely Mae West, who toured after an initial Las Vegas click.

The niteries in other cities have been having trouble getting their proper fill of names. The Coast cafes, Chi's Chez Paree, the N. Y. spots, Miami Beach niteries, Montreal clubs, and others have been hard-pressed to find proper talent, at least at prices that they can afford. For that matter so are the Vegas inns, but they have the loot to wear down resistance to personal appearances.

Marilyn Maxwell's Deal

Las Vegas, May 10.

Marilyn Maxwell has inked a three-year pact with the Royal Nevada Hotel which commits her to 12 weeks during this period at a salary of $180,000. She will play a minimum of four weeks annually, starting May 17.

Last September she appeared at the Last Frontier Hotel.

MARRIAGES

Joan Crawford to Alfred N. Steele, Las Vegas, May 10. Bride is a film actress.

Jacqueline Shaw to James Chapin, New York, April 30. He plays Bozo, the Capitol Records clown.

Ines Passarella to Joseph Bisdale, New York, May 7. Bride's with the Army and Air Force Motion Picture Service; he's assistant to Oscar A. Morgan, Paramount short subjects and newsreel sales manager.

Marion Marlowe to Larry Puck, St. Louis, May 6. Bride's a singer; he's a television producer.

Sydell Grossman to Arnold Rabin, Philadelphia, May 8. He's a writer-producer at WCAU-TV.

Martha Schaefer to A. C. Lyles, San Fernando, Cal., May 3. He's a film publicist.

Ruth Drisks to Victor Allessandro, Houston, Tex., May 1. He is conductor of the San Antonio Symphony Orchestra; bride is a flutist and piccolo player in same orch.

Barbara Rutting to Count Heinrich von Einsiedel, Munich, April 14. Bride's an actress; he's a writer.

Shirley Wilson to Richard Schacht, Tijuana, Mex., April 30. Bride's a secretary at Allied Artists; he's a CBS-TV technician.

Rose Holbein to William Walker, Glasgow, April 28. Bride's a chorine and niece of late comedian Charlie Holbein; he's stage manager at the Metropole Theatre, Glasgow.

Beverly Dixon to Joe Calvan, Des Moines, May 3. Bride is singer-actress with the touring "Pajama Game;" he's assistant stage manager of same show.

Jean Fleissner to Jan Anson, New York, May 1. Bride is with Music Corp. of America; he's a personal manager.

Donna Gibbs Smith to Lyle Wheeler, Palos Verdes, Cal., April 29. He's supervising art director at 20th-Fox.

Patricia Ann Moclair to John M. Dunphy, New York, April 29. Bride is daughter of William J. Moclair, managing director of the Roxy Theatre, N. Y.

Kay Rose to Larry Carothers, San Antonio, recently. He's a disk jockey on KONO, San Antonio.

Esther Richards to Neal Merritt, Seguin, Tex., recently. He's a staff announcer with KONO, San Antonio.

Jackie Lynn to George Cyr, Chicago, April 30. Bride's a thrush for NBC, Cleveland; he's WNBK program director.

Adelaide Gannon to Alfred Stewart, Los Angeles, May 1. Bride is secretary to Joe Mankiewicz; he's an educational film producer.

BIRTHS

Mr. and Mrs. Bill Morris, son, Cleveland, May 4. Father is WTAM-WNBK director.

Mr. and Mrs. Marvin Levy, son, New York, May 5. Father is Metro's radio-tv contact.

Mr. and Mrs. Del Hostetler, daughter, Philadelphia, April 28. Father is WPTZ director.

Mr. and Mrs. George Pious, son, Philadelphia, April 28. Father is with WCAU-TV sales staff.

Mr. and Mrs. Bernard Grant, daughter, New York, May 2. Mother is actress Joyce Gordon; father's a radio-tv actor.

Mr. and Mrs. John Anderson, son, Los Angeles, April 30. Father is an actor.

Mr. and Mrs. Adolph Silverstein, daughter, New York, May 6. Mother is radio-tv actress Natalie Priest; father is pressagent.

Mr. and Mrs. William Pepper, son, Columbus, O., May 3. Father is WBNS-TV newscaster and announcer.

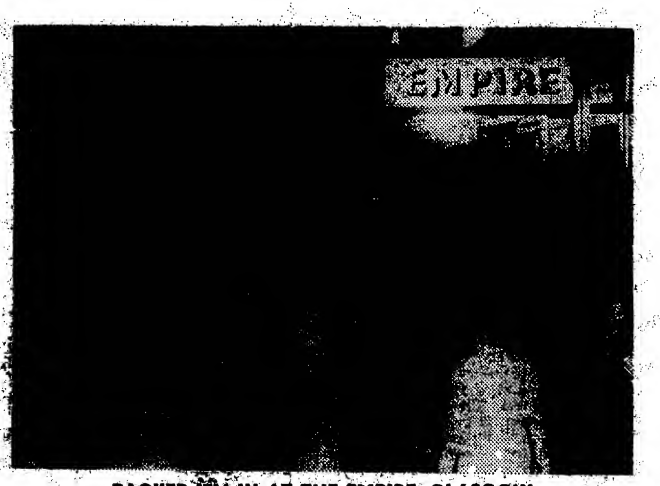
Mr. and Mrs. Matt Burke, son, Inglewood, Cal., April 30. Father is an actor.

Mr. and Mrs. George Brackman, daughter, New York, May 9. Father is a tv musical arranger.

DON CORNELL

"Has one big advantage over most American singers. Like Danny Kaye, he knows how to entertain."

Clifford Davis, London Daily Mirror.



PACKED 'EM IN AT THE EMPIRE, GLASGOW

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Glasgow Evening News.

"—scores a triumph on his British debut in Glasgow outstanding success . audience loved him . . . sings better than most . . . talks better than most . . . a great success."
New Musical Express.

"—scores . . . good set of pipes . a highly attractive personality which endears him to all ages of stubholders . off to heavy palm-stinging."
VARIETY

"—the top-billing singer at the Glasgow Empire who gave me the most pleasure . . . sincere and talented performance."
—ARCHIE McCULLOCH,
Glasgow Evening Citizen.

"Don sings . . . we loved it . . . a highly successful British opening."
Glasgow Daily Record.

"A sell-out . . . a sensation . . . huge success, a triumph."
Weekly Sporting Review.

"—won by a knock-out . . . the happy knack of making act look impromptu . . . first rate entertainment."
Glasgow Evening Citizen.

"—fine performance . waves of applause."
Glasgow Evening Times.

"Don is a knock-out."
Edinburgh Evening News.

"Slick showmanship . . . his performance is excellent."
Henley Evening Sentinel.

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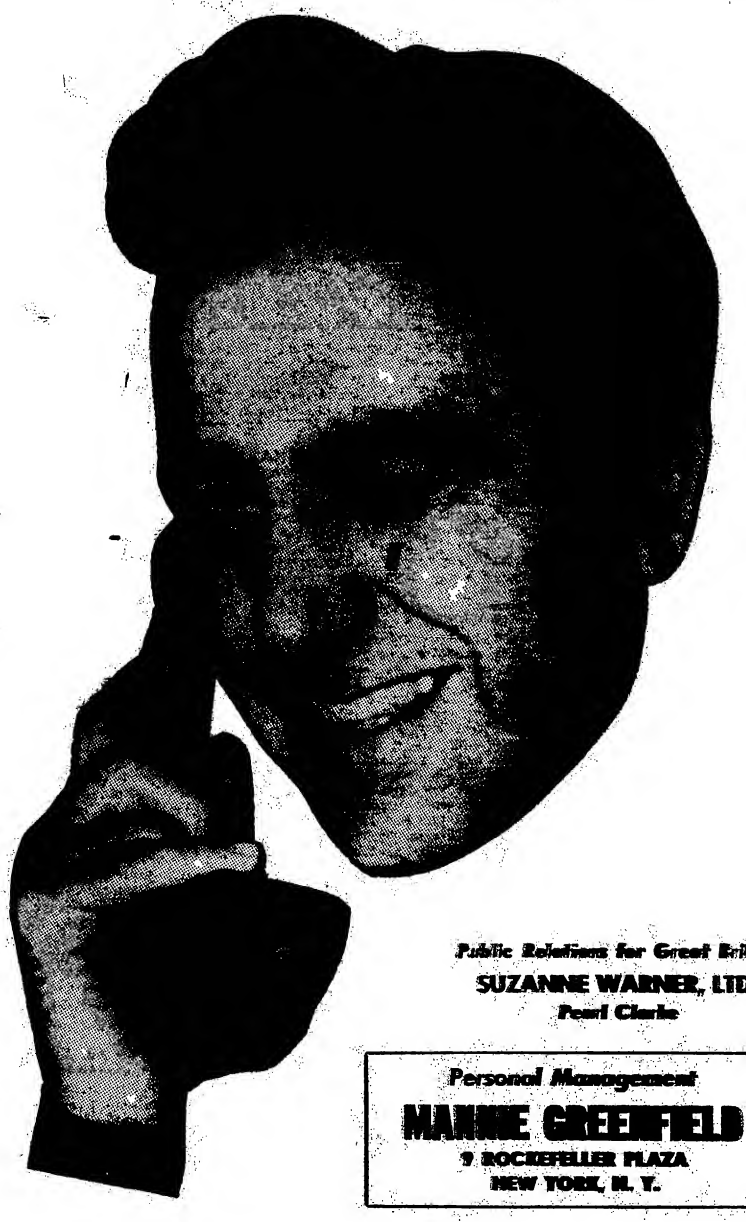

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NEW YORK, N. Y.

1905 — GOLDEN JUBILEE YEAR — 1955

VARIETY

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WHY NOT TOLL-RADIO, TOO?

N.Y. Drama Crix Let Loose Barrage In Taking Tough Gander at Season

Broadway's most outspoken characters—the legit reviewers—have lived up to their reputation again. Polled by VARIETY on their reactions to the '54-'55 drama season now waning, the aislesitters in general let themselves go at length. Though soberly sizing up the Broadway situation, some of them also flailed away at economics, rising costs, managements and public tastes. Some were also not averse to sharp jibes at fellow-critics (unnamed) while there were not a few cracks at columnists fancying themselves as theatre experts. In all, the boys (and girl, since the Journal of Commerce's Ethel Colby included) were pretty much up to form.

VARIETY's annual poll of the critics contained nine queries. Most controversial proved to be the question whether the critics had been too rough on the musical, "Ankles Aweigh," and whether there was any significance [illegible] the concerted plugs given the show, or its principals by columnists and tv personalities. Subject is treated fully [illegible] a separate legit story.

VARIETY sought to elicit from the experts their feelings about the season in general, new trends (if any), problem plays, musicals, revues, classics, the off-Broadway sector and the Broadway opera, "Saint of Bleecker Street."

The '54-'55 season, most of them thought, was good. Women's Wear Daily's Thomas R. Dash thought it had been better than usual, while the Saturday Review's Henry Hewes found it below par. Hewes

(Continued on page 66)

Tax Break for Actors?

A move to get a more equitable break for performers on Federal tax deductions and allowances is currently in the works. Actors Equity has sparkplugged the formation of a committee to study the problem and decide necessary action.

Group comprises legalites and execs representing Equity, the American Guild of Variety Artists, American Federation of Television & Radio Artists and the American Guild of Musical Artists.

Can Congress Ban TelePrompter As Politico's Friend?

Washington, May 17.

An interesting controversy is shaping up here of particular interest to show biz and one having a strong bearing on the 1956 elections. It has to do with the bill introduced last week by Sen. Richard L. Neuberger (D-Ore.) which would eliminate "elements of the theatrical and the synthetic" from political campaigns by requiring that tv audiences be informed when candidates are using facial makeup or TelePrompters.

With an eye toward the '56 election campaigns, some of the Congressional boys are already kicking up a fuss in opposition to Neuberger's proposal. Particularly so, since it's no great secret within the D. C. precincts or elsewhere around the country that President Eisenhower, ex-President Truman

(Continued on page 74)

'GOTTA LOOK AT ENTIRE PICTURE'

By GEORGE ROSEN

On the eve of th[e] annual convention of the National Assn. of Radio-TV Broadcasters, which gets under way Sunday (22) in Washington and at which the controversial (though unbooked) toll-tv questi[on] loom[s] uppermost on the agenda, an entire new wrinkle has been tossed into the hopper—why not toll-radio?

At a time when the radi[o] broadcasters of America are battling on th[e] "new patterns and new for[mu]la" front to regain lost prestige and st[ature], the projection of toll-radio [as a] possible panacea could well spark an entire[ly new] approach for the NARTB conventioneers particularly those concerned with radi[o] in trying to resolve the issue of subscription [vs.] free entertainm[en]t.

On the basi[s] that it behooves th[e] FCC to "look at the entire picture" and apprais[e] the issue from radi[o's] standpoint as well as tv, Ed Kobak, one of the [m]ajor advocates of the "if there's gonna be toll-tv there has to be toll-radio," plans this week to make the[se] [in]itial overtures to th[e] FCC in a written memo spotlighting the toll-radio issue and the need for [con]sistency.

Prophetically enough, it was Kobak [who], back [in] the '20s, at th[e] time of the original Federal Radio Commission (which predated th[e] FCC), brought up the question [of] the advisability of "subscription radio" [in] [vi]ew of the fact that

(Continued on page 75)

Toll-TV Hottest Topic on Tap As Nation's B'casters Prep for Meet

By JACK LEVY

Washington, May 17.

With toll tv as No. 1 topic of interest, although not on the formal agenda, the [n]ation's broadcasters converge on Washington this weekend in their first convention to be held in the U. S. Capital. It will be, without question, th[e] largest NARTB gathering [in] history, with possibly 3,000 in attendance exclusive of wives.

Assembling at the seat of government, the broadcasters will meet in an atmosph[ere] dominated by broad public interest consider[a]tions. The unprecedented participation of a President of the United State[s], attesting to the high

Additional stor[ies on] NARTB convention, including complete calendar of events, on pages 33, 40 and 41.

portance of the broadcasting medium, will make this year's convention [a] histor[ic] event for the industry.

As the NARTB conventi[on] [...] points out, Washington itself will be the "theme" of the agenda which will be geared to acquainting the delegates at close range with the regulator[y] and legislative operations affecting the industry. But the presence of th[e] broadcasters in the Capital will also provide government people a[n] opportunity of obtaining firsthand knowledge of the problems and the viewpoints of those wh[o] [own] and operate the radio and tv stations in the country. It may be a long time before so many gov-

(Continued on page 20)

Biog on the Luces

Although several outlines for "a life" of Henry R. [Luce] [of] Time-Life-Fortune [have] been kicking around Manha[ttan] for [some] time, with no takers, [and] George F[ra]zier's fictionized biography of the publisher has been subjec[t] to several unexplained delay[s], there['s] yet another book [that] [is] going into work. The author's John Redmond Kelly, [a] Canadia[n] with service at Time Inc., [who] publishes a newsletter devoted to m[ag]azines called [...]

Kelly has rece[ived] [a] contract and an [a]dvance [from] [a] publisher but the latter want[s] [to] pla[y] [i]t the book's ready to about Kelly, confirming the deal, says the book will be [about] the Luce and wife, Ambassador [to] Italy Cl[are] Booth Luce, [...] the men and the man behi[n]d the [...]

Code-Legion Split Echoes New Film Quest for Payoff

By FRED HIFT

Complaints [...] [and] more lenient [...] new and [...] the film industry [...] code, [...] source of grow[ing] friction between the Code and the Catholic Legion of Decency, see the production end of the biz [in an] uncomfortable squeeze betw[een] [...] and its pocketbook.

Observers feel th[at] the dilemma is th[e] [in]evitable result of producers moving to [...] [s]ay what they [...] to be a slowly developing

(Continued [on pa]ge 24)

It's Minsky's at Astor As Artists Equity Bares All in Seasonal Gambol

By JOE COHEN

The annual spring madness by members and friends of Artists Equity (no relation to Actors Equity) remains one of the best ways to get away from it all at $7.50 and $10 per skull. More than 2,000 contributed to the artistic set's welfare fund with their attendance at the Astor Hotel Friday (13) in one of the more successful and colorful shindigs by that organization in recent years.

Carrying no central theme, the AE Bal Fantastique resembled a "come-as-you-are-or-were" shindig with both regulation and Krafft-Ebing type of citizenry whooping it up for all the world to see. As a matter of fact, this is one of the happier events on the social calendar, since it was evident on most of the femmes that their cups runneth over. This applied to the distaff side both in drag and straight.

As a matter of fact, the judges at these costume balls have come

(Continued on page 24)

Eddie Fisher's $125 'Date' As Gesture to Proser

Eddie Fisher, who has been offered up to $60,000 for a week in a Las Vegas nitery, will play his first N. Y. cafe engagement at $125 weekly. At that he won't get that amount. He'll work Monte Proser's La Vie for three days and so he'll get pro-rata that amount which used to be his full salary before his bigtime click.

Fisher's first nitery stand in the N. Y. area was at the now defunct Riviera, Ft. Lee, N. J., when he stepped in as a last minute sub for Fran Warren. He established his first big impact on N. Y. audiences at that time.

His La Vie "date" is a gesture to Proser, a pal and business associate of his personal manager, Milt Blackstone.

Overlong Features Kayo Early-to-Bed

Among the subjects for discussion that exhibitors hope to bring up in any conferences, either with individual companies or in a body, is the problem of the ever increasing length of pictures. The trend [to]ward pictures running over 100 minutes, exhi[b]itors explain, [is] disrupting programs, causing them to pay overti[me] for help, upsetting [lo]cal bus schedules, and working toward keeping early [[...]] away from theatr[e]s.

The proble[m], it's said, is particularly acute in small towns and in neighborhoods where the theatre-[go]er attem[pts] to gear his program for an 11:30 p.m. closing. With pix running longer and long[er], [ex]hibitors clai[m] [it] is becoming [mo]re difficult [to] assemble [at]tractive [...] [Even] single feature [ho]uses have beefed that they have [been] unable [to] bolster the show w[ith] shor[ts] [to] the picture conside[ring] [the en]tire program time. Double [f]eature spots complain that even [...] secondary features are runni[ng] [...] the 100-minute mark.

Ed Rosenbaum, At 71, Becomes New ASCAPer

Vet showman [...] smith Ed [...] elected a [member of the] [...] American [...] [A]uthors & [...] Publishers.

In semi-re[tirement] on doctor's o[rders] [...] [...] Philadel[phia] home, [...] working on [...] doing so, he [...] [...] unt of [...] avocationally, [...] had been [...] [...] — Tom, Mr. [...] Peggy Woo[d] [...] move to be [...] fled with [...] concern [...] for his show biz [...]

[...] since 193[...] [...] Philadel[phia] [...] been [...] [...] Wilde [...] [...] by [...] [...] composed [...] [...] ualities [...] [...] the [...] [...] Barr, note[d] [...] hero of the [...] [c]lient [...] [a] prime [...] publi[...]

Steven Hill's Language On Set Becomes SAG Tiff; He Pleads 'Distraction'

Hollywood, May 17.

Steven Hill, N. Y. actor, has admitted charge he [u]sed exc[e]ssive profanity while working [in] the film "Storm Fea[r]," and blames his producer-director Cornel Wilde for it but Wilde sharply denies the [charge]. Through his [agent] Danny Winkler, Hill, back [in] [N.] Y., said Wilde "upset" [him] [and] "threatened" him if he didn't [sign] a contract granting options for two more pix for Wilde.

Emphatic in refuting Hill's statement, Wilde said Hill's alleged profanity was stopped by him whe[n] he was on the set, but added he [w]as told the actor used "foul" language when Wilde wasn't around.

The whole matter flared into th[e] open when letters of protest were written the Screen Actors Guild and the Board of Education by Mrs. Jane Seaman, teacher of 14-year-old David Stolle [[...]] who [...] pic, and the moppet's mother,

(Continued on page 72)

Moscow's 'Big Broadcast' for 'Inside Brainwash' a Dud, So Heads Roll

By ART SETTEL

The Kremlin's grand plan for total brainwash of Russia's own teeming masses, who have been told to forget onetime Party boss Malenkov's lush promises of more consumer goods and concentrate instead on heavy industry "for peaceful purposes," has fizzed in the grand manner.

Plan envisaged bringing every live Russian within hearing range of the stentorian voice of Moscow, with radio network linking up Big Brother and the toiling millions scattered throughout the length and breadth of the Soviet empire.

Collective farms, State farms, training centers, rural centers, were to be "radiofied" with built-in loud speakers and receivers capable of picking up Radio Moscow but not the Voice of America which can be heard only on short-wave.

Not only did the plan fail, but production quotas on radio sets cheap enough for Ivan Ivanovich to buy without strain, and on tv sets as well, were not met. And the result was that heads have been rolling. Evidence of the dissatisfaction was provided in radio

(Continued on page 74)

BASEBALL-CRAZY K.C.

Hurts Film Houses — Scares Summer Legit Managers

Kansas City, May 17.

Major league baseball as a going competitor is making itself felt strongly here. New American League Club (transplanted Philadelphia Athletes) are clipping film biz 25% to 30%. Downtown first runs and smaller nabes alike are complaining. Either the potential customers are at the ball park watching the game (where attendance has already exceeded last season's entire total in Philly), or they are at home listening to the play-by-play on KMBC. Either way they are lost to the theatres.

Biz is also definitely off for legit and boxing events here.

An important factor pointed out by one entertainment manager here is the cost of baseball. Taking three boys with him to a game recently the tab for tickets, transportation, refreshments and programs came to $22 for the eve, a sizeable bite out of any entertainment budget, and far over what it takes to take three boys to the flickers.

The Athletics are on cloud 9 as far as attendance is concerned, opening day and several subsequent games packing the stadium to the brim with 33,000 fans. Already home game attendance is far past 200,000, and looks to be knee deep all season.

Baseball opposition is a matter of some concern to officials of the Starlight Theater which opens its outdoor season of 10 plays in Swope Park in late June. Early ticket sales ran short of expected totals, but a hypoed late drive, with a coupon come-on, has put the sales up to the planned $200,000 mark.

Kramer Profiled By BBC

London, May 10.

Stanley Kramer is to be profiled in a BBC-TV program next Friday (13). The half hour program will include excerpts from Kramer's latest pic, "Not As A Stranger."

Film was shown to delegates at the United Artists convention last week.

Belated Salute to The Late Gen. Phillipson As Friend of Show Biz

Editor, VARIETY:

Maj. Gen. Irving J. Phillipson died in Barcelona, Spain, on April 11. The fact that VARIETY did not feel this was newsworthy to its readers distresses me. It indicates how quickly we all forget.

Above and beyond all this military accomplishments, Gen. Phillipson was a rare friend of show business. He was aware of its great and vital morale value to service men and women as a spectator activity and more important, as a far reaching creative outlet.

It was due to his perceptiveness in this direction and because of the fortunate circumstances of his being Commanding General of 2d Corps Area, with headquarters on Governor's Island, N. Y., that the first effective accomplishments in the unpioneered fields of systematic use of civilian shows for soldiers and soldiers-in-greasepaint shows were made. "Army Play By

(Continued on page 74)

Claude Ezell Expanding

Dallas, May 17.

Claude Ezell & Associates, which has extensive drive-in holdings in this area, has purchased two more ozoners—the Jefferson Theatre, Dallas, and the Pike Theatre, Fort Worth.

Ezell will expand both locations, which now have a capacity of about 65 cars each. Ezell bought them from Harold Gibbons, of Wichita, Kans.

HORACE HEIDT
For Swift & Co.
Offices—J. Walter Thompson, Chicago

Theatre Fite B.O. Rated Slow 350G

The old show biz adage that if you've got the attraction you can do the business applied to Monday (16) night's closed-circuit telecast of the Rocky Marciano-Don Cockell heavyweight championship fight from San Francisco. Downbeating of the fight by the majority of sports writers hardly helped the event and the take fell below that for previous Marciano tiffs. The b.o. gate in New York ranged from half-full to three-quarters of capacity. In no instance was there a complete sellout.

Theatre chains termed the b.o. results "disappointing." The overall gross is estimated at $350,000 despite the record number of 83 theatres in 59 cities.

Loew's State, N. Y., with a seating capacity of 3,450, attracted about 2,000 fight fans at $4.50 per seat. Other houses in the N. Y. metropolitan area charged an average of $3 per seat.

The audience reaction at the State was excellent despite a dark, fuzzy and occasionally distorted picture. The fans cheered, shouted,

(Continued on page 24)

Making N.Y.C. Communications Centre: NYU and Columbia Into the Act

By ROBERT J. LANDRY

New York City's two chief universities, Columbia and New York, are both taking important steps to turn the metropolis into the "communication arts centre" which has been actively discussed on these campuses, and elsewhere, for the 10 years since World War II ended. Just what Columbia has in mind will be revealed next Tuesday (24) but sources at NYU understand it will group journalism, motion pictures, radio, television and other communications' instructional courses.

The picture is fairly clear at NYU. For the past several months under the executive officership of Harvey Zorbaugh, head of the NYU Cartoonist Workshop, there has been integration between communications courses and curricula actually attached to several different schools. Under the new plan a student specializing in communications can cut across school lines, take Dramatic Arts (Randolph Somerville; School of Education); Motion Picture (Robert Gessner; Washington Sq. College); or Radio (Robert Emerson, ditto) and Journalism (School of Commerce).

Under the Zorbaugh grouping the emphasis is entirely upon undergraduates although there is overlapping with such personages as Prof. Charles Seipmann of the School of Education, who is usually concerned with postgrad candidates for doctorates in communications. Nor should the present Communications Arts Group be confused with the long-and-still-pending plan for a NYU College of Communications fostered by Dean Paul McGhee of the General Education Division at Washington Square.

Advent of television, and the difficulties and costliness of gear necessary to teach this medium, has quickened expansion at both Columbia and NYU. Columbia has had a whole series of consultative committees meeting for over a year. Occasional hints of their deliberations have leaked but in general the Columbia package is still under wraps but should break soon.

5/18

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1905 - 1955

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More Camaraderie in Show Biz Then

The camaraderie of show biz was more "personal" in the golden era of vaudeville, Vaudeville was king and an actor's idea of heaven was 40 weeks on the Keith or Orpheum time.

The actor's welfare, professionally and personally, was a very special thing. Along with Sime's championing of actor's rights in their timehonored battle against the bosses (theatre managers), their personal little gripes became big things of the moment and were duly recorded in VARIETY. Such as unsanitary dressing rooms and other backstage facilities. Or Fred Ray explaining "to my many friends why I can't shake hands with all of you," stating he had just gotten over a hospital siege and must save his epidermis strength. Or Juliet Wood complaining about "certain parties who have been blackmailing me in show business for two years," as she now threatened legal action. (No further details on that one in the files), or Carl D. McCollough's "permit me to deny a rumor of my death. I was never in better health." Or Joe B. McGee's "I wish to correct a statement circulated that my wife Maude Collins and I have separated. We have not and don't intend to. She is very ill and must undergo an operation. I will work single for a year or so and be known as the Mark Twain Kid."

The shortchanging managers, the offensive working conditions, managers' bad checks etc. were a regular complaint. Just as regular were Horace Goldin's gripes in VARIETY's "Artists' Forum" against Thurston and other magics for stealing his stuff and vice versa.

The shortchanging got so bad that J. C. Nugent, father of today's playwright-actor-manager Elliott Nugent and himself a distinguished performer-author, urged VARIETY to publish a blacklist of the offending theatres and their irresponsible managers who persisted in chiseling or arbitrarily cancelling and kindred pernicious habits.

Dice Backstage

Another form of blacklist that Sime threatened to publish, in later years, had to do with the sharpshooting vaudevillians, whose educated dice took many an act's "grouchbag." This was literally a money sac, worn under the shirt of the male, with the season's profits. The conniving crapshooters and poker sharks would lay for the acts as they came off the Orpheum, Pan, WVMA and kindred western "time," entice them into a "friendly game" in the West 47th St. hotels which were then the actors' haunts. Sime's warning that he would name names of these slicksters who preyed on their fellow troupers if they didn't break up that "ring," quickly put an end to the wide-open approach.

Not all actors hated managers, as witness Houdini's paid ad saluting the personal gifts from grateful impresarios which he modestly observed "are doubly appreciated in light of the fact of the princely salary each paid me." The letter of thanks was jointly addressed to B. F. Keith of Boston and J. H. Moore of Detroit. Keith had given the great escape artist a $1,000 watch and personally attended a Houdini press dinner. Moore's largesse on behalf of his Temple Theatre, Detroit, was "an elegantly elaborate silver loving cup, inscribed to the effect that Harry Houdini broke all records of attendance at the theatre."

Walter Sanford (Sanford Co.)—"sensational sketch artists"— "resented the Anvil Chorus" (in the VARIETY vox pop dept.) and stressed "in all my experience of 23 years in the theatrical business I have never met with more courteous treatment and respect than I have in these times." He urged "less of the hammer and more of the milk of human kindness."

Gave Selves 'Oscars'

Pirating of material was a big problem. Creators assumed a sort of "Oscar" approach to their own ingeniousness or distinction; acts bragged about their new material or complained and threatened action for the thefting of effects, routines, catchphrases, tricks, and the like. The White Rats had a "protected material" department, as did VARIETY. At best these were a restraining if not a legally protective force. It did establish some common-law priority. There was also an unofficial code among stage managers, in the sundry key cities, in promptly telling off some kleptomaniacal comic that so-and-so had done that before and "you'd better not make such 'borrowing' a habit." There were instances of accidentally-on-purpose falling props and backstage sandbags (counterballast to the oldfashioned curtains) catapulting too close for comfort if the thefting acts persisted. This vigilante system worked best in curbing the pilferers.

Early in 1908 Tony Pastor was the recipient of much vaudeville affection on his 43d anniversary in the business, and Sime wrote a kidding "New Act" review of the vet vaude impresario's speech of acknowledgement at his 14th St. theatre.

"The rage of Chicago," heralded Mike Bernard ("the American Paderewski") and Blossom Seeley ("The Little Sunbeam"), at the Majestic in the loop. Bernard's billing was a private joke; Sime called him the best jazz pianist of his day.

Jolson Freres

While Al Jolson was making himself heard, his brother Harry Jolson's ads heralded himself as "the Coast Bombardier, the blackface comedian with the operatic voice. You'll hear from me later." The one and only Jolie was equally forthright in his ads, "Ain't I right, boys, when I say I was a big hit on the Coast?" Interstate had signed him for a nine-week route "pronto upon my arrival in Chicago."

Joe Laurie 3d Dies In L.I. Plane Crash

Almost exactly a year after the death of Joe Laurie Jr., the author-comedian's son, Joe Bryant Laurie 3d, aged 36, died of injuries sustained in a plane crash last Tuesday (10), in Mather Memorial Hospital, Port Jefferson, Long Island, N. Y. He was hurt when the private plane he was piloting a week before, crashed on the edge of the playground of the Selden Grade School.

Young Laurie, a World War II veteran of many bombing missions and a distinguished service fighter pilot, was with Pepsi-Cola in the promotion department at the Long Island bottling plant. Gabriel Lucas, also 36, a druggist of Selden, L. I., was with him and is still in the Mather Hospital but is expected to recover. Both were on a brief sightseeing aerial tour.

Young Laurie, who had 7,000 flying hours to his credit, was married and had two children. His mother was the first Mrs. Laurie, professionally Aileen Bronson (& Laurie). She is in retirement in California. Second Mrs. Laurie (June) also has been living in retirement with her family in Vienna, W. Va., since the death of the comedian.

Young Laurie was given a military service, and interment was in Pinelawn, L. I. He enlisted in the Canadian Air Force during World War II, after being refused by the U.S.A.F. because he was under height, but later was accepted by the Americans.

Joe Laurie 4th, age 7, Jeanne 5, and Mark age 4, survive.

Edinburgh's Fans Mob Johnnie Ray at Airport

Edinburgh, May 10.

Johnnie Ray was mobbed by his fans when he planed into the normally dignified Scot capital for his first vaude date at the local Empire. When his car drew up at the plus Caley Hotel, thousands of squealing youngsters milled around. Singer edged his way out but got only a distance of two feet as hands grabbed at his hearing aid, his hair, coat, jacket, tie and collar.

Ray was whipped off to a quiet spot, transferred to a smaller car and then carried into foyer of hotel via side entrance nearly unconscious.

Half-an-hour later the singer revived sufficiently to make a personal appearance from hotel balcony and sing his famous "Cry" song. An estimated mob of over 1,000 teenagers and older femmes applauded in the street below.

CAN'T KILL THAT SHAKESPEARE

Show Biz As Scapegoat

Morality and common sense need to maintain communication, and there are evidences that the two are out of contact here and there at the moment. It is plain enough that well-intentioned people—and policemen—in one community are apt nowadays to have had their minds conditioned in advance (and their point of view primed) by what they read and hear from other quarters. It's perhaps fair to guess that the cops of Schenectady were parrotting rather than deep-thinking on their own when they pinned a planned (note the word) gang fight upon local hooligans having seen Metro's "Blackboard Jungle."

The incident is trifling. But significant. Through the years, showbiz has had cause to become familiar with local viewers-with-alarm who try to explain complex social problems, such as juvenile delinquency, upon some moving picture (or radio series, or stage play, or comic book, or whatever). Common sense gets lost in this primitive type of community reaction.

First of all, as nearly any thoughtful judge and social worker well knows, kids caught doing mischief, whether minor or major, are often eager to throw the blame elsewhere than on themselves, or may even be unaware of the explanation for their conduct. They will gladly accept any "suggestion" from an adult that their entertainment tastes have corrupted them. But, of course, this is pretty far-fetched. Did their parents, their schools, their social environment have no influence? Did a single isolated exposure to a story produce the end-result? Why haven't there been similar outbreaks in other communities similarly exposed? To ask the questions is to point up the absurdity of the sweeping claims.

Juvenile delinquency is a very deep sore in America today. No doubt of that. But surely it would be more sensible to blame World War II, working mothers, broken homes, overcrowded and badly staffed schools rather than some "show." That explanation gives society too convenient a scapegoat. And that's the key word for amusements. The amusement industry must remain constantly alert that it not be made the scapegoat and patsy for what's wrong with the social system.

More than that. The democratic way to approach social problems is to expose them to general public attention. Metro's primary purpose was profit, for which no apology is needed in this country. But in the process it focusses attention on a dreary failure, the public schools of big cities, or too many of them. Right here comes the fundamental division between the primitive mind, which tries to accuse "exposure" as the real culprit, rather that the subject which has been "exposed." Our schools will not improve by blindly pretending they don't need improving. Nor will the grievous problem of juvenile delinquency be answered by assuming that a collection of pitiable, unattractive, mentaliy stunted youths on the screen will automatically seem "heroes" worthy of emulation.

America can have morality and common sense, too. The trick is not to be whipped up into a panic. *Land.*

B.O. REP BAD BUT MORE FILMS DUE

Although there is a popular theory that Shakespeare on the screen spells b.o. poison, producers both in the U. S. and in Britain keep hitting their heads against that particular wall.

With 20th-Fox's "Prince of Players" still making the rounds, at least three and possibly more pix based on Shakespeare plays are on the way up, the most important being the Laurence Olivier production of "Richard III" for Korda. Film has been completed in Britain and will be released in the U.S. by United Artists.

Also on the UA sked is the Orson Welles starrer, "Othello," currently being screened in N. Y. And Joseph L. Mankiewicz has signed Audrey Hepburn to play both Viola and her twin-brother, Sebastian in his skedded production of "Twelfth Night" which he'll make as an indie. Upcoming, too, is "Joe Macbeth," a satire, and a possible Shakespearean feature to be lensed at the Stratford, Ont., Shakespeare festival this summer.

Assumption seems to be that, with proper and special handling, the Bard's works can make their mark with the broad audience which, it is optimistically assumed, is developing more adult tastes in its entertainment. Past experience with Shakespeare on the screen has given no very distinct clue as to his absolute potential as a money-maker.

Within recent months, J. Arthur Rank's "Romeo and Juliet" had a satisfactory run in N. Y. even as "Prince of Players," consisting in the main of expertly staged and acted scenes from Shakespearean scenes, did poorly at the b.o. Metro, applying itself diligently to a special selling job, made a success of its "Julius Caesar" but another Welles go at Shakespeare, his "Macbeth," never even reached the the-

(Continued on page 9)

Some Rank Films Going Video; Universal, Sensitive to Davis Jibes, Picks Only Best Bets for U.S.

Actor Invents Toy

Hollywood, May 17.

An invention by actor Carlyle Mitchell, a toy Geiger counter, entered in the recent annual Toy Show in N.Y., was named by judges as one of six out of 16,000 exhibits as showing the most promise of success.

Actor has already received over $150,000 in orders for the novelty from stores throughout the country Since making his screen bow in "A Man Called Peter," he's been working daily, too.

In a departure from prior policy, the J. Arthur Rank org now appears willing to sell tv rights to at least some of its features along with theatrical rights. In the past, Rank films offered to U. S. distribs were unavailable for video use.

Within recent weeks, at least two Rank features have been offered to indies in N. Y. with the tv rights included. One of them is "Forbidden Cargo," originally picked by Republic as part of the package that company obtained along with "Doctor in the House." However, Republic nixed the film because it couldn't get a Code seal.

"Forbidden Cargo," starring Nigel Patrick and Jack Warner, deals with dope smuggling. Under the provisions of the Code, the subject is absolutely taboo.

It's not clear whether the "Cargo" example will set a precedent extending also to the more important Rank features. A block of 52 Rank films was offered to the indies in N. Y. for tv sale for several months. Oliver Unger finally picked up 36 of them for tv on a visit to London. The rest are still available.

Apart from these, a number of newer Rank attractions—nixed by both Universal and United Artists—are now open for bids from indies. List of these has been put at as many as 12. Situation in part is an upshot of what appears to be a toughening attitude at Universal vs. the Rank product.

It's been several months since U has taken on a Rank film. While U execs are keeping their customary silence, it's no secret that the continuous and loud complaints of John Davis, Rank topper, about the handling and reception of his films in the U. S. have something to do with U's reticence to add the British pix to its release roster. U is said to be ultra careful so as not to expose itself to more Davis

(Continued on page 20)

Metro to Make Storied Film For Cinerama?

Stanley Warner Corp. is holding talks with Metro relating to the production of a Cinerama picture. Nat Lapkin, v.p. in charge of Cinerama production for SW, is currently on the Coast conferring with M-G studio officials. The property involved has a story line with an international background. Conceivably, it could be Metro's "International Revue," a project on the film company's schedule set for filming in different parts of the world. The property is on producer Joe Pasternak's slate.

The deal is apparently near the closing stage. Although officials

(Continued on page 9)

Importers Vexed at Seal Requirement

COMPO Poll Will Exclude Foreign Films Under This Rule of Eligibility

Indie importers are doing a burn over the provisions in the COMPO audience poll that, to be eligible, foreign films would have to carry a Production Code seal. The vast majority of imports don't bother to apply for the seal.

Apart from opposing the COMPO restriction on principle, and arguing that the poll later this year shouldn't throw foreign and U.S. entries into one pot, the indies point out that the cost of the seal is quite high and works a hardship on them.

The Code seal bill is now figured on a different basis for the imports even though, for pix made abroad by American companies, it is higher than before.

In the past, foreign films paid half of what the American films paid, the fee for the latter being computed on the basis of their negative cost. Under the new arrangement, as the result of so many foreign locationers, this type film will be slugged with the full account.

However, to accommodate the indies, the Code will compute their seal charge on a new basis, i.e. the anticipated producer's share from the U.S. run of the pic. It's admitted that this is a somewhat haphazard way of figuring.

Demand that all pix, including the foreign lingualers, participating in the COMPO poll carry a seal drew derisive comment from the indies who have long argued that it was unrealistic to impose American Code standards on prod-

(Continued on page 22)

HOP-A-WORLD HOPE

Actor's Global Exploitation For His 'Seven Little Foys'

Here's the schedule for Bob Hope's travels, and the spotlighting of "Seven Little Foys," Paramount release in which he stars and has a one-third percentage.

Previews of the film at all Par branches, up to May 24; Hope on "The Life of Bob Hope in the Movies" on NBC-TV, tied in with a press party at Perion's, L. A., May 24; Hope to Australia for a series of personals, including a benefit for United Cerebral Palsy, May 25-June 9; Hope on "Person to Person," CBS-TV, June 10.

Followed by Hope in Atlanta for a press preview with junketeers in from Charlotte and Jacksonville, June 13; appearances and premieres in San Antonio, Houston, Dallas and Forth Worth, June 14-17; more of same in San Francisco, June 20; L. A., June 22; appearance on the Lux Video Theatre, June 23; guesting on Ed Sullivan's "Toast of the Town," June 26; on Arthur Godfrey's daytime airer on CBS-TV, June 23; appearance at the N. Y. opening for the benefit of UCP, June 29; p.a. at the Boston opening, July 1.

Specific dates are being lined up also for Philadelphia, Cleveland, Detroit, Chicago, St. Louis and Denver and the Dave Garroway, Steve Allen and "Home" tv network shows.

National Boxoffice Survey

Biz Still Offish; 'Jungle' Back in 1st Spot, 'Legs' Second, 'Prodigal' Third, 'Holiday' Fourth

Firstrun theatres over the country continue to battle seasonal influence this session as springtime weather cuts into trade. Some new product is helping but there is not enough of the topnotch variety to go around. Readjustment to outdoor influences should be somewhat out of the way shortly, with a sharp pickup anticipated in the next two weeks or sooner.

"Blackboard Jungle" (M-G) is pushing back into first place after dipping to second a week ago. "Daddy Long Legs" (20th), also climbing, is winding up a hot second as compared with third last stanza. "Prodigal" (M-G), which was champ last round, is dipping to third position although currently in 18 cities covered by VARIETY.

"Cinerama Holiday" (Indie) again is finishing fourth. "Violent Saturday" (20th) is capturing fifth money, same as a week ago.

"Revenge of Creature" (U) is pushing up to sixth spot while "East of Eden" (WB), now about finished on its main key city dates, is a close seventh. "Cinerama" (Indie) will wind in eighth, with "Mad at World" (FM), ninth. Tenth position is going to "Eternal Sea" (Rep).

"Glass Slipper" (M-G), "Doctor in House" (Rep) and "Run For Cover" (Par) are runner-up pix this stanza.

Most promising new grosser continues to be "Strategic Air Command" (Par) although launched only in Chi, N. Y., Philly and Los Angeles so far. It is smash in these four keys. "Marty" (UA) also looms big. Playing with stageshow at the big Chicago in Chi, it is rated nice. Pic continues terrific in fifth session at the arty Sutton in N. Y.

"End of Affair" (Col) looms disappointing currently. "Jump Into Hell" (WB), also new, is in a like category this round, only good showing being a stout total in Boston.

"Crashout" (FM), another newie, shapes good in Providence, nice in Denver and fair in L.A. "Mambo" (Par) ranges from fine to modest currently, having completed many of its important playdates: "Wayward Wife" (IFE) is rated trim in Philly.

"Big Combo" (AA) is hefty in Chi. "Timberjack" (Rep) looms good in two Denver ozoners.

"Three For Show" (Col) shapes mild in Chi and Omaha. "Man Called Peter" (20th), good in K.C., is so-so in L.A.

"Gate of Hell" (Indie), nice in Frisco, looks okay in Boston and fast in N. Y. "To Paris With Love" (Indie), sock in N. Y., shapes fine in Boston.

"Davy Crockett, Indian Fighter" (UA) (reissue) is nice in Buffalo. "Kiss Me Deadly" (UA), fancy in Detroit, looms lightweight in Philly.

(*Complete Boxoffice Reports on Pages 10-11*)

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PUBLIC RAPPED IN LEGION VS. CODE HASSLE; BUYING 'OBJECTIONABLE' PIX

The public as much as Hollywood and its Production Code, is emerging as the villain in the Legion of Decency's current crusade against what it conceives to be a tide of "objectionable" pix being turned out.

At a luncheon in N. Y. last week, arranged by the motion picture department of the International Federation of Catholic Alumnae, The Rev. Thomas F. Little, the Legion's exec secretary, lambasted the "retrogressive attitude" on the part of the producers and deplored the "co-related attitude" of the Code administration.

At the same time, he found "appalling and disheartening" the number of objectionable films accepted by the public within the past seven or eight months and noted the public's "immunization" to what's right and wrong in pix.

A prior speaker at the affair, Martin Quigley observed that the public's failure to support the right and good things on the screen was responsible for the "decline." He noted that "if the public supports the wrong kind of pictures, that type of film will be made. If the public fails to support good pictures, they will not be made."

In a prepared statement, on which he elaborated, Father Little said it was "well known that producers, as a matter of deliberate policy, have been contracting for a considerable amount of literary material which is gravely offensive to the moral law." He observed that this, "and the apparent acquiescence of the Production Code Authority to the appearance of such material in released pictures" had created a condition that was "gravely in need of prompt and effective correction."

No Meetings Set

Asked later what action the Catholic group intended to take, Father Little said nothing definite was contemplated beyond an effort to bring the situation to the attention of the public. He added that a copy of his statement had been sent to Eric Johnston, prez of the Motion Picture Assn. of America which administers the Code, but that no meetings had been set up either with Johnston or with Geoffrey Shurlock, the Code administrator.

Johnston and the MPAA have been keeping a discreet silence on the now obvious break between the Legion and the Code. However, individual studio toppers have been giving our statements in rebuttal to the Legion's charges. Johnston is due to huddle on the Coast today (Wed.) with

(Continued on page 12)

Wants Antitrust Rules Eased

Washington, May 17.

Adolph Schimel, Universal's general counsel, today (Tues.) urged a repeal of that part of the antitrust statutes that makes mandatory the trebling of damage awards in private suits. Schimel, appearing before a House Judiciary Subcommittee, said the picture business has had more treble-damage a-t suits in recent years than any other industry. He testified in behalf of the law committee of the Motion Picture Assn. of America.

Today, said Schimel, some suits produce verdicts of "astronomical size wholly beyond the warrented recompense to a plaintiff for the injury found to have been sustained by him. The plaintiffs do not recover merely actual losses

(Continued on page 22)

'Holiday' in Minneapolis

Minneapolis, May 17.

Date for local "Cinerama Holiday" opening at Century theatre finally has been set at July 20.

By that time the current Cinerama will have racked up a 67-week run, setting up by far a local long-time engagement record for any sort of attraction.

Majors Made Europe Tougher for the Lesser Importer Opines Indie

An independent going to Europe today to buy pix "must be a banker" if he wants to come away with some good films, says Joseph Green, prez of the newly formed President Films importing-distrib outfit.

Back from an extended stay in Europe, Green complained in N.Y. last week that the interest major U.S. film outfits have shown in European production has spoiled the market for the little fellows.

"Negotiations for important films these days are treated like a Wall Street transaction," Green said. "There are some fine pictures in Europe today that have been laying around for two years or more without a buyer simply because the owners ask these fantastic prices. It's not at all unusual now for a French or an Italian producer to ask $150,000 for a film we used to pay $15,000 for."

Green said he would start his U.S. releasing activities with "Castles in the Air," a Molly Picon starrer which he dubbed from Yiddish into English in London, using the local company of "The World of Scholem Aleichem." Miss Picon was in London at the time and took part in the project. Film, when originally produced by Green in 1937, was then titled "Yiddle with the Fiddle" and was a hefty U.S. grosser.

Two more pix have been acquired by Green. One is a Swedish import, "Unmarried Mothers," a social documentary, and the other a British film, "Wishing Well Inn," starring Brenda De Branzie and Donald Houston. An Adelphi Pictures production, it was called "Happiness of Three Women" in Britain. Green said he was negotiating for two more pix, one French and one British.

Green saw a number of German films but said they were limited in their U.S. appeal, primarily due to the language barrier.

U'S BARCELONA KEYNOTE

Company's Full 'Major' Status Stressed by Al Doff

Barcelona, May 17.

Universal's ascendancy into the ranks of the top major companies throughout the world was highlighted here yesterday (Mon.) by Alfred E. Daff, U exec v.p., opening the company's 1955 European sales confab.

Daff, attending the meet along with prez Milton R. Rackmil and foreign sales topper, Americo Aboaf, said U's biz was up 60% over 1950 and, in the first half of the 1955 fiscal year, was ahead by around 20% of the biz done in the comparable period last year. The 17 week 1955 Daff Drive in the foreign field netted U a record take of close to $2,000,000.

Rudy Vallee's Story

Hollywood, May 17.

Rudy Vallee will be biopicked over by producer-director Richard Sale in "My Time Is Your Time," which he will write and make as an indie late this year.

Sale is negotiating with 20th-Fox for loanout of Robert Wagner for crooner role.

Jap Location Lens

Hollywood, May 17.

Japanese Fujinon lenses, which are said to require a minimum of artificial illumination when shooting outdoors under any conditions, have been acquired by Paramount for the shooting of "The "Kiss-Off." Michael Curtiz is to produce and direct with much location work to take place in the L. A. area at night.

The lenses, used in conjection with new super-fast Tri-X film, will require only one or two sealedbeam lights instead of the usual studio equipment which pulls from 2,000 to 5,000 watts, according to the studio. Par is the first of the Hollywood companies to put the lenses to use.

Plow Treasury Coin Back; UA's Credo Detailed

London, May 17.

Major portion of United Artists' share of indie pic film rentals in the coming year will be poured back into new production, Max E. Youngstein, UA v.p., told the company's international sales convention here last week. Thus, it was made apparent, UA is continuing with its policy of putting most of its treasury money into the financing of future product lineups rather than voting any profit split among the management owners and the one "outside' 'owner (one-third of the company) Mary Pickford.

UA, said Youngstein, decided two years ago to invest in production when it became clear that the company could not operate on a competitive basis with other industry outfits by engaging exclusively in distribution.

Concerning new product, Youngstein disclosed that indie filmmakers are now committed to delivery of 98 pictures to UA over the next three years, this being an increase of eight over the previous schedule.

Charles Smadja, v.p. in charge of European production, told the meeting of 150 UA reps that some of the upcoming films on the UA slate will be made in all major parts of Europe excluding the Iron Curtain countries. Included will be co-production deals with foreign producers, some of them calling for both English and foreign language versions of the pix.

Arnold M. Picker, v.p. in charge of foreign distribution, disclosed the company's overseas revenue increased from $6,000,000 in 1951 to $16,000,000 in 1954. He said a new high in foreign income is anticipated in the coming year. Ad-pub allocations will be increased by 20% over current levels in all key global markets, Picker added.

Arthur B. Krim, UA president, keynoted the sales convention. He declared that UA's backing of indie production has prompted all major studios to add indie tieups to their production programs.

You See It—You Haven't Got It

While Africa represents a vast untapped audience for films, different dialects and tribal customs, combined with a certain suspicion of the celluloid art, make the going rough for distributors.

"One of our biggest problems is that our natives still look at pictures with the same sort of misgivings with which American audiences met the efforts of the early filmmakers in this country," was the recent comment of John Schlesinger, head of South Africa's Schlesinger org which does produce some pix for local consumption.

"When our people see a closeup, they want to know where the rest of the body is," Schlesinger said. "Then, too, they're still at the stage where they prefer to pay for something and carry it away with them. A hat or a bright tie means more to them than a film which just evaporates after you've paid and sat through it."

New York Sound Track

Robert Aldrich, who has "The Big Knife" on his production schedule, is angling for the gratis appearance, via film, of **Joan Crawford**. Aldrich wants to do a scene with **Jack Palance** in a projection room looking at "Sudden Fear" on the screen. Miss Crawford and Palance starred in "Fear." . . . Paramount bought "Flamingo Feather," **Laurens Van Der Post** novel, for production by **Alfred Hitchcock** . . . Dell Publishing named **Durbin (Jack) Horner** editor-in-chief of Screen Stories mag.

Marlo Brando has taken an option on "Man on Spikes," a baseball novel by **Eliot Asniof**. He hopes to make it as his first indie pic in the fall. If so, he'll star in it, too . . . Universal has acquired the Academy Award-winning short, "A Time Out of War," lensed by two UCLA students. . . . **Robert Fleisher** has joined **Ruder & Finn Associates** as account exec and mag placement specialist. . . . The final liquidation date for the German UFA is June 6. So far, nothing's happened . . . **Spyros Skouras, Jr.** off to Spain for a holiday. He's due back June 1. . . . **Jean Goldwurm** in Paris to o.o. French production . . . **Walter Klinger** in town with a dubbed version of the German "08/15".

Eastman Kodak grows and grows. Sales for the first 1955 quarter were $149,200,000, meaning a gain of 13% over the same period a year ago. Earnings climbed 20%, to $14,800,000 . . . **Danny Kaye** in from L. A. and off to London for a Palladium run starting next Monday (23) . . . There's sales exec's job in readiness at Paramount for **Charles Boasberg**. That is, if he decides to bow out as v.p. of Distributors Corp. of America . . . **Robert Mitchum** went off to Europe, and picture work, on a freighter.

Abram F. Myers sends VARIETY the following telegram: "As if you did not know, that irate gentleman on the New Yorker's cover just tuned in on one of **Eugene F. McDonald's** coded channel six" . . . **Tom Waller** is selling his home in Northport, L. I. and immediately buying another in Babylon . . . **Chester Pickman**, Paramount salesman in the New England territory, and **Francine Rita Shane**, of Brooklyn, have announced their engagement. Pickman is the nephew of **Milton** (Distributors Corp. of America), **Jerry** (Paramount) and **Herb** (Warners) **Pickman**.

June Allyson and **Clark Gable** named top film stars of the year in the Woman's Home Companion annual poll of U. S. women. Voted favorite picture of the year, for a second year, was "The Robe." **Lucille Ball** nabbed top honors in the tv field, followed by **George Gobel** . . . **Yvonne DeCarlo** helped launch the Southeast's month-long film festival via a personal appearance in Atlanta Friday (13) to sell newspapers for benefit of the Cerebral Palsy Fund on Old Newsboys' Day.

Indie producer **Edward Small** is obligated to pay (estate of) **Jack Lait & Lee Mortimer** another $2,500 for the "New York Confidential" title, which he used as a tag on a picture last year, if he doesn't pick up the rights for a second "Confidential" title at the same $7,500 price as paid for "N. Y." Small has exercised that right, paying the additional 7½G for what will probably be a "Chicago Confidential" indie pic to come.

Cinerama Inc. prexy **Hazzard Reeves** to Paris over the weeknd to supervise opening of Empire Theatre as a Cinerama outlet . . . Stanley Warner execs **Harry M. Kalmine** and **Arthur Rosen** also on hand for yesterday's (Tues.) opening of "This Is Cinerama" at the Empire . . . **Grace Kelly** back from the Cannes Film Festival . . . **James Woolf**, of the British producing firm, to the Coast for the opening of "Court Martial," which **Ed Kingsley** is distributing in the U. S. . . . Legit-tv actress **Eileen Heckart** back from the Coast after wardrobe and make-up tests for Warner Bros.' "Miracle in the Rain."

Leslie Faber, general manager of British Lion Films, arriving today (Wed.) from London . . . **Harry Brandt** off to Europe where, among other things, he'll huddle with **George Minter** of Renown Pictures . . . **Robert Lippert** has acquired the J. Arthur Rank film, "Simba," which couldn't get a Code seal. It's about the Mau Mau uprising in Africa . . . American distribs concerned over the new rise in Greek admission taxes . . . Magna Theatre Corp. stock may go on the exchange soon. Prospectus is now on the way to SEC . . . **Jack Dempsey** peddling his biog at 20th-Fox . . . Indo-American Film Corp. has set "Run, Coward, Run" as its first coproduction. It'll be in Eastmancolor and will be made in Finnish and English versions.

N. Y. to L. A.

Tom Ayre
Burt Balaban
Kaye Ballard
Len Berge
Milton Berle
Samuel Michael Bessie
Steve Broidy
Sid Cassel
Jackie Cooper
Diana Douglas
Irving Gray
Ben Griefer
Jason Johnson
G. W. (Johnny) Johnstone
Shirley Kerz
John Patrick
Jack Pierce
Richard Sale
James Woolf

N. Y. to Europe

Louise Allbritton
Robert Anderson
Guy Bolton
Harry Brand
Abram Chasins
David Cole
Meyer Davis
Jackie Decaux
Ed Dukoff
Frank M. Folsom
Blanche Gaines
Norman Granz
Luba Hoffman
Oscar Homolka
Darle Jarmel
Harry M. Kalmine
Danny Kaye
Walter Kennedy
Charles Korvin
Mildred Natwick
Cathleen Nesbitt
Lillian Okun
Hazard Reeves
Arthur Rosen
Dario Soria
Edward Stern
Joan Tetzel
Richard Todd
Ray Ventura
William Warfield

L. A. to N. Y.

Judith Anderson
Barbara Britton
Steve Broidy
Sherrill Corwin
Gary Crosby
Glorya Curran
Joan Crawford
Edward Dmytryk
Hillard Elkins
Nina Foch
Bill Gargan
Harry Geller
Lee Grant
Katy Jurado
Dr. Herbert T. Kalmus
Peggy King
John Litel
Warren Low
Rouben Mamoulian
Bill Penzner
Lewis Peterson
Martha Scott
George Sidney
Al Steele
Herbert L. Strock
George Wallace
Shelley Winters

Europe to N. Y.

Andre Bader
Alfred Crown
Maurice Evans
Leslie Faber
Si Fabian
Hugo Fiorato
Arlene Francis
Martin Gabel
Zsa Zsa Gabor
Pierre-Louis Guerin
Harold Hecht
Sol Hurok
Grace Kelly
Richard Kiley
Harold Mirisch
Capt. Nils Gustaf Orn
Arnold M. Picker
Otto Preminger
Steven Previn
George Shearing
Roger L. Stevens

TAINT LUCK, SAYS PARAMOUNT

'Blackboard Jungle' Shapes as Top Metro Release in Some Time

Metro's "Blackboard Jungle" has become the company's top money-making new film of nearly the past couple of years, exceeding "Mogambo," Clark Gable-Grace Kelly costarrer, and M-G's big musical, "Seven Brides for Seven Brothers." With Glenn Ford, Anne Francis and Louis Calhern in the leads, "Jungle" clearly is shaping as the surprise entry on M-G's lineup.

Film has played about 300 dates so far and on the basis of these a total of $6,000,000 to $7,000,000 in domestic film rentals is anticipated by company execs.

In just about every situation so far, the film has been an outstanding grosser, holding over for a third week in some areas where a one-week run is normal. One M-G official figures the reason behind the blue-chips b.o. performance is that "Jungle" is well made and the subject matter of strong interest to oldsters and youngsters alike.

Metro Wasn't Timid

Significant to the trade, of course, is that such public acceptance has been given a pic that comes to grips so frankly with one of the major social problems facing the nation, that of juvenile delinquency. Impressive to certain elements in the trade is the fact that M-G showed no timidity in dealing with the subject and the public, via ticket buying, has endorsed this approach.

There has been some controversy concerning this angle, largely in the press. The view has been expressed in certain metropolitan dailies that "Jungle" is too harsh a treatment of schoolboy waywardness. On the other hand, nine of the 12 civic, religioso and parents-teachers groups which appraise films in the so-called green sheet praised "Jungle," rating it "outstanding" for a pic of its type.

Because a Negro youngster has a prominent part in "Jungle," there had been some fears of problems in the south. However, the production has now played various Dixie cities to top business and with no untoward incident.

Par's Upcoming Sked

Hollywood, May 17.

Paramount will make a new-product splurge in the July-through-September period with the release of seven pix which represent a total negative cost of $20,000,000, George Weltner, global sales chief, told the company's current sales meeting at the studio.

"Strategic Air Command," now in pre-release, is set to lead off the sked with general handling in July, along with "The Seven Little Foys." "We're No Angels" and "You're Never Too Young" go out in August and "Girl Rush," "To Catch a Thief" and "Ulysses" follow in September.

Smith Jr. Raps Tardy, Gloomy Rep. Statement

Republic's issuance of its quarterly financial statement last week served to touch off the first official barb against management by the newly-formed Stockholders Protective Committee Inc., group formed to bring about changes in the film company's operations.

Referring to the downbeat statements made by prexy Herbert J. Yates and global sales chief Richard Altschuler at the recent stockholders meeting regarding the future of theatrical films, Bernard E. Smith Jr., a Rep director and chairman of the Protective Committee, said that "in the light of these remarks it is most interesting to note the record quarterly earning. . . . It seems to me we can find no better illustration for a truly independent audit. The publication of quarterly earnings three and a half months after the close of the quarter is in itself meaningless."

One of the first aims of the dissident group is to force the Republic management to accede to an independent audit of the company's books. Effort in this direction was defeated at the stockholders' session since the management controlled the majority of the proxy votes.

The quarterly report showed a net profit of $833,207 for the 13 weeks ended Jan. 29, before provision for estimated Federal and normal surtaxes of $450,000. Net after taxes was $383,207 as compared to a net after taxes of $360,937 in the same period of 1954. For the 13 weeks of 1954 before taxes, the company's net profit was $660,937, with a provision for estimated taxes of $300,000.

Smith, in his statement, reprised Altschuler's comments that "the

(Continued on page 20)

20th's Quarter 54c Versus 77c

First quarter earnings in 1955 of $1,423,811, amounting to 54c per share, were reported in New York yesterday (Tues.) by Spyros P. Skouras, 20th-Fox president, at the annual stockholders meeting. The comparable figure for the same period of 1954 was $2,048,030 or 77c per share.

Skouras explained the reason for the disappointing first quarter, saying that 20th had only one picture per month during that time. To avoid such a situation in the future, he said releases would be stepped up by an additional four to six pictures "so that we will always have them in reserve to meet a similar situation."

All of 20th's 10 directors were reelected at the meet. Skouras prognosticated for the second 1955 quarter film rentals of $27,300,000, resulting in expected half-year earnings of between a $1.25 and $1.30 per share compared with $1.17 a year ago. He predicted 1955 earnings would exceed those of 1954.

Skouras emphasized that 20th is at the moment unwilling to sell its old pictures to television, mostly because it believes these films eventually will be worth a lot more than they would be now. "If someone else sold to tv now, I'd still wait," he said.

Skouras told stockholders that five oil wells had by now been drilled on studio property and that a sixth is being started and that they could expect "substantial" realization from these wells in late 1956 and afterwards. The 20th topper paid high tribute to his associates, particularly to production chief Darryl F. Zanuck.

ARRAY OF HITS CAUSES 'ENVY'

Paramount is living it up. Over the years, somehow, one company manages to be standout for a certain period, coming up with perhaps a half dozen click pictures in succession. Now it's Par's turn, with a string of wins to equal the Brooklyn Dodgers' current record.

Also, as in the case with the Flatbush phenoms, the amount of luck involved depends on who's doing the appraising. That there's no guaranteed formula for a money-making film continues axiomatic; in the absence of such a formula, some Par rivals suggest this outfit has gotten an unusual share of fortunate breaks — that these are a big factor behind the upbeat.

Par execs, in private conversation, prefer to accent the company's policy as reason for the climb. This goes back a few years, first with the shift to "A" films and the complete elimination of program-type fare. Also, there was the adoption of participation deals with stars and others, these being profit-sharing plans that cut production investment risks for Par and kept important name players on the lot and lured newcomers.

Divided But Not

On another count, the Don Hartman-Y. Frank Freeman combo at the studio has been functioning smoothly. Hartman, who is exec producer, presses for "production values" in the product. Freeman, v.p. and top man in the production setup, holds the reins on the economics. Hartman doesn't produce pix personally, consequently the possibility of any friction with the filmmakers at the Hollywood plant is precluded.

(Cynicism has been a part of the history of the picture business so it shouldn't come as a surprise that a non-Par company official commented: "When a company sends out some good pictures everybody's a hero.")

Regardless of whose credit line

(Continued on page 12)

New Par Policy: Weltner on Road

George Weltner, global sales manager for Paramount, intends to be a hinterlands traveler. Having recently added the domestic market to his jurisdiction, while continuing as sales chief of foreign, Weltner and his exec aides at the homeoffice will visit all U.S. branches and meet exhibs in key cities as a matter of standard operating procedure in the coming year.

This is in contrast with the situation at Par in past. The h.o. officials heretofore visited the field for the most part only when a particular problem cropped up or a court suit or sales meeting was scheduled for a certain area.

Weltner's idea is to pick up first-

(Continued on page 22)

Hushed-Up Detroit Settlement (Around $75,000) Whispered Key To Goldwyn Exit from SIMPP

Sacred Proverb

This may be the moment to recall the deadpan epigram of Metro's Howard Dietz who said, some years back in a VARIETY Anni story:

"I predict that any film company which makes hits will be successful."

J. J. Fitzgibbons Into Production, But Still Exhib

John J. Fitzgibbons, veteran in exhibition and president of Famous Players Canadian Corp. since 1941, is set to try his hand in film studio operation, the studio being Paramount. Famous Players is the extensive Canadian circuit controlled by Par.

Fitzgibbons will retain the presidency of the chain in addition to spending considerable time on the Par lot. It's understood he's been wanting a role in picture-making for some time but his Coast assignment has yet to be clearly defined.

For the start, it's understood, Fitzgibbons will sit in on the various studio conferences, offering story and production suggestions based on his experiences in exhibition showmanship. A specific studio post, on a full-time basis, might evolve from this.

Police Seek to Finger 'Blackboard Jungle' As Root of Hooliganism

Schenectady, May 17.

Exhibition of "The Blackboard Jungle" at Proctor's Theatre was blamed by Schenectady police for prompting several teen-agers last week to form a gang, which proposed to wage a battle with an Albany group. Other juvenile outbreaks were attributed to the motion picture, which deals with delinquency in a public school. Local papers played up the film as an alleged contributing factor.

Intervention of enforcement officials in both cities prevented the threatened Albany - Schenectady fight, while Schenectady police cars and detectives were kept busy hunting down various reports of noisy gangs and probable areas for a scheduled local battle.

Sergeants Joseph Monaco and Patricia Wellman of the Youth Aid Bureau said that several teen-agers, picked up by police for questioning, "admitted" they banded together after seeing "The Blackboard Jungle."

Society of Independent Motion Picture Producers, as plaintiff in a Detroit antitrust action in which total treble damages of $8,750,000 had been sought, accepted a payment of $75,000 in settlement of the suit. The action was filed a few years ago against United Detroit Theatres and Cooperative Theatres of Michigan with the complaint asserting that indie producers were denied a fair crack at the Michigan market because of an alleged conspiracy between UDT and Co-op.

Terms of the settlement were not made known when the suit was withdrawn a few months ago. Legalistic sources in N. Y. this week reported the 75G as the truce figure. These sources asked to remain anonymous.

The settlement has taken on added significance in the light of Samuel Goldwyn Productions' bow-out from the SIMPP membership, as announced by Goldwyn on the Coast last week. The "off the record" intelligence in Gotham this week had it that the Goldwyn company exited SIMPP at least partially as a result of dissatisfaction with the outcome of the Detroit legal bout.

Felt Left Out?

The accord with the Detroit defendants was reached through negotiation with Ellis Arnall, president of SIMPP, and Gunther Lessing, v.p. and general counsel for Walt Disney Productions. They, it's understood, had been given power of attorney to represent all SIMPP members, including Goldwyn, Disney and SIMPP itself, according to informants. They add that when the settlement was reached the Goldwyn outfit felt left out in the cold and wanted to rescind the carte blanche given Arnall and Lessing. But it was too late—the case had been officially disposed of.

The Goldwyn company topped the list of SIMPP plaintiffs in terms of monetary awards demanded, with alleged damages, tripled, of $1,520,000. Disney was next at $975,000, the SIMPP organization wanted $750,000 and other indie producers asked various amounts which brought total to $8,750,000.

Lessing reportedly collected 15% of the $75,000 for his services.

'Waterfront' Not Cheapie Feature

"On the Waterfront," Columbia release made under a participation deal with Horizon Pictures, became an unexpected subject of discussion at the 20th-Fox stockholders meet in N. Y. yesterday (Tues.). How come, a shareowner wanted to know, a film such as this could be made so less expensively than 20th's pix?

Spyros P. Skouras, 20th prez, answered that "Waterfront" was no cheapie, for the producer (Sam Spiegel) had sold out for $1,000,000, the director (Elia Kazan) for $1,500,000 and the writer (Budd Schulberg) for $500,000.

Curiously, a check with Col disclosed that no such buyout has occurred. It was admitted that a deal has been in the discussion stage but the figures mentioned by Skouras were termed too high.

Promote Jack Diamond

Hollywood, May 17.

Jack Diamond succeeds the late Sam Israel as Universal studio director, stepping up from former post of assistant.

He joined studio department in 1949, and formerly was at Warners for six years.

Television Angles Shoot Up Par Stock

The Wall Street trading that has sent Paramount stock up to a new high level of $45 per share has been influenced, according to financial sources, by (1), earnings, which have more than doubled in the last fiscal quarter; (2), the assumption that Par is in on the ground floor with home-toll television, and (3), some optimism that the company has the color tv cost problem licked.

On that last count, Par higher-ups believe they're on the way to producing a 22-inch compatible color video set that can retail at about $400. An improvised receiver already is in operation and so far has shown good results, it's said, although no disclosures have been made for the stated reason the experimental stage has yet to be passed.

If Par can come anywhere near such a low-cost set it doubtless would send the tv industry into a tizzy. Brig.-Gen. David Sarnoff, president of Radio Corp. of America, for example, at the recent RCA annual meeting of stockholders, ridiculed the idea of such an accomplishment at this time.

Par's interest is via Chromatic Laboratories, manufacturers of the so-called Lawrence color tube. Chromatic is controlled by the film company.

Re the earnings, Par over the past week estimated a profit of $2,858,000 for the quarter ended April 2, equal to $1.31 per share on 2,190,021 shares outstanding. This compares with a net of $1,404,000 for the corresponding quarter of 1954, or 63c per share on the 2,217,044 shares then outstanding.

The Par board, at a N. Y. meeting last Thursday (12), declared a regular quarterly dividend of 50c per share, payable June 15 to holders of record on May 26.

The home-toll angle, of course, relates to International Telemeter Corp., 80% of which is owned by Par. System has been prominent in all discussions of pay-as-you-see home video along with the Zenith and Skiatron processes.

DAILIES ROB FILM SPACE FOR NEW TV SECTIONS—AS THEATREMEN BURN

Trend by newspapers throughout the country to publish special television sections, highlighted this week by the N. Y. Herald Tribune's issuance of a pocket-size tv booklet with the Sunday edition, has film industryites doing a burn and is prolonging the industry's fight for more film news in local papers.

As compared to the coin spent for linage by theatres, the special tv sections, while aimed at circulation building, are non-productive of revenue, the film men argue. The newspapers, it's claimed, are jumping on the tv bandwagon and are putting the squeeze on film news. Even newspapers that publish complete amusement sections, it's said, are devoting more and more space to tv and less and less to motion pictures.

At the moment theatres in the Boston area are facing a crisis as the local amusements pages are stepping up their coverage of legit (Boston is a big tryout town for Broadway shows) and television at the expense of films. The situation is all the more irritable, according to film men, in light of the fact that the film houses are the biggest advertisers. Picture people are confused as to what steps to take to reverse the trend in Boston as well as in other territories. One pub-ad chief of a big theatre chain plans to visit the Hub this week for talks with the Boston editors.

Film men are aware that they are treading on dangerous ground in attempting to pressure the newspapers. In some cases, it's admitted, pressure can be applied through the advertising department but, in most instances, better results can be obtained via frank discussions with publishers and editors. Armed with statistics pointing up interest in film news and film attendance, theatre men have been able to convince some newspapers that there is a demand for news about the film industry. However, there is a general feeling among filmites that they're conducting a losing battle as more and more papers employ the tv gimmick in their fight to hold on to circulation.

In New York the Journal American, the World-Telegram & Sun, and the Herald Tribune are now running special tv sections. The J-A, perhaps as a concession to film men, is running weekly house ads plugging a particular picture. Other concessions are obtained occasionally from other papers via a stepup for a period of news coverage, but in general, filmites complain, it takes constant vigilance and appeals to stem the tide.

The film industry, although big advertisers at higher rates, have never been able to convince the majority of newspapers of the importance of film news. Film people have succeeded, to some extent, in convincing editors that theatre listings and ads be accompanied by news items relating to pictures.

'Marty' Showings Build Prestige

United Artists is set to blanket the country with "sneak" previews of "Marty" as a means of further spotlighting the Hecht-Lancaster production as winner of the Cannes Film Festival. Showings are skedded for 50 theatres in key cities and, while the film will not be billed on the program, UA is sending out special invitations to reporters, columnists, radio-tv personnel, members of women's groups and various others in each area. All intended to build word of mouth.

In much the same way that a company prepares in advance to cash in on the Academy Awards announcements, UA, anticipating the Cannes laurels, last week was set with a two-minute clip from "Marty" for tv airing. When word was flashed from the Festival, copies of the clip were put into immediate circulation and used on the Dave Garroway, Pabst Blue Ribbon Fights and other network and local station shows.

DCA Outbids IFE For Gina; English Dub Job; 110G Min. Guarantee

Distributors Corp. of America, which has obtained the U. S. release rights to "Bread, Love and Jealousy," Italo-languager starring Gina Lollobrigida, has agreed to give the producers a $110,000 minimum guarantee over an 18-month stanza. DCA is gearing the film for the American market via dubbing into English and a title change. The film will be released in the U. S. as "Frisky."

It's understood that as a result of conversations at the Cannes Film Festival, DCA may also snare the U. S. release rights to "Wages of Fear," George Louraue's French production which recently had a disappointing run at the Paris, N. Y. Pic so far has been handled in the U. S. by John G. McCarthy, Louraue's American representative.

Produced by Titanus Films of Italy, "Jealousy" is a sequel to "Bread, Love and Dreams," also starring Miss Lollobrigida, and which was released recently in the U. S. by Italian Films Export. DCA beat out IFE for the sequel by giving the producers the heftier guarantee. The title change was prompted by fear that the new picture might be confused with the IFE release.

Addition of "Frisky" to DCA's slate gives the Fred Schwartz company a total of seven current and upcoming releases. Currently in distribution are "Animal Farm," "Long John Silver," "Stranger's Hand," and "Hunters of the Deep." Set for release this summer is "I Am a Camera," film version of the recent Broadway hit. "Frisky" follows in the fall. In production is a feature-length cartoon version of "Finian's Rainbow." The recording phase of production has been completed and work is now taking pace on animation.

Demand Ohio Group Return Film Clips

Columbus, May 17.

RKO and Times Film Corp. have demanded immediate return of those portions of "The French Line" and "One Summer of Happiness" which the companies charge the Ohio Committee for Decent Motion Pictures illegally has in its possession. The demand was reported in a statement from the office of Robert A. Wile, executive secretary of the Independent Theatre Owners of Ohio.

It was reported that the committee, headed by Mrs. W. Andrew Martin of Columbus, invited certain members of the Legislature to a special showing of selected portions of these and other films presumably in an effort to influence legislators in their consideration of the pending motion picture censorship bill.

The statement charged the committee with "unfair and illegal tactics." It pointed out that by taking excerpts out of context the committee aimed to show that all films are bad and need censoring. "By the same token," the statement read, "one might assemble excerpts from much of the world's great literature, including the Bible, to show that it also needs censoring."

'GOOD SAM' FOR VIDEO?

Gary Cooper Feature Off RKO List Come Aug. 18

"Good Sam," which Leo McCarey produced in 1948 and which RKO has had available at exchanges since, is coming out of release Aug. 18. That's the date when the company's distribution rights expire and the film reverts to the producer.

"Sam," starring Gary Cooper and Ann Sheridan, presumably is now being earmarked for licensing to television.

'Sinbad' Due Into 400 Houses, Not Legion Crimped

RKO is going along with the sale of "Son of Sinbad" like nothing's happened. Meaning, the National Legion of Decency's condemnation of the film is being ignored and no effort will be made to stir up any controversy as a means of selling tickets. (A rap at a pic on morality grounds has been spotlighted by some producers themselves for the "sensational values.")

"Sinbad" has passed all state and city censor boards so far, excepting Memphis, and was given Production Code approval. In a couple of instances a few deletions were made to satisfy the bluepencilers.

"Sinbad" is set to open in 400 theatres across the country next month. Originally among these were some scattered out-of-N. Y. RKO houses which cancelled the dates because of the Legion's blast. No other theatres have followed suit so far, and new accounts were lined up to replace the RKO situations.

RKO execs are doing a quiet burn, meanwhile, over the Legion slap. They point out that censor boards and the Code showed "cooperation" by pointing out "objectionable" material and then okaying "Sinbad" when this matter was removed. The Catholic organization, on the other hand, flatly said no, regardless of what cuts could be made.

Filmdom's Purple Hearts

Hollywood, May 17.

Gene Sebring was elected commander of Motion Picture Chapter 1898 of the Military Order of the Purple Heart, with installation ceremonies slated for May 28.

Other officers are: Major J. T. Alström, senior vice commander; Capt. John D. Porter, junior vice commander; William V. O' Connor, judge advocate; John A. Doyle, finance officer; Rudy M. Bowman, chaplain; Paul Bryar, historian, and Frank Losee and Cecil H. Hill, trustees. New advisory board consists of John Ford, Merian C. Cooper, Patricia Lynn, George Sidney, James Cagney, Rod Cameron, Harry Joe Brown and Archie Stout.

UA Into Europe's 16m Market

Although uncertain about the economics involved, United Artists is moving in on the 16m market abroad. All current and future releases and some back-number pix will be reduced to narrow gauge for distribution throughout the world. Excluded, of course, are those films which UA handles in only the domestic division.

Louis Lober, UA foreign department general manager, said over the past week that the 16m prints will be serviced and booked through the company's overseas branches.

The distributor recently experimented with 16m sales in some foreign territories. This operation was conducted from the N. Y. homeoffice. The results, it's understood, were sufficiently upbeat to warrant a full-scale 16m distribution but until this gets fairly well underway the company will not know the full market potential or the specific profit-and-loss economics. Feeling is that only experience in this field will provide the answers.

Accounts for 16m prints include small theatres in some countries, tent setups and armed services.

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year.........10
This Date, Last Year...... 6

"GUN POINT"
Prod.—Vincent Fennelly
Dir.—Alfred Werker
Fred MacMurray, Dorothy Malone, Walter Brennan, Tommy Rettic, Skippy Homeier, Anabel Shaw, John Qualen
(Started May 6)

COLUMBIA

Starts, This Year.........11
This Date, Last Year.....13

"MARSHAL OF MEDICINE BEND"
(Scott-Brown Productions)
Prod.—Harry Joe Brown
Dir.—Joseph Lewis
Randolph Scott, Angela Lansbury, Jean Parker, Michael Pate, Warner Anderson, Ruth Donnelly, Jeanette Nolan
(Started May 5)

"PICNIC"
(Shooting in Kansas)
Prod.—Fred Kohlmar
Dir.—Josh Logan
William Holden, Rosalind Russell, Kim Novak, Cliff Robertson, Betty Field, Susan Strasberg, Arthur O'Connell, Elizabeth Wilson, Phyllis Newman, Verna Felton, Reta Shaw
(Started May 16)

METRO

Starts, This Year......... 5
This Date, Last Year...... 6

"BHOWANI JUNCTION"
(Shooting in Pakistan)
Prod.—Pandro S. Berman
Dir.—George Cukor
Ava Gardner, Stewart Granger, William Travers, Francis Matthews, Abraham Sofaer, Peter Illing, Marne Maitland, Lionel Jeffries, Frieda Jackson, Joseph Tomelty
(Started March 1)

"QUENTIN DURWARD"
(Shooting in London)
Prod.—Pandro S. Berman
Dir.—Richard Thorpe
Robert Taylor, Kay Kendall, Robert Morley, Normand Wooland, Eric Pohlman, Duncan Lamont, Wilfred Hyde White
(Started March 1)

"TRIAL"
Prod.—Charles Schnee
Dir.—Mark Robson
Glenn Ford, Dorothy McGuire, Arthur Kennedy, John Hediak, Katy Jurado, Robert Middleton, Juano Hernandez, Rafael Compos, John Hoyt
(Started April 2)

"FORBIDDEN PLANET"
Prod.—Nicholas Nayfack
Dir.—Fred Wilcox
Walter Pidgeon, Anne Francis, Leslie Nielsen, Richard Anderson, Jack Kelly, Warren Stevens, Earl Holliman, Robert Dix, James Drury, James Best, George Wallace, James Thompson, Morgan Jones
(Started April 18)

"DIANNE"
Prod.—Edward Knopf
Dir.—David Miller
Lana Turner, Pedro Armendariz, Marisa Pavan, Roger Moore, Taina Elg, Ronald Green, Henry Daniell, John Lupton, Sean McClory, Alan Napier, Torin Thatcher
(Started May 2)

PARAMOUNT

Starts, This Year......... 3
This Date, Last Year...... 6

"THE TEN COMMANDMENTS"
Prod.-Dir.—Cecil B. DeMille
Assoc. Prod.—Henry Wilcoxon
Charlton Heston, Yul Brynner, Anne Baxter, Yvonne DeCarlo, Debra Paget, Judith Anderson, Edward G. Robinson, Sir Cedric Hardwicke, Vincent Price, John Carradine, John Derek, Olive Deering, Martha Scott, Julia Faye, Henry Wilcoxon, Douglas Dumbrille, Ian Keith, Jacob Baer, Peter Hanson
(Started Oct. 14)

"ANYTHING GOES"
Prod.—Robert Emmett Dolan
Dir.—Robert Lewis
Bing Crosby, Donald O'Connor, Jeanmaire, Mitzi Gaynor, Phil Harris, Kurt Kasznar, Walter Sande
(Started April 7)

"THE MAN WHO KNEW TOO MUCH"
(Shooting in Morocco)
Prod.-Dir.—Alfred Hitchcock
Assoc. Prod.—Herbert Coleman
James Stewart, Doris Day, Chris Olsen
(Started May 12)

RKO

Starts, This Year......... 5
This Date, Last Year...... 2

"TREASURE OF PANCHO VILLA"
(Shooting in Mexico)
Prod.—Edmund Grainger
Dir.—George Sherman
Rory Calhoun, Shelley Winters, Gilbert Roland, Joseph Calliea
(Started April 21)

"BENGAZI"
(Panamint Pictures)
Prods.—Sam Wiesenthal, Gene Tevlin
Richard Conte, Victor McLaglen, Richard Carlson, Mala Powers, Richard Erdman, Hillary Brooke, Gonzales Gonzales
(Started April 25)

"PORTRAIT OF ALISON"
(Shooting in London)
Exec. Prod.—Tony Owen
Prod.—Frank Godwin
Dir.—Guy Green
Terry Moore, Robert Beatty, William Sylvester, Josephine Griffin, Geoffrey Kreen, Henry Oscar, Alan Cuthbertson
(Started April 25)

REPUBLIC

Starts, This Year......... 6
This Date, Last Year..... 1

"THE VANISHING AMERICAN"
(Shooting in St. George, Utah)
Assoc. Prod.-Dir.—Joe Kane
Scott Brady, Audrey Totter, Forrest Tucker, Gene Lockhart, Jim Davis, Lee Van Cleef, John Dierkes, George Keymas, Charles Stevens, James Millican
(Started May 11)

20th CENTURY-FOX

Starts, This Year......... 7
This Date, Last Year...... 2

"THE TALL MEN"
(Shooting in Mexico)
Prods.—William Bacher, William Hawks
Dir.—Raoul Walsh
Clark Gable, Jane Russell, Robert Ryan, Cameron Mitchell, Emile Meyer, J. Lewis Smith, Robert Adler
(Started April 8)

UNIVERSAL

Starts, This Year.........10
This Date, Last Year...... 9

"A TIME REMEMBERED"
Prod.—Albert J. Cohen
Dir.—Jerry Hopper
Rock Hudson, Cornell Borchers, George Sanders, Shelley Fabares, Ray Collins, David Janssen, Casey Adams, Else Neft, John Weingraf
(Started April 9)

"AWAY ALL BOATS"
Prod.—Howard Christie
Dir.—Joseph Pevney
Jeff Chandler, George Nader, Julie Adams, Lex Barker, Keith Andes, Richard Boone, William Reynolds, Charles McGraw, Jock Mahoney, Frank Faylen, Grant Williams, Floyd Simmons, George Dunn, Kendall Clark, Charles Horvath, Arthur Space, Don Keefer, Hal Baylor
(Started April 13)

WARNER BROS.

Starts, This Year......... 9
This Date, Last Year...... 4

"PETE KELLY'S BLUES"
Dir.—Jack Webb
Jack Webb, Janet Leigh, Peggy Lee, Edmond O'Brien, Andy Devine, Lee Marvin, Ella Fitzgerald
(Started March 28)

"REBEL WITHOUT A CAUSE"
Prod.—David Weisbart
Dir.—Nicholas Ray
James Dean, Natalie Wood, Jim Backus, William Hopper, Ann Doran, Dennis Hopper, Sal Mineo, Steffi Sidney
(Started March 30)

"THE DARKEST HOUR"
Dir.—Frank Tuttle
Alan Ladd, Edward G. Robinson, Joanne Dru, William Demarest, Paul Stewart, Perry Lopez
(Started April 5)

"MIRACLE IN THE RAIN"
(Shooting in New York)
Prod.—Frank P. Rosenberg
Dir.—Rudy Mate
Jane Wyman, Van Johnson, Paul Picerni, Barbara Nichols, Eileen Heckert
(Started May 16)

INDEPENDENT

"ALEXANDER THE GREAT"
(UA Release)
(Shooting in Madrid)
Prod.-Dir.—Robert Rossen
Richard Burton, Fredric March, Danielle Darrieux, Claire Bloom
(Started Feb. 17)

"GUYS AND DOLLS"
(For MGM Release)
Prod.—Samuel Goldwyn
Dir.—Joseph L. Mankiewicz
Marlon Brando, Jean Simmons, Frank Sinatra, Vivian Blaine, Robert Keith, Stubby Kaye, Johnny Silver, Sheldon Leonard, Dan Dayton, Kathryn Givney, Veda Ann Borg, Regis Toomey, B. S. Pully, George E. Stone, Joe McTurk
(Started March 14)

"STORM FEAR"
(Theodora Productions)
(For UA Release)
Prod.-Dir.—Cornel Wilde
Cornel Wilde, Jean Wallace, Dan Duryea, Lee Grant, Steven Hill, David Stollery, Dennis Weaver
(Started April 4)

"COCKLESHELL HEROES"
(Warwick Productions)
(Columbia Release)
(Shooting in Portugal)
Exec. Prods.—Allen and Broccoli
Prod.—Phil C. Samuel
Dir.—Jose Ferrer
Jose Ferrer, Trevor Howard, Victor Maddern, Anthony Newley, Peter Arne
(Started April 8)

"THE BIG KNIFE"
(The Associates & Aldrich Co.)
(For UA Release)
(Shooting at Sutherland Studios)
Prod.-Dir.—Robert Aldrich
Jack Palance, Ida Lupino, Shelley Winters, Wendell Corey, Jean Hagen, Rod Steiger, Ilka Chase, Everett Sloane, Paul Langton, Wesley Addy, Nick Dennis
(Started April 25)

"FORT YUMA"
(Bel-Air Productions)
(UA Release)
(Shooting in Kanab, Utah)
Exec. Prod.—Aubrey Schenck
Prod.—Howard W. Koch
Dir.—Lesley Selander
Peter Graves, Joan Taylor,
(Started April 26)

"JOE MACBETH"
(Film Locations Ltd.)
(Columbia Release)
(Shooting in London)
Exec. Prod.—Mike Frankovich
Prod.—George Maynard
Dir.—Ken Hughes
Paul Douglas, Ruth Roman, Bonar Colleano
(Started May 9)

"TIMETABLE"
(Mark Stevens Productions)
(California Studio)
Prod.-Dir.—Mark Stevens
Assoc. Prod.—Eddie Risslen
Mark Stevens, King Calder, Farr, Marianne Stewart, Al… Wesley Addy
(Started May 10)

YANK TOURIST LOOT REBOUND

Zenith Gets Resolution Passed, Then Exhibs Have It Rescinded

Chicago, May 17.

Plenty of backstage maneuvering has been going on in the various city and state legislative halls as pro and con interests woo the politicians for either an endorsement or a turndown on the controversial home-toll television.

If nothing else the politicos' stance or lack of same on the pay-tv question indicates their awareness that there are votes on both sides. The Chicago City Council, for example, last week performed an agile flip-flop when it voted to reconsider its resolution passed unanimously April 21 asking the Federal Communications Commission to greenlight home-toll. The original resolution putting the municipal fathers on record in favor of tollvision was "sponsored" by Zenith and the subsequent vote to send it back to committee came at the behest of the local branch of the Committee Against Pay-As-You-See TV which had the hometown exhibitors "contact" their respective aldermen.

A similar tug-of-war is taking place in the Illinois state legislature in Springfield where the House exec committee is holding hearings this week on a subscription tv resolution. Zenith's public relations topper Ted Leitzell is making the Phonevision pitch to the group today (Tues.) with the anti-camp expected to present its case later in the week.

On The Toll Battle Front

Unions Resolve Against

The subscription-tv argument continued in full swing last week. It produced nothing very new, but more people are getting into the act all the time, each voicing strong convictions pro or con. Following are the latest developments:

A fact-finding committee of New York's theatrical unions urged the Federal Communications Commission to turn down all toll-tv applications "in the public interest" and also supported the anti-toll-tv resolution introduced in the N. Y. City Council by Abe Stark, its president.

Among the unions represented by the fact-finding group were Actors Equity, AFTRA, Associated Musicians of Greater N. Y., Theatre Authority, Radio & TV Directors Guild, etc.

Gorman to Telemeter

Following a disclosure in VARIETY that Telemeter planned to stage two closed-circuit tests of its system in the south and midwest later this year, Leon P. Gorman, Jr., chairman of New England Broadcasters for Free-TV, urged Telemeter to join Organzations for Free-TV. Said Gorman: "Your experiment . . . seems to indicate you recognize that systems using present allocated VHF and UHF channels for this service would not be in the public interest."

In reply, Paul MacNamara, Telemeter v.p., shot back that Gorman had misunderstood him. "I do not feel that the use of present allocated VHF and UHF channels for parttime pay-as-you-see tv programming would be against the public interest," he declared, noting various advantages of toll-tv. He also turned down the Gorman invite.

Non-Commercial Sports

In Washington, T. J. Hamilton, director of athletics at the University of Pittsburgh, filed with the FCC a letter stating that toll-tv deserved "a fair trial." He said the system offered "distinct possibilities" for keeping noncommercial interests of American sports "from expiring of strangulation."

Another comment to the commission came from Vincent Gaughan, veep of the Stamford-Norwalk TV Corp. He noted that tv had to outgrow its "knee-pants dependence on the advertising budget."

Look At Us, Look At Us!

A Pulitzer Prize for motion picture writers is being urged by Jack L. Warner, v.p. and production chief of Warner Bros. Noting that he was speaking only for his company, Warner suggested that the Pulitzer committee take steps to provide for awards for screen writing.

In a letter to John H. Hohenberg, secretary of the Advisory Board on Pulitzer Prizes at Columbia U., N.Y., Warner noted that screen writing is an art which reaches a wider public than any other form of creative writing.

Attorney Albert Clarifies Boston Court Argument On Sunday Censorship

Boston.

Editor, VARIETY

May I supply an addendum to your story captioned "Judge Refuses to Listen" and dealing with my argument in court on behalf of my clients, the distributors of "The Game of Love", and "One Summer of Happiness," who sought to force the Public Service Commissioner to grant licenses?

During the course of the argument the Asst. Attorney-General contended that we were attacking the whole concept of observance of the Lord's Day which historically was a basic ingredient of Massachusetts life. In rebuttal I said that the State's position was untenable as it placed religion in a preferred position over the other rights in the First Amendment. Judge Qua interrupted to say that we had enough of the argument. It was not said in a snappy or rough tone. He then said "you have that point covered in the brief don't you." I replied that we had and then I went on to another point. Your statement is taken out of context and I do not feel that there was any rebuke.

Local papers carried a similar story to yours and at my request printed the following telegram—

"Your story concerning censorship argument on motion picture films before Supreme Court casts view that I am opposed to religious worship and practice. Most of my life has been devoted to the principle that all men shall be guaranteed the right of free worship, free speech, free press and free assembly. These rights are constitutionally guaranteed under the first amendment. In accord with the Supreme Court of the United States and my oath to uphold the Constitution of the United States and the Commonwealth of Massachusetts my position is that these rights stand on equal planes, none having any preferred position over the other. And state law subordinating any of these rights to the other is invalid. Any state law discriminating between religions is invalid. Any state law in aid of one religion or all religion is equally invalid. These principles I shall continue to uphold and defend."

I trust that you will see fit to print my view having in mind that in this fight principles and not personalities are important. To say that one can censor press on Sunday is tantamount to saying that worship can be censored. The plain fact is that neither can be censored. By fighting for freedom of press we fight for the maintenance of all the freedoms.

(Signed) *Alfred A. Albert*

Mulvey to Fish in Ireland

James Mulvey, president of Samuel Goldwyn Productions, left N. Y. over the past weekend for six weeks in Europe.

All vacation, he'll spend a week fishing in Ireland and the balance making the rounds of capital cities on the Continent.

BOOM AIDS PIC COIN TAKE-OUT

Oncoming tourist season in Europe is helping the American film companies to solve some of their problems re blocked monies in Europe.

Distribs recently succeeded in unblocking large amounts of frozen coin in France. Outfits made their own individual deals, with the Motion Picture Export Assn. acting more or less as a clearing house. Exact amount involved isn't known but is said to run over $3,500,000.

In any case, prior to negotiations for a new French film pact to replace the one expiring June 30, the American companies have virtually no blocked funds left in Paris. New coin keeps accumulating, however, since the U. S. distribs are allowed to remit only $200,000 a month.

In Italy, too, the situation looks good. Within recent weeks, MPEA got close to $2,000,000 from the Italians via another deal with the Finmeccanica group, a semi-official shipbuilding agency.

It's pointed out that the traveling season in Europe has the effect of strengthening these countries' dollar position. At the same time, money at a discount is in demand by banks and other outfits so that deals are made almost continuously.

In the light of these developments, the American industry's economic status abroad this year is viewed with a great deal of optimism by the individual companies and there is a general expectation that 1955 may wind up as a record year in terms of dollar remittances to the U. S. It's figured they may actually hit $200,000,000. Figure for 1954 hovered around $180,000,000. While foreign distribution expenses are rising continuously, they're balanced in part via a steady boost in earnings.

Phillips and Novins Upped by Paramount

Louis Phillips (Nizer, Benjamin & Krim) has been appointed general counsel of Paramount, upped from assistant general counsel.

In another promotion, Louis Novins was elected Par's secretary, up from assistant secretary.

The late Austin Keough was both general counsel and secretary, as well as v.p. and member of the board.

Paul Jarrico Loses

Washington, May 17.

U. S. Supreme Court yesterday (16) refused to hear an appeal by screen writer Paul Jarrico in his suit against RKO for screen credits on the film, "Las Vegas Story." Result is to keep in effect a lower court ruling favoring RKO.

Jarrico, employed in Jan., 1951 as a writer by RKO, was called before the House Un-American Activities Committee and took the 5th amendment when questioned about alleged communist connections. RKO fired him.

Short of Product, AB-PT Still Eyes Film Producer Status: Goldenson

American Broadcasting-Paramount Theatres is continuing to give active consideration to production of films as a means of enhancing product availability, Leonard Goldenson, president, told the annual meeting of AB-PT stockholders in N. Y. yesterday (Tues.). He said the board of directors is kept apprised of the film supply situation and this still is a matter of important concern to the company, but so far there have been no decisions to go forward with a filmmaking program.

There are no restrictions in the five-year-old Paramount antitrust decree against engaging in production or distribution, Goldenson stated, but other sources indicated there might be antitrust considerations to think about beyond the framework of the decree. Following the stockholders' conclave, Goldenson answered in the negative when asked if the outfit would join with other exhibitors in a production financing operation. If anything is done, AB-PT would prefer to do it on its own, the chief exec commented.

The meeting was an unusually placid one, devoid of any barbed interrogation. As a matter of fact all directors were called upon by one investor to stand up and take a bow. Another stockholder brought his two-year-old daughter along to pose for a picture with Goldenson, who obliged.

A couple of suggestions from the floor were given polite rejection, in effect, by the prez. One shareowner observed that the stockholders "were intelligent-looking" and perhaps a board member might be selected among them. Another recommended the election of a woman director.

All board members were present with the exception of Owen D. Young, who is ill, and all were elected. Goldenson noted that 86% of the voting stock was represented at the meet, this being a high percentage that gratified management. Sitting among the stockholders was Robert J. O'Donnell, general manager of Interstate Theatres, Dallas.

Goldenson disclosed that the circuit will have completed its divestiture program by Sept. 3 and at that time the acquisition of new theatres in growing market areas will be considered. Such expansion is now under study.

He said the upward trend in theatre business continued through the first 17 weeks of this year and the second quarter income will equal, if not exceed, earnings for the same period of 1954. He added that the distributors' holdback of product in the second quarter has eased somewhat but there's still plenty of room for improvement in April-June releases.

Asked to comment on Republic president Herbert J. Yates' recent hints of abandoning theatrical production, Goldenson said he had a meeting with Yates and his associates and they told him they regarded the circuit's treatment of Rep as "eminently fair."

Goldenson and all officers were reelected by the board.

Hardtops Still Building

Minneapolis, May 17.

New conventional theatres continue to be built in this territory's smaller towns.

United Paramount Theatres circuit here will construct a new $300,000 1,200 seat house at Huron, S. D., where it already has one house. The town's population is 15,000. Last September, the chain opened a new $400,000 theatre at Minot, N. D., a town of 22,000.

Harry D. French, circuit topper here, said construction on the Huron Theatre would start this summer.

Julius Gordon Reports 500 Texas Theatres Pony Up Coin to Fight Pay-See

Beaumont, May 17.

Some 500 theatres throughout the state have contributed money to the national committee spearheading the concerted drive against the subscription tv movement. Julius Gordon, chairman of the Texas Exhibitors Committee Against Pay-as-You-See TV, reported in a letter written to all Texas exhibitors.

Gordon told the exhibitors that a long drawn out battle is in prospect and urged all showmen to pay pro-rata share per an enclosed rate sheet.

The Texas major circuits, Interstate, Rowley United, Jefferson Amusement, Frontier Theatres, Video Independent Theatres, Ezell & Associates, Phil Isley Theatres, the Blankenship circuit, Tri-State Theatres, Leon Theatres, had already responded to the appeal, according to Gordon.

TELEPROMPTER DEVICE INVADES HOLLYWOOD

Hollywood, May 17.

Motion picture industry is taking a leaf from the television book through the adoption of the Teleprompter, a gadget which enables an actor to read his lines while looking into the camera.

Robert Aldrich was the first director to use the device during the filming of "The Big Knife" at Sutherland studios. Teleprompter helped him to shoot a special trailer in less than an hour, saving considerable time and money.

20th's Astra Shorts

Series of 12 CinemaScope color shorts, made by Astra Films in Italy, has been acquired by 20th-Fox for worldwide distribution, including the U. S.

First eight subjects, all of them one-reel documentaries, have been delivered and are now in the hands of Movietone. Now definite decision has been made on whether or how 20th will handle the shorts domestically.

Bevhills' Good Nabe Week

Hollywood, May 17.

A Good Neighbor Week is planned by the adjoining city of Beverly Hills, to be held June 4 to June 11 and in which film, tv and radio residents of community will join with the sponsoring Chamber of Commerce in staging 60 events open to the public. Event, expected to draw more than 100,000 visitors, is planned as an annual occasion, similar to the Pasadena Tournament of Roses and Santa Barbara Fiesta.

Committee set up to handle entertainment is chairmanned by tunesmith Jimmy McHugh, members including Jack Benny, Harold Lloyd, Bill (Hoppy) Boyd, Louella Parsons, Buddy Ebsen, Will Rogers Jr., with others to be added.

Starr Sees Toll 'Defensive'

Proponents of home-toll television are on the defense for the first time, Alfred Starr, co-chairman of Organizations for Free TV, declared last week. Theatre owner-exhibitor leader, who has been in the thick of fight in denouncing pay-as-you-see video, declared his opinion that the opponents of pay-tv "had shot holes in all the arguments" of the advocates.

Asked if free tv were not as serious a threat to motion picture theatres as toll-tv, Starr replied that "free tv is here to stay and there is nothing I can do about it."

The opponents of subscription television, he said, would present a carefully documented case against toll-tv, emphasizing the public interest angle.

Starr discounted reports of a "war chest" to fight pay-TV. "It's infinitesimal compared to what Zenith is spending," he declared. "It's a small fund and adequate for our needs. We've paid our bills and are in the black."

Davy Crockett— King of the Wild Frontier
(COLOR)

A fair western but with an unusual headstart toward good money in many situations. There's that Crockett craze to consider.

Buena Vista release of Bill Walsh production (under the Walt Disney aegis). Stars Fess Parker and Buddy Ebsen; features Basil Ruysdael, Hans Conreid, William Bakewell, Kenneth Tobey, Pat Hogan, Nick Cravat, Mike Mazurki, Jeff Thompson. Directed by Norman Foster. Written by Tom Blackburn, adapted from the Disneyland tv shows; camera (Technicolor), Charles Boyle; editor, Chester Schaeffer; music, George Bruns; songs, "Ballad of Davy Crockett," by Tom Blackburn (words) and Bruns (music), and "Farewell," with the words which were penned by Crockett and music by Bruns. Previewed in N. Y., May 11, '55. Running time, 90 MINS.

Davy Crockett	Fess Parker
George Russel	Buddy Ebsen
Andrew Jackson	Basil Ruysdael
Thimblerig	Hans Conreid
Tobias Norton	William Bakewell
Col. Jim Bowie	Kenneth Tobey
Chief Red Stick	Pat Hogan
Polly Crockett	elene Stanley
Bustedluck	Nick Cravat
Col. Billy Travis	Don Megowan
Bigfoot Mason	Mike Mazurki
Charlie Two Shirts	Jeff Thompson
Swaney	Henry oyue
Henderson	Benjamin Hornbuckle
Opponent Political Speaker	Hal Young, blood
1st Congressman	Jim Maddux
2d Congressman	Robert Booth
Billy	Eugene Brindel
Johnny	Ray Whitetree
Bruno	Campbell Brown

(*Aspect ratio*: 1.85-1)

By theatrical standards, and appraising the picture on its own entertainment merits, exclusively, "Davy Crockett—King of the Wild Frontier" rates as a western of moderate value for the oater outlets. But the Crockett character has recently hit the nation with such phenomenal impact via the Disneyland tv airings that the entry figures to take good revenue in a much wider market groove, middle-sized firstruns included.

The film is substantially the same as seen on the three tv segments—Crockett fighting the Indians, going to Congress and finally to the Alamo. Piecing the three together has an episodic effect which, presumably, couldn't be avoided, but is nonetheless a little disconcerting for the viewer.

Disney, of course, is pulling a switch in peddling a pic to theatres after television exposure. (Perhaps, the conventional approach to the public via theatres first might not have created such a stir.) Importantly, the theatrical ticket-buyer will have much more to behold, considering widescreen presentation and fine tinting by Technicolor. On tv, "Davy Crockett" was a poor man's road company; the production values poured into the film can be seen in full measures only by theatre audiences. And there are no interruptions for commercials.

Producer Bill Walsh provided "Crockett" with more of an elaborate mounting than is usually the case with a western of this type. It was locationed in Tenessee with a numerically big cast, and costumes and settings are devoid of any artificiality. The close-up action scencs, competently directed by Norman Foster, as well as all other sequences, come through in finer detail on the bigscreen.

The added visual assets plus the great penetration of the tv programs (including the "Crockett" ballad) are the key factors that promise good returns from the theatrical excursion. *Gene.*

The Sea Chase
(C'SCOPE-COLOR)

John Wayne, Lana Turner World War II nautical drama; fairly entertaining with names for b.o.

Hollywood, May 12.

Warner Bros. release of John Farrow production. Stars John Wayne, Lana Turner, David Farrar, Lyle Bettger, Tab Hunter; features James Arness, Dick Davalos, John Qualen, Paul Fix, Lowell Gilmore, Luis Van Rooten, Alan Hale. Directed by Farrow. Screenplay, James Warner Bellah, John Twist; from the novel by Andrew Geer; camera (Warner-Color), William Clothier; editor, William Ziegler; music, Roy Webb. Previewed May 2, '55. Running time, 116 MINS.

Karl Ehrlich	John Wayne
Elsa Keller	Lana Turner
Commander Napier	David Farrar
Kirchner	Lyle Bettger
Cadet Wesser	Tab Hunter
Schlieter	James Arness
Cadet Walter Stemme	Dick Davalos
Chief Schmitt	John Qualen
Max Heinz	Paul Fix
Capt. Evans	Lowell Gilmore
Matz	Luis Van Rooten
Wentz	Alan Hale
Hepke	Wilton Graf
Bachman	Peter Whitney
Winkler	Claude Akin
Bo'sun	John Doucett
Brounck	Alan Lee

"The Sea Chase" has the marquee lure of John Wayne and Lana Turner to cue its business prospects, and their established draw should get the picture off to good openings. Without the star combination, this nautical drama, laid during the earlier phases of Wor War II, likely would be just a other feature entry in Cinema Scope and WarnerColor, slated for regulation playdates and b.o. generally.

While seemingly equipped with all the elements for exciting screenfare, the picture never quite lives up to its promise, having overlooked gripping suspense, the one basic ingredient that would have made the difference. Thus, producer-director John Farrow, and scripters James Warner Bellah and John Twist, turn a rather neat trick in making a chase picture without the suspenseful excitement of a chase, albeit based on Andrew Geer's novel of the pursuit of a nondescript German freighter from Australia to the North Sea by the British Navy.

Aside from the missing basic element, the picture registers a kind of broad action against an interesting ship-and-sea background, all well photographed by William Clothier, as the rusty tub Ergenstrasse eludes its pursuers and, short of food and fuel, still manages to make its way almost to the Fatherland before being caught and sunk. The story brings out the trials and tribulations of the hard-driven crew, and the ingenuity of the skipper and his officers in keeping going when surrender would not have been too great a shame. There is a romance woven in, between Wayne, a German who despises Nazism but as captain of his ship still determines to bring it home, and Miss Turner. Nazi spy and adventuress who has been no more than the term implies.

Wayne is all that his following could ask when engaged in driving his ship and men but, as a he-man type, seems a little embarrassed in delivering some of the boy-girl talk that occurs as he, at first hating, gradually comes to love the spy aboard his freighter. Miss Turner does her character well, developing it on as believable lines as the story permits. Ending, with the Ergenstrasse sinking in the North Sea, is rather inconclusive, pic indicating there is a possibility the lovers were again able to cheat the pursuers and death.

Co-starring are David Farrar, Lyle Bettger and Tab Hunter. All three bring off their characters with the required dispatch, with Bettger showing the best as a despicable Nazi, whose brutal murder of some shipwrecked fishermen during the flight plays an important part in the reasons for British Naval officer Farrar's determination to bring the ship and its crew to justice. Another reason is the fact Wayne smashed his affair with Miss Turner. Among the others doing satisfactory are James Arness, Dick Davalos, John Qualen, Paul Fix, Lowell Gilmore, Luis Van Rooten and Alan Hale.

Roy Webb's background score, art direction and most of the other behind-camera credits are expertly handled. Picture is long at one hour and 56 minutes. *Brog.*

Magnificent Matador
(C'Scope-Color-Song)

Maureen O'Hara, Anthony Quinn give marquee value to lensed-in-Mexico romantic-action story of bullfighter; average prospects.

Hollywood, May 17.

20th-Fox release of Edward L. Alperson (National) production. Stars Maureen O'Hara, Anthony Quinn; introducing Manuel Rojas; features Richard Denning, Thomas Gomez, Lolo Albright, William Brooks Ching, Eduardo Noriega, Lorraine Chanel, Anthony Caruso. Direction and story by Budd Boetticher; screenplay, Charles Lang; camera (Eastman Color), Lucien Ballard; editor, Richard Cahoon; sound, Manuel Topete; technical advisor, Carlos Arruza; score, Raoul Kraushaar; title theme, Edward L. Alperson Jr.; song Alperson Jr., and Paul Herrick; sung by Kitty White. Previewed May 11, '55. Running time, 94 MINS.

Karen	Maureen O'Hara
Luis	Anthony Quinn
Mark Russell	Richard Denning
Don David	Thomas Gomez
Mona Wilton	Lola Albright
Jody Wilton	William Brooks Ching
Miguel	Eduardo Noriega
Sarita Sebastian	Lorraine Chanel
Emiliano	Anthony Caruso
Rafael Reyes	Manuel Rojas
Jesus (Chucho) Solorzano, Rafael Rodriguez, Joaquin Rodriguez (Cagancho), Antonio Velasquez, Felix Briones, Nacho Trevino, Jorge (Ranchero) Aguilar.	and Matadors

Aficionados of Mexico and bullfighting should find "The Magnificent Matador" to their liking. Most others, among general audiences, also should go along with the romantic action offered, since it was lensed south-of-the-border with an authentic flavor that bolsters a regulation story, and the CinemaScope lensing in Eastman Color has a vivid beauty that makes sight values high. Names of Maureen O'Hara and Anthony Quinn should mean something in the general market and business prospects appear about average overall.

Budd Boetticher both directed and wrote the original story on which Charles Lang based his screenplay. Boetticher's direction and story move along conventional, but acceptable, lines for most of the footage with the emphasis on the romantic drama of the plot. However, when the story actually gets into the bullring during the concluding 10 or 12 minutes the picture comes stirringly alive with some of the best bullfight scenes yet captured on film and offered to regular theatre audiences. The arena sequence is strikingly photographed by Lucien Ballard and is the next-best thing to seeing the real article. Wisely, however, for general consumption, the squeamish parts of bullfights are not shown.

The Edward L. Alperson presentation through 20th-Fox, on which Carroll Case served as co-producer, was lensed in its entirety in Mexico, using that country's villages, cities, churches and huge ranches for vividly colorful backgrounds to the story of a matador faced with a great fear when it comes time for his unacknowledged son to be initiated into the role of a fullfledged matador. His reaction to the personal problem turns him from the bullring and while he is attempting to adjust himself he meets and falls in love with a rich American girl. Finale finds him acknowledging his son, born of a youthful love, and together they play the game of life and death with the bulls for the gripping climax.

Miss O'Hara, the rich girl, and Quinn, in the title role, are both good in handling the characters, providing them with a credibility not always clear in the writing. Film introduces Manuel Rojas as the unitiated matador and his personality impresses. More conventional types are done by Richard Denning, Lola Albright and William Brooks Ching as high-living friends of the rich American femme. Interesting Latin characters are played by Thomas Gomez, Eduardo Noriega, Lorraine Chanel, Anthony Caruso and several of Mexico's top matadors.

The production puts considerable stress on music, almost too much so at times when the good score by Raoul Kraushaar is permitted to dominate, instead of support, a number of sequences. There is an excellent title tune, cleffed by Edward L. Alperson Jr., and Paul Herrick, beautifully sung by Kitty White at the beginning and end of the picture. *Brog.*

A Prize of Gold
(COLOR-SONG)

Richard Widmark in European-lensed suspense meller with good prospects generally.

Hollywood, May 13.

Columbia release of Irving Allen-Albert R. Broccoli (Warwick) production. Stars Richard Widmark, Mai Zetterling, Nigel Patrick; features Joseph Tomelty, Andrew Ray, Karel Stepanek, Robert Ayres, Eric Pohlmann, Olive Sloane. Directed by Mark Robson. Screenplay, Robert Buckner, John Paxton; from the novel by Max Catto; camera (Technicolor), Ted Moore; editor, William Lewthwaite; music Malcolm Arnold, played by the London Symphony Orchestra; songs, Ned Washington and Lester Lee; Tommie Conner and Gerhardt Bronner; sung by Joan Regan. Previewed May 9, '55 Running time, 96 MINS.

Joe Lawrence	Richard Widmark
Maria	Mai Zetterling
Brian	Nigel Patrick
Roger	George Cole
Alfie Stratton	Donald Wolfit
Uncle Dan	Joseph Tomelty
Conrad	Andrew Ray
Dr. Zaehmann	Karel Stepanek
Tex	Robert Ayres
Hans Fischer	Eric Pohlmann
Mavis	Olive Sloane
Major Bracken	Alec Mango
British Major	Ivan Craig
Benny	Harry Towb
Pole	Leslie Linder
Lisa	Monika Kossmann
Girl on Plane	Edelweiss Malchin
Canal Foreman	Erich Dunskus
German Landlady	Nelly Arno
Police-Detective	Arnold Bell
British Officer	John Witty
G. I.s	Joel Riordan, Marvin Kane

(*Aspect ratio*: 1.66-1)

"A Prize of Gold" is a taut suspense thriller unfolded against vividly interesting Berlin-London backgrounds. Produced overseas by Warwick Films, pic has Richard Widmark toplining a good cast to provide domestic marquee strength and overall business prospects shape up well.

Based on Max Catto's novel of the same title, the script by Robert Buckner and John Paxton details the hijacking of gold bullion being air-transported from Berlin to London. The writing lays a good foundation for the climaxing action, switching from lightly humorous handling in the first half to tight excitement in the latter half and Mark Robson's direction projects in all strongly with the aid of the topnotch cast.

Widmark is an American sergeant stationed in the British sector of Berlin who turns larcenous when Mai Zetterling, a refugee with whom he has fallen in love, needs funds to transport a group of war-displaced children for whom she is caring to South America and a new life. Helping to force Widmark's decision is the fact Miss Zetterling is being offered the needed money by a rich lech. With a British sergeant, George Cole, and a dissolute British flyer, Nigel Patrick, the plane bearing the gold is hijacked over the Channel, landed at an abandoned airstrip before Widmark, along with Cole, begins to have a change of heart. Patrick, handy with gun and fists, is loathe to give up his share, setting up some rough and ready action before Widmark is able to give himself up to the authorities. Before surrender, however, he assures Miss Zetterings goal by exonerating Donald-Wolfit and Joseph Tomelty, aiding on the British end of the heist, on their promise to supply the coin for the South American trip.

Warwick producers Irving Allen and Albert R. Broccoli do their supervision well, particularly in the use of actual foreign sites to add authentic interest to the plot. Technicolor lensing by Ted Moore is an asset, as are the other technical functions. Malcolm Arnold's score is good and the title tune, by Ned Washington and Lester Lee, has a whistleable quality. It is prettily sung by Joan Regan. *Brog.*

Five Against the House

Guy Madison, Kim Novak topping thriller entertainment with prospects for generally satisfactory playdates.

Hollywood, May 13.

Columbia release of Stirling Silliphant-John Barnwell (Dayle) production. Stars Guy Madison, Kim Novak. Brian Keith, Alvy Moore, Kerwin Mathews; costars William Conrad; features Jack Dimond, Jean Willes. Directed by Phil Karlson. Screenplay, Silliphant, William Bowers, Barnwell; based on the Good Housekeeping story by Jack Finney; camera, Lester White; editor, Jerome Thoms; music, George Duning, conducted by Morris Stoloff. Previewed April 21, '55. Running time, 82 MINS.

Al Mercer	Guy Madison
Kay Greylek	Kim Novak
Brick	Brian Keith
Roy	Alvy Moore
Eric Berg	William Conrad
Ronnie	Kerwin Mathews
Francis Spieglebauer	Jack Dimond
Virginia	Jean Willes
Robert Fenton	John Zaremba
Jack Roper	George Brand
Brad Lacey	Mark Hanna
Mrs. Valent	Carroll McComas
Pat Winters	Hugh Sanders

(*Aspect ratio*: 1.66-1)

Pitching its entertainment directly at the younger element filmgoers, "Five Against the House" delivers well enough to have prospects for generally satisfactory playdates in most regular situations. Backing the youth emphasis in cast and plot are some suspenseful melodramatics that will appeal to the chief group at which the pic is slanted.

Plot of the Dayle production for Columbia is pegged on a scheme cooked up by a thrill-seeking college student to rob Harold's Club in Reno. (For those who think the pic offers a foolproof blueprint for larceny, it should be noted that security at Harold's is quite different now than what is shown.)

Actual Reno locales are used to bolster authenticity and producers Stirling Silliphant and John Barnwell, who share script credit with William Bowers, bring the show off in okay fashion. The screenplay, from the mag story by Jack Finney, takes a light turn here and there to temper the suspense, as well as introducing a romance angle, satisfactorily projected by Guy Madison and Kim Novak. Latter pair should help ticket sales, both doing their chores well, Miss Novak with considerable s.a. voltage. Performances all down the line are excellent, with other standouts being Brian Keith, Alvy Moore, and Kerwin Mathews. The direction by Phil Karlson is a large factor in making the characterizations well valued and the suspense tight.

Mathews is the rich boy who plots the Harold's robbery just to prove it can be done. By trickery he gets Madison, fellow student, and the latter's girl, Miss Novak, cafe singer, involved. Scheme first starts to go awry when Keith, psycho, ex-GI student, decides the robbery should be for real and takes charge just before the heist is to be pulled. Fifth member of the party is Moore, in on the deal for laughs. Tension sets in when Keith takes over and he plays the psycho so realistically the nerves get tight and stay that way through the actual holdup and the climax when Madison is able to trap and talk Keith into surrender.

Lester White's lensing displays the action well, and there is an excellent score by George Duning, conducted by Morris Stoloff, to back the drama. Other credits do their jobs expertly. Score contains one uncredited song, done by Miss Novak's cafe-singer character. *Brog.*

Crashout

Hard-hitting prison break melodrama for expected satisfactory grosses in program market.

Hollywood, May 11.

Filmakers release of a Hal E. Chester production. Stars William Bendix, Arthur Kennedy, Luther Adler, William Talman, Marshall Thompson, Beverly Michaels. Features Gloria Talbot, Adam Williams. Directed by Lewis R. Foster. Original screenplay, Chester, Foster. Camera, Russell Metty; editor, Robert Swink; art director, Ward Ihnen; music, Leith Stevens. Previewed May 10, '55. Running time, 88 MINS.

Van Duff	William Bendix
Joe Quinn	Arthur Kennedy
Pete Mendoza	Luther Adler
Swanee Remsen	William Talman
Monk Collins	Gene Evans
Billy Lang	Marshall Thompson
Alice Mosher	Beverly Michaels
Girl on Train	Gloria Talbot
Fred	Adam Williams
Doctor Barnes	Percy Helton
Girl in Bar	Melinda Markey
Timmy	Chris Olsen
Mrs. Mosher	Adele St. Maur
Conductor	Edward Clark
Bartender	Tom Dugan
Head Guard	Morris Ankrum

(*Aspect ratio*: 1.85-1)

"Crashout" is the violent story of six convicts after a prison break, limning their desperate efforts to reach a fortune in coin cached by the leader of the break. Its 88-minutes' running time is overlong and in need of trimming to speed up draggy footage, but in the melodrama market it should meet with good reception, spurred by the names of a strong male cast.

Hal E. Chester, who scripted with director Lewis R. Foster, is responsible for hard realistic values in his production supervision, and megger also punches over the action for frequent suspense. He gets top performances right down the line. Additionally, the music score by Leith Stevens gives sock to the individual scenes. Other technical credits also are above average for a program picture.

William Bendix, turning convincingly from comedy to a ruthless killer, is the leader of the escaped cons, who cuts them in on a share of his buried swag if they'll get him medical attention to treat a bad wound and help him to the cache, some days away from where they're holed up after the break. One by one the cons meet their death as they try for their goal, until only Bendix and Arthur Kennedy are left to uncover the coin on a mountainside, where Bendix attempts to kill his partner and falls to his death. Climax is weak and indefinite.

Both actors are standouts, and their fellow cons include Luther Adler, William Talman, Gene Evans and Marshall Thompson, each registering in his individual performance. Beverly Michaels is in for distaff interest, practically dragged in by the heels for this effect. Gloria Talbot and Adam Williams head supporting cast capably. *Whit.*

Kid for Two Farthings

Warm hearted Carol Reed production based on Wolf Mankowitz's tale with an East Side setting; bright prospects in U.S. market could stem from arty house dates.

London, May 10.

Independent Film Distributors Ltd. release of London Films production. Stars Celia Johnson, Diana Dors, David Kossoff. Directed by Carol Reed. Screenplay by Wolf Mankowitz from his book; camera, Edward Scaife; editor, A. S. Bates; music, Benjamin Frankel. At Plaza, London, May 10, '55. Running time, 96 MINS.

Joanna	Celia Johnson
Sonia	Diana Dors
Kandinsky	David Kossoff
"Lady" Ruby	renda de Banize
Sam	Joe Robinson
Joe	Jonathan Ashmore
"Madam" Rita	Sydney Tafler
Python	Primo Carnera
Blackie Isaacs	Lou Jacobi
Oliver	Harold Berens
Dora	Daphne Anderson
Bason	Danny Green
Mimi	Vera Day
Ice-Berg	idney James
Mrs. Abramowitz	Irene Handl
Alf, the Bird Man	Alfie Bass
Miss. Alf	Rosalind Boxall
Sylvester (the photographer	Eddie Byrne

Carol Reed has extracted a great deal of charm from Wolf Mankowitz's novel. The resultant picture will need specialized exploitation to insure top b.o. results. This is strictly offbeat entertainment, rich in color and atmosphere, which should pay handsome dividends in certain situations. It may be a more difficult proposition away from the bigger cities. It has exceptional possibilities for the U.S., which may best be developed by opening with selective art house engagements.

Having adapted his own story for the screen, author Mankowitz has retained the essential East Side atmosphere although having made a few variations in the plot development. This is not a conventional story, but a series of cameos set in the Jewish quarter of London and around the famed Petticoat Lane. And the portraits as etched by Mankowitz and filmed

by Carol Reed are unveiled with warmth and sincerity.

Some of the Petticoat Lane scenes were filmed on location, and the characters mainly are real enough. There's David Kossoff as the trouser-maker, whose great ambition is to own a steam press; Diane Dors, a blonde popsie, who has been waiting four long years for her engagement ring; Joe Robinson, the muscle man, who is Kossoff's assistant and Miss Dors' intended, who is induced to go into the ring to raise some coin, and finally an engaging youngster, Jonathan Ashmore, who believes he has found the answer to all his problems when he buys a one-horned kid on learning of the miracles of the unicorn.

It's about these characters that the action moves, usually at a gentle pace, but speeded up sometimes, particularly for the wrestling scenes between Robinson and Primo Carnera. There are tender incidents throughout as the moppet makes wishes to the "Unicorn" and finds they come to pass.

Reed's direction is bold and authoritative. He uses color for the first time in his career with telling effect and, within the framework of the setting, has achieved all that could have been expected. Kossoff, who received the British Oscar as most promising screen newcomer this year, gives a performance as the trouser-maker (with an unusual bent towards philosophy) that is a model of sincerity. Miss Dors plays her part with complete conviction. Celia Johnson is badly miscast as the boy's mother, and hardly ever comes to grips with the role. Robinson looks the part of the muscle man. Sydney Tafler scores again as a storekeeper; Carnera is thoroughly aggressive as the wrestler, and Lou Jacobi makes a personal hit as the promoter. Brenda de Banzie contributes another flawless performance as Tafler's principal assistant. Competent feature performers of the calibre of Harold Berens, Danny Green, Sidney James, Vera Day, Daphne Anderson, Alfie Bass and Irene Handl head a firstclass team of British artists.

Edward Scaife has handled the Eastmancolor cameras with commendable skill. Wilfred Shingleton gets credit for his impressive sets. A. S. Bates has edited the pic concisely and Benjamin Frankel's score is a plus feature.

Myro.

Der Letzte Akt
(The Last Act)
(GERMAN)

Cologne, May 10.

Columbia release of Cosmopol production. Stars Albin Skoda and Oskar Werner. Directed by G. W. Pabst. Screenplay by Fritz Habeck after script by Erich Maria Remarque and based on book. "Ten Days to Die," by M. A. Musmano; camera, Guenther Anders; music, Erwin Halletz. At Hahnentor Theatre, Cologne. Running time, 115 MINS.

Hitler ..... Albin Skoda
Eva Braun ..... Lotto Tobisch
Capt. Wuest ..... Oskar Werner
Goebbels ..... Herman Erhardt
Himmler ..... Erich Suckmann
Fazelin ..... Julius Jonak
Frau Goebbels ..... Helga Dohrn
Richard ..... Gerd Zoehling

A gripping and terrifying picture, "Der Letzte Akt" packs a powerful impact from start to end. Film is probably as close to the truth as any historical presentation of this sadistic, mad fanatic can be. In its portrayal of the last days of Hitler, pic spells sock drama which keeps the viewer on edge, filled with increasing horror and reliving the appalling depths of history. It makes one wonder: "Why didn't someone stop him?"

This Cosmopol production, made in Vienna, is given an art slant. Only the title appears on the screen, then the camera moves to the bunker in which much of the pic takes place. Credits which would break the mood are never intruded. And the production, from its horrible beginning to its agonizing end, is a deeply moving one.

Albin Skoda, as Hitler, plays the maniac leader who realizes that he is trapped in the bunker at Berlin as U. S. and Russian forces close in on him. He is depicted trying in his last desperate hours only to save himself—even to the extent of flooding river tunnels to delay the Russian entrance although he knows the tunnels are filled with thousands of homeless refugees.

The tragedy of the whole world is brought out in the only figure of the film which is not historically accurate. A young captain, Wuest, touchingly played by Oskar Werner, is brought in to show the ideals of those who first fought under Der Fuehrer, then realized his terrible misdeeds and tried to stop him. The picture closes with Werner on his deathbed, shot by Hitler's henchmen while trying to stop Hitler from flooding the tunnels, and pleading to keep the world free. His last words, "Sagt nie wieder Jawohl!" (Never again say yes) are a powerful anti-war message, tracing the troubles of Germany to the first time the people agreed to follow Hitler.

There are many grim accuracies portrayed in the film: the frantic devotion of Goebbels and his wife, who brought their children to the bunker to die along with their leader; the immorality and cruelties of Hitler's top officers; the rivalry between SS and the General Staff; the growing disillusionment of some Hitler Youth Organization members as they saw the wanton waste of lives; and Hitler's idiosyncracies in following horoscopes and spending his last hours in a mad conceit of dictating his "political testimony" after the rush-marriage to Eva Braun. These also show the desperate forced gaiety of the people trapped in the canteen in the bunker, nurses, wounded soldiers, remnants of Hitler's army, getting riotously drunk and dancing with an insane abandon, knowing the end of their dictatorship and probably the end of their lives is at hand.

Cosmopol has set out to accomplish the cruel realism of a newsreel set back in 1945. Acting, settings, directing, and photography all are brilliantly done with attention to minute accuracy. Occasionally the cuts seem a little abrupt and the sound not perfectly even, which is a minor handicap. But as a film, "Der Letzte Akt" may be too soon or too late—the world has partly forgotten the terrible deeds of the mad maniac, and some of the hatred has been alleviated by time. This once again brings to the fore all the cunning, cruelty and inhuman injustices of the ruler and some of his followers. This stark film may re-intensify the hatreds and bitternesses by bringing back detailed atrocities of man-against-mankind.

Guil.

Kinder, Mutter Und Ein General
(Children, Mothers and a General)
(GERMAN)

Frankfurt, May 3.

Schorchfilm release of an Eric Pommer-Intercontinental production. Stars Hilde Krahl, Bernhard Wicki, Ewald Balser. Directed by Laslo Benedek. Screenplay, Herbert Reinecker, after his novel; camera, Werner Pohl; music, Werner Eisbrenner. At Turmpalast, Frankfurt. Running time, 120 MINS.

Frau Asmussen ..... Hilde Krahl
Others mothers ..... Therest Giebse, Ursula Hecking, Alice Treff, Marianne Sinclair
Inge ..... Beate Koepnick
Hauptmann Dornberg ..... Bernhard Wicki
General ..... Ewald Balser

When a name like Erich Pommer, one of the greats of the German film industry, is associated with a film, it's bound to be an attention-getter locally. This pic, in addition, has the added directorial achievements of Laslo Benedek. The film, however, despite the efforts of the two and some excellent acting by Hilde Krahl, Ewald Balser and Bernhard Wicki, falls into the category of a problem pic, with the entertainment played down while worthy of the prestige it attains, it will probably never be a big b.o. hit.

Story takes place in the last days of the German army's battle with the Russians. Five women find that their 15-year-old sons have been taken from school and sent to the front lines. The women, plus a young sister of one student, hike to the front and try to rescue their sons from almost certain death as the battle surges around them. The rulebound German officers try to cope with the hopeless situation.

Only relief from the grim story is supplied by the lovely sensuous presence of Beate Koepnick, who plays the young girl whose brother has become a soldier. She exudes an appealing warmth in her brief love episode, and brightens every scene.

Interesting aspect is that much of the film was made in Hamburg, only 35 miles from the actual Russian zone today in north Germany, and the actors are exceptionally true to life in portraying their situation vis-a-vis the Russians. The film, while not obviously anti-Nazi, portrays the complete futility of the war, hitting hard at today's top German topic, the rearmament.

Because of its standout directing and acting, plus the serious plot, the film might have a special U. S. art house appeal.

Guil.

Toronto Reel Adds Staff

Associated Screen News, Toronto outfit which services U. S. newsreel companies and other outfits with Canadian picture coverage, is expanding on the personnel front.

Jack Chisholm has been named Ontario manager, Johnathan Dunham (formerly with Walt Disney), has taken over as general manager of production, and Don McMillan, former cameraman with the Royal Canadian Air Force, has been assigned a lensman's post.

Hiroshima
(JAPANESE)

Continental Distributing presentation of East-West Films' production. Directed by Hideo Sekigawa. Story and screenplay, Yasutaro Yagi; camera, Nakao Urashima; editor, Mia Yamaoka; music, Akira Ifukube. Previewed in New York, May 11, '55; running time, 85 MINS.

Endo ..... Yoshi Katoh
Kitagawa ..... Eiji Okada
Mine ..... Tsuzu Yamada
Yukio Endo (boy) ..... Yasuaki Takano
Yukio Endo (young man) ..... Masayuki Tsukida
Michiko (child) ..... Hiromi Murase
Miss Yonehara ..... Yumeji Tsukioka

(In Japanese, English Titles)

"Hiroshima," an effort at chronoscoping the immediate and long-range effects of the A-Bomb drop on Hiroshima, defies classification with the other Japanese imports which have won art-house bookings and American b.o. As a picture, it's somewhat muddled, and by no means an artie; as a propaganda weapon, and a powerful one, it's bound to attract a good deal of attention throughout the U.S.

The picture's power comes entirely from one sequence showing the immediate aftermath of the explosion, a brilliantly staged and photographed quarter-hour which ought to go down as a masterpiece of pictorialized destruction and agony. However muddled the remainder of the picture, director Hideo Sekigawa has scored a major cinematographic and propaganda triumph with these scenes, depicting torn and bloody people lifting themselves from the wreckage amidst swirls of radiated dust; a husband abandoning his helpless wife to look for his child; school children singing in the river, where they've escaped the flames, and finally drifting off in weariness; lines of bent and dazed tatters drifting they know not where. It takes a strong stomach and heart to view these scenes, but they are as powerful as any filmed.

Unfortunately, the rest of the picture (the A-Bomb scenes come at the beginning) are anticlimactic. Moreover, the film lacks a single point of view, picking up threads of lives here and there and suddenly dropping them for no apparent reason. Most of the Yasutaro Yagi script concerns itself with the life of a youngster who had escaped the bomb but lost his parents and a brother and sister. His brushes with the law, his aimlessness and a final revolt against working in his uncle's factory where cannon shells were being made, is supposed to typify the confusion of Japanese youth today. But these points are made episodically and with a lot of diversionary material in between. The English subtitles are good as far as they go, but there aren't enough of them to follow the action completely.

Yasuaki Takano and Masayuki Tsukida both deliver expert portrayals of the boy, the former at the time of the bomb and the latter some 10 years later. Yoshi Katoh does a fine job as the agonized father, searching through the wreckage for his son after leaving his wife. Eiji Okada is good as a sympathetic teacher in the post-war era.

Film quality is uneven, largely because of the integration of newsreel footage at points and also because of a couple of sequences apparently separately shot with English narration. But that bomb sequence is enough to make the entire film noteworthy, despite its other faults. And Akira Ifukube has contributed a western-style dirge-like score that heightens the horror of that post-bomb sequence.

Chan.

Briefs From the Lots

Hollywood, May 17.

Warners bought "The Bad Seed," Broadway play, and turned property over to **Mervyn LeRoy** to produce and direct . . . **Irene Papas** takes over the **Grace Kelly** role opposite **Spencer Tracy** in "Jeremy Rodock" at Metro . . . "Headline Hunters" is the new title for Republic's "Deadline Alley" . . . **Rod Cameron, Ben Cooper** and **Julie London** take over star roles in Rep's "Man to Man."

Dennis O'Keefe gets the top role in "Inside Detroit," to be produced by **Sam Katzman** for Columbia, with **Fred F. Sears** directing . . . **Robert Montgomery's** daughter, **Elizabeth**, makes her screen bow in Paramount's "The Kiss-Off," to be produced and directed by **Michael Curtiz** . . . **Charles Vidor** assigned by Metro to direct "The Swan," starring **Grace Kelly** . . . **King Calder** shifting from the Broadway stage for his first movie role in **Mark Stevens'** indie, "Timetable."

Warners assigned **Mervyn LeRoy** to produce and direct "Toward the Unknown," dealing with experimental planes of the U.S. Air Force . . . **Mark Stevens** closed a deal with **Joseph** and **Irving Tushinsky** for the filming of "Timetable" in the SuperScope process . . . Metro handed a term contract to **Irene Pappas**, Greek actress . . . **Walter Abel** drew a key role in Bryna Productions' "The Indian Fighter," starring **Kirk Douglas** with **Andre De Toth** as director."

David Wayne will co-star with **Frank Sinatra** and **Debbie Reynolds** in Metro's "The Tender Trap," with **Charles Walters** directing . . . **Nat Holt** signed **Gregory Walcott** for "Texas Lady," replacing **Forrest Tucker** who is busy on television . . . **Don M. Mankiewicz** turned actor temporarily for a role in his own screenplay in Metro's "Trial" . . . **Al Zimbalist's** next indie productions will be "African Lost World," starting in June, and "Baby Face Nelson," rolling in July.

Howard Pine, son of the late **William Pine**, obtained a release from his producer contract at Universal and will join Pine-Thomas Productions on completion of his current assignment, "The Girl in the Cage" . . . Warners' "Jagged Edge" will be released as "A Handful of Clouds" . . . Warners talking a deal with **Lori Nelson** as juve femme lead in the **Liberace** starrer, "Sincerely Yours" . . . Italian-born **Elsa Martinella** signed with Bryna Productions as femme lead opposite **Kirk Douglas** in "The Indian Fighter."

Samuel Fuller to direct "Tigrero," to be produced for 20th-Fox by **Samuel G. Engel** . . . **Henry Hathaway, William A. Bacher** and **Van Johnson** forming a company to produce "The Sunset Kid" as an indie . . . Stanford White role in 20th-Fox's "Girl on the Red Velvet Swing" will be played by **Ray Milland** . . . **Irving Rapper** acquired screen rights to the French play, "Dernila," authored by **Cesar Mat-mois** . . . **William Holden** took an option on **James Edward Grant's** "Banderillo" for indie production . . . Warners signed **Mae Marsh** for a role in "Darkest Hour," starring **Alan Ladd.**

Can't Kill Bard

Continued from page 3

atres and ended up on tv. It was a Republic release.

Outstanding examples of the Bard on film were "Henry V," another Olivier starrer handled by UA, and his "Hamlet," released by Universal. "Henry," being nursed along, rated critical raves and ended up with a hefty gross. "Hamlet," in black-and-white, had a more difficult time.

"Richard III," in which City Investing (Robert Dowling-Ilya Lopert) has an interest, was shot in VistaVision and, according to advance reports from those who have seen rough footage, is highly impressive. UA sales exec last week said it was too early to tell what his company intended to do with the pic which N. Y. hasn't seen yet. In the instance of "Henry V," UA established a special department for selling and plugging the film.

Metro to Make

Continued from page 3

connected with Cinerama refused to identify Metro, merely stating it was "one of the big studios," other sources put the finger on M-G.

If the agreement with Metro jells, it will be the culmination of a long search for a story-line property deemed suitable for the Cinerama process. Lankin has had a tough task and has been bicycling between the Coast and New York in an effort to come up with a suitable Cinerama entry. Stanley Warner originally had an agreement with Warner Bros. for a Cinerama picture dealing with the Lewis & Clark expedition, but this project was dropped after a number of studios came out with pictures on the same subject.

Meanwhile, shooting on "Seven Wonders of the World," completely financed by SW and produced by Lowell Thomas and Merian C. Cooper, has been completed.

Heidi und Peter
(SWISS—COLOR)

Zurich, May 10.

Praesens Film release of Praesens (Lazar Wechsler) production. Directed by Franz Schnyder. Screenplay, Richard Schweizer, based on Johanna Spyri story; camera (Eastmancolor), Emil Berna; music, Robert Blum; editor, Hermann Haller. At Al. Theatre, Zurich. Running time, 93 MINS.

Alp-Oehi ..... Heinrich Gretler
Heidi ..... Elsbeth Sigmund
Peter ..... Thomas Klameth
Teacher ..... Emil Hegetschweiler
Herr Sesemann ..... Willy Birgel
Grandma Sesemann ..... Traute Carlsen
Klara Seseman ..... Isa Guenther
Sebastian ..... Theo Lingen
Miss Rottenmeier ..... Anita Mey
Dr. Classen ..... Carl Very
Brigitte ..... Margrit Rainer
Baker ..... Max Haufler
Pastor ..... Fred Tanner
1st Geometer ..... Schaggi Streuli
2nd Geometer ..... Peter W. Loosli

(In German; No English Titles)

Though not up to its predecessor, this sequel to 1952-53's successful "Heidi" will rack up hefty coin both here and abroad. It is the first Swiss tinter, and its Eastmancolor photography (print by Technicolor) can stand comparison with some of the best foreign efforts. Color is of extreme clarity and brilliance, with some shots of the Swiss mountain scenery being virtually breathtaking. Yet cameraman Emil Berna is the real star of this one.

"Heidi und Peter" is Praesens Film's first offering in over 17 months, its last one, "The Village," not doing so well. "Heidi II" will more than make up for it, coinwise. It also looks like an okay grosser in the U. S.—plus being a terrific trailer for the Swiss Tourist Office.

The story picks up where "Heidi I" left off. It concentrates mostly on Heidi's experiences with her playmate Peter and her girl-friend from Frankfurt who comes to Switzerland with her family to recuperate from a long illness. Plot moves along leisurely without any great excitement. Towards the end it picks up, approaching the near-spectacular by means of a rousing thunderstorm in the mountains with ensuing inundation of the village. A Swiss country-fair is neatly brought to life in some final scenes. Generally, however, the plot's thinness cannot be overlooked. It is not up to that of "Heidi."

The cast is the same as in the first film, but somehow does not always seem very inspired. The two moppets, Elsbeth Sigmund and Thomas Klameth, have lost some of their naturalness which has given way to a more conscious style of acting. The contingent of players from Germany includes some important marquee names over here, especially Theo Lingen and Willy Birgel. But some of their lines are at times wooden. Of the supporting cast, Emil Hegetschweiler, Isa Guenther and Heinrich Gretler fare best.

Technically, this is superior to "Heidi." Lensing by Berna is standout while editing (Herman Haller) and sound (Rolf Epstein) are okay. Lots of outdoor scenes, lensed on location, contribute importantly to the picture's visual beauty which is considerably enhanced by the skillful use of color.

Mezo.

Romeo and Juliet
(RUSSIAN—COLOR)

Cannes, May 10.

Mosfilm production and release. Stars Oulanova, Jdanov; features, Koren, Lutchinene, Eminslaiev. Direction, screenplay choreography by L. Arnshtam, L. Lavovsky. From Shakespeare's play. Camera (Sovcolor), A. Chelenov, Tchen-You-Lin; music, Serge Prokofiev; editor, Lichorshin. At Cannes Film Festival. Running time, 90 MINS.

Juliet ..... Oulanova
Romeo ..... Jdanov
Mercutio ..... Koren
Lorenzo ..... Lutchinene
Tybelt ..... Ermitslaiev
Paris ..... Lapouri

Primarily for balletomanes, this well-mounted full-length ballet film, based on Shakespeare's "Romeo And Juliet," might be of interest to some arty houses on its excellence of dance conception, color and renown of prima ballerina Oulanova. It is the dance firmly welded to film form. The acting is also well controlled for exciting effects.

This interesting terp pic which will need crix, word-of-mouth and delicate handling for the limited situation showings in America. However, its unusual production makes this well worth the try. It appears to have greater appeal than its predecessors, "The Big Concert" and "Stars of the Ballet Russe." Commentary is used sparingly.

Shakespeare's plot is closely followed as the raging hatred of the Montagus and Capulets is executed with a superbly mounted dueling episode to set the tone. Oulanova's beautiful dance style mixes well with her acting ability. Others also are fine. Editing, color, music and highly skilled production aspects all blend to make this a solid off-beater.

Mosk.

'Jungle' Terrif $175,000 in 11 L.A. Spots; 'Slipper' Sockeroo 11G, 'SAC' Wow 19G, 3d, 'Legs' Hep 18½G, 2d

Los Angeles, May 17.

The big noise in current week is the display of smash b.o. power by "Blackboard Jungle," first Metro film to rate multiple day-date booking in this area. It is headed for sockeroo $70,000 or better in three first runs plus a great $105,000 or near in two nabes and six drive-ins.

"Glass Slipper" looks to hit socko $11,000 or close in arty Fine Arts. Elsewhere, the newcomers are extremely thin for most part. Holdover coin still is handsome in a few spots.

"Daddy Long Legs" shapes good $18,500 in second week at Chinese. "Strategic Air Command" still is smash with $19,000 in third round at Warner Beverly. "Doctor in House" is steady in eighth week at Four Star. "Cinerama" held with good $22,000 in 106th stanza at Warner Hollywood.

Estimates for This Week

State, Pantages, Loyola (UATC-RKO-EWC) (2,404; 2,812; 1,248; $1-$1.50)—"Blackboard Jungle" (M-G) and "Utopia" (Indie). Smash $70,000. Last week, State-Pan, "Strange Lady In Town" (WB) (2d wk), $10,700.

Fine Arts (FWC) (631; $1-$1.50)—"Glass Slipper" (M-G). Socko $11,000. Last week, "Prince Players" (20th) (4th wk), $1,500.

Warner Downtown, Wiltern Hollywood (SW-FWC) (1,757; 2,344; 965; 80-$1.25) — "Crashout" (FM) and "You Know What Sailors Are" (UA). Slight $12,500. Last week, D'Town, Wiltern, with Vogue, "Man Without Star" (U) and "Big Tipoff" (AA) (2d wk), $15,700.

Orpheum, Hawaii (Metropolitan-G&S) (2,213; 1,106; 80-$1.25)—"Mambo" (Par). Thin $10,000. Last week, Orpheum and Hollywood, "Escape Burma" (RKO) and "Sleeping Tiger" (Indie), $9,800; Hawaii, with Palace, "Conquest Space" (Par) (2d wk), $9,800.

Globe, Vogue, Uptown (FWC) (782; 885; 1,715; 80-$1.25)—"Wayward Wife" (IFE) and "Outlaw Girl" (Indie). Mild $10,000. Last week, Globe, "Hulot's Holiday" (GBD) and "Little Kidnappersh" (UA) (3d wk), $2,200.

Hollywood Paramount (F&M) (1,430; $1-$1.50) — "Return October" (Col) and "Petty Girl" (Col) (reissues). Small $4,000. Last week, "End of Affair" (Col) (4th wk), $4,500.

Chinese (FWC) (1,905; $1-$1.75)—"Daddy Long Legs" (20th) (2d wk). Good $18,500. Last week, $25,700.

Fox Wilshire (FWC) (2,296; $1-$1.50)—"Prodigal" (M-G) (2d wk). Light $7,000. Last week, $12,000.

El Rey (FWC) (861; 80-$1.25)—"Quest Lost City" (RKO) (2d wk). Dull $1,800. Last week, $2,900.

Downtown Paramount, Egyptian (ABPT-UATC) (3,200; 1,536; 80-$1.25)—"Jump Into Hell" (WB) and "Green Scarf" (Indie) (2d wk). Scant $7,500. Last week, $15,200.

Hillstreet, Fox (RKO-FWC) (2,752; 965; 80-$1.25)—"Purple Plain" (UA) and "Beachcomber" (UA) (2d wk). Thin $8,000. Last week, with Uptown, $14,900.

Los Angeles, Iris, Ritz (FWC) (2,097; 816; 1,363; $1-$1.50)—"Man Called Peter" (20th) (2d wk. So-so $13,500. Last week, with Loyola, $26,800.

Warner Beverly (SW) (1,612; $1-$1.75)—"Strategic Air Command" (Par) (3d wk). Socko $19,000. Last week, $22,500.

Four Star (UATC) (900; 90-$1.50) "Doctor In House" (Rep) (8th wk). Sturdy $3,500. Last week, $3,400.

Warner Hollywood (SW) (1,364; $1.20-$2.65)—"Cinerama" (Indie) (107th wk). Started current frame Sunday (15) after good $22,000 last week.

Broadway Grosses

Estimated Total Gross
This Week $464,400
(Based on 19 theatres.)
Last Year $500,000
(Based on 22 theatres.)

'Rage' OK $7,000, K.C.; 'Signal' 12G

Kansas City, May 17.

Generally light week is in store here as little power is being shown by newcomers. "Rage at Dawn" topping average at the Missouri, likely best of new films. "Smoke Signal" is so-so in four Fox Midwest houses, while "Mambo" is modest at the Paramount. "Prodigal" is sluggish in second week at the Midland. "Violent Saturday" is dragging bottom at Roxy. After several days of heavy rain, weather turned pleasant over weekend.

Estimates for This Week

Glen (Dickinson) (750; 85-$1)—"Game of Love" (Indie) (4th wk). Medium $1,500. Last week, same.

Kimo (Dickinson) (504; 85-$1)—"Glass Slipper" (M-G) (6th wk). Okay $1,500. Holds. Last week, $1,600.

Midland (Loew) (3,500; 60-80) — "Prodigal" (M-G) (2d wk). Fair $6,000. Last week, $10,000.

Missouri (RKO) (2,650; 50-80)—"Rage at Dawn" (RKO) and "Bowery To Bagdad" (AA). Bettering average at $7,000. House showed Marciano-Cockell fight Monday night, so that cut in. Last week, "Escape from Burma" (RKO) and "Dial Red O" (AA), $5,000.

Orpheum (Fox Midwest) (1,900; 75-$1)—"Man Called Peter" (20th) (6th wk). Pleasing $5,500. Last week, $6,500.

Paramount (United Par) (1,900; 60-80)—"Mambo" (Par). Modest $6,500. Last week, "Strange Lady in Town" (WB) (2d wk), $5,500.

Roxy (Durwood) (879; 70-90)—"Violent Saturday" (20th) (2d wk). Currently at usual admission price, while last week the general admission at all hours was 50c, but evidently being no help. This week is lean $2,500. Last week, $3,500.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85)—"Smoke Signal" (U) and "Timberjack" (Rep). Fair $12,000. Last week, Tower and Uptown played day-date with "Crashout" (FM) and "Five Guns West" (Indie) for $6,000. Fairway and Granada had "Violent Saturday" and got mild $5,000.

Vogue (Golden) (550; 75-$1)—"Doctor in House" (Rep) (6th wk). Still oke at $1,400. May hold. Last week, $1,500.

'COVER' FAST $10,000, WASH.; 'VIOLENT' 16G

Washington, May 17.

Wet, cool weather is helping mainstem b.o., but lack of new product will keep the average down. "Violent Saturday," best of two newcomers, is fairly good at Loew's Capitol, but well below record scored by "Blackboard Jungle," which continues sock in fourth stanza at Loew's Columbia. "Prodigal" is solid in second week at Loew's Palace and will probably go a third. "Jump Into Hell" looms modest day-dating the Ambassador and Met.

Estimates for This Week

Ambassador (SW) (1,490; 70-95)—"Jump Into Hell" (WB). Slow $3,000. Last week, "Mambo" (Par), $3,500.

Capitol (Loew's) (3,434; 70-95)—"Violent Saturday" (20th). Pleasant $16,000 in 9 days. Last week, "Purple Plain" (UA) (2d wk), $9,000 in 6 days.

Columbia (Loew's) (1,174; 70-95)—"Blackboard Jungle" (M-G) (4th wk). Fine $10,000 after $12,000 last week. Holds.

Dupont (Lopert) (372; 75-$1)—"Stranger's Hand" (DCA) (2d wk). Okay $3,500 for final week. Last week, $4,500.

Keith's (RKO) (1,939; 70-95)—"Run for Cover" (Par). Bright $10,000, and goes another round. Last week, "Long Gray Line" (Col) (13th wk), $4,500.

Metropolitan (SW) (1,200; 70-95)—"Jump Into Hell" (WB). Modest $5,000. Last week, "Mambo" (Par), $6,000.

Palace (Loew's) (2,360; 75-$1.10)—"Prodigal" (M-G) (2d wk). Firm $14,000 after $21,000 last week, with tilted scale. Stays.

Playhouse (Lopert) (435; 75-$1.10)—"Glass Slipper" (M-G) (7th wk). Pleasing $4,500 for second consecutive week. Holds.

Trans-Lux (T-L) (600; 70-$1)—"Country Girl" (Par) (15th wk). Up to fine $5,000 after $4,500 last week. Holds over.

Warner (SW) (1,300; $1.20-$2.40)—"Cinerama" (Indie) (79th wk). Stout $14,000 same as last week. Continues.

'Legs' Stout 20G, In Mild Frisco

San Francisco, May 17.

Batch of new pix were launched in current session but few of them are getting very far. Biggest coin total is being snagged by "Daddy Long Legs," rated stout at the Fox. "Cell 2455" is passably good at Paramount while "Davy Crockett, Indian Fighter," out on reissue, looms sluggish at United Artists. "The Prodigal" shapes fancy in second Warfield round while "Eternal Sea" looks good in second abbreviated session at St. Francis.

Estimates for This Week

Golden Gate (RKO) (2,859; 80-$1)—"Man From Bitter Ridge" (U) and "Meet Mummy" (U). Just okay around $9,000. Last week, "Rage at Dawn" (RKO) and "Murder Is My Beat" (AA), $10,000.

Fox (FWC) (4,651; $1.25-$1.50)—
(Continued on page 22)

'Legs' Lusty $15,000, Cincy Leader; 'Creature' Loud 12G, 'Prodigal' Same

Key City Grosses

Estimated Total Gross
This Week $2,253,700
(Based on 22 cities and 220 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,325,000
(Based on 24 cities and 224 theatres.)

'Prodigal' Potent $19,000, St. Louis

St. Louis, May 17.

"The Prodigal" is standout this frame with a potent take at Loew's. However, it has competish from "Daddy Long Legs" and "East of Eden." Former looms good at the St. Louis. "East of Eden" shapes sturdy in two-small-seater arty theatres. Rainly weather last week helped "Cinerama Holiday" but it is down a bit this (13th) round at Ambassador. Cuffo animal show at zoo and balmy weather which lured natives outdoors over weekend hurt all along line.

Estimates for This Week

Ambassador (Indie) (1,400; $1.20-$2.40)—"Cinerama Holiday" (Indie) (13th wk). Sturdy $15,000 after $17,500 last week.

Fox (F&M) (5,000; 51-75)—"Violent Saturday" (20th) and "Angela" (20th). Opened today (Tues.). Last week, "Three-Ring Circus" (Par) and "Jungle Gents" (AA), good $14,000.

Loew's (Loew) (3,172; 75-$1) — "The Prodigal" (M-G). Potent $19,000. Last week, "Blackboard Jungle" (M-G) (3d wk), $8,500.

Orpheum (Loew) (1,500; 50-85)—"Big Combo" (AA) and "Murder Is My Beat" (AA). Fair $6,000. Last week, "Bedevilled" (M-G) and "White Orchid" (UA), $7,000.

Pageant (St. L. Amus.) (1,000; 51-90)—"East of Eden" (WB). Fine $4,000. Last week, "Camille" (M-G) (reissue) (2d wk), $3,000.

Richmond (St. L. Amus.) (400; $1.10)—"East of Eden" (WB). Nice $3,500. Last week, "Doctor in House" (Rep), $2,500.

St. Louis (St. L. Amus.) (4,000; 51-90)—"Daddy Long Legs" (20th). Fine $14,000. Last week, "Sabrina" (Par), same.

Shady Oak (St. L. Amus.) (800; $1.10)—"Doctor in House" (Rep) (2d wk). Big $3,000 after $4,000 opening frame.

'Legs' Big 25G, Philly; 'Prodigal' Huge $23,000, 'SAG' Mighty 22G, 2d

Philadelphia, May 17.

Sparked by big ad campaign and bally, "The Prodigal" is soaring to a terrific total at the small-seater Viking. "Kiss Me Deadly" is not getting far at the Mastbaum despite heavy exploitation. "Purple Plain" shapes satisfactory at Goldman. "Strategic Air Command" still is smash in second session at the Stanley after a great opening week, far ahead of estimate. "Daddy Long Legs" looms big at the Fox.

Estimates for This Week

Arcadia (S&S) (625; 99-$1.49)—"Blackboard Jungle" (M-G) (8th wk). Good $8,700. Last week, $13,000.

Boyd (SW) (1,430; $1.25-$2.60)—"Cinerama Holiday" (Indie) (13th wk). Sturdy $21,500. Last week, $22,000.

Fox (20th) (2,250; 99-$1.40) — "Daddy Long Legs" (20th). Big $25,000 or near. Last week, "Violent Saturday" (20th) (2d wk), $15,000.

Goldman (Goldman) (1,200; 65-$1.30)—"Purple Plain" (UA). Fine $14,000 or thereabouts. Last week, "Eternal Sea" (Rep), $11,000.

Mastbaum (SW) (4,370; 75-$1.30) —"Kiss Me Deadly" (UA). Lean $15,000. Last week, "Annapolis Story" (AA), $13,000.

Midtown (Goldman) (1,200; 65-$1.49)—"Country Girl" (Par) (15th wk). Fine $7,500. Last week, $9,000.

Randolph (Goldman) (2,500; 75-$1.40)—"East of Eden" (WB) (6th wk). Good $7,000 in final 5 days. Last week, $12,000.

Stanley (SW) (2,900; 74-$1.40)—"Strategic Air Command" (Par) (2d wk). Still socko at $22,000.
(Continued on page 22)

Weather Bops Hub Albeit 'Creature' Crisp 14G; 'Jump' Lively at 20G

Boston, May 17.

Biz is off this frame, hot weather competition from the circus, horse racing and baseball being contributing factors. Story was much the same all over. Holdovers are hit hard again, except for "Prodigal" holding up at State and Orpheum. "Jump Into Hell" and "Santa Fe Passage," new entry at the Paramount and Fenway, is nice. "Revenge of the Creature" and "Cult of the Cobra" opened good at Memorial. "Wuthering Heights," on reissue, started stoutly at the Astor. "Cinerama," at the Boston, took an upswing sparked by school parties.

Estimates for This Week

Astor (B&Q) (1,500; 75-$1.25)—"Wuthering Heights" (M-G) (reissue). Big $12,000 or near. Last week, "Glass Slipper" (M-G) (4th wk), $6,500.

Beacon Hill (Beacon Hill) (800; 75-$1.25)—"To Paris With Love" (Indie) (5th wk). Fine $7,000. Last week, $11,000.

Boston (Cinerama Productions) (1,354; $1.25-$2.85) — "Cinerama" (Indie) (72d wk). Upped to fast $13,200 by school groups and special parties. Last week, $12,500.

Exeter (Indie) (1,300; 60-$1)—"Gate of Hell" (Indie) (8th-final wk). Oke $7,000. Last week, $8,000.

Fenway (NET) (1,373; 60-$1)—"Jump Into Hell" (WB) and "Santa Fe Passage" (Rep). Stout $7,000. Last week, "Mad at World" (FM) and "Hunters of Deep" (DCA), $8,000.

Kenmore (Indie) (700; 85-$1.25)—"Aida" (IFE) (6th wk). Trim $4,500. Last week, $4,700.

Memorial (RKO) (3,000; 60-$1)—"Revenge of Creature" (U) and "Cult of Cobra" (U) in 3-D. Fine $14,000. Last week, "Escape to Burma" (RKO) and "Murder Is My Beat" (Indie), $10,000.

Metropolitan (NET) (4,367; 60-$1)—"Daddy Long Legs" (20th) (2d wk). Slow $12,500. Last week, $18,000.

Orpheum (Loew) (3,000; 60-$1) —"Prodigal" (M-G) (2d wk). Okay $15,000. Last week, $23,000.

Paramount (NET) (1,700; 60-$1) —"Jump Into Hell" (WB) and "Santa Fe Passage" (Rep). Good $13,000. Last week, "Mad at World" (FM) and "Hunters of Deep" (DCA), $14,000.

State (Loew's) (3,500; 60-$1)—"Prodigal" (M-G) (2d wk). Okay $8,000. Last week, $12,000.

Cincinnati, May 17.

New bills are giving downtown trade a shot in the arm this stanza. "Daddy Long Legs," looming tall at Keith's, looks best. End of Louisville-Nashville rail strike is boosting the 48th week of "Cinerama" at the Capitol. "Prodigal" shapes wholesome at the Albee while the Palace is heading for a torrid session with "Revenge of Creature." "Jump Into Hell" is so-so at the Grand.

Estimates for This Week

Albee (RKO) (3,100; 75-90) — "Prodigal" (M-G). Fairly good $12,000 or bit better. Last week, "Blackboard Jungle" (M-G) (2d wk), $9,800.

Capitol (Ohio Cinema Corp.) (1,376; $1.20-$2.65) — "Cinerama" (Indie). (48th wk). Slanted for pickup to great $20,000, with strike ended on Louisville & Nashville boosting out-of-town group biz. Last week, $17,500.

Grand (RKO) (1,400; 75-90) — "Jump Into Hell" (WB) and "Fast and Furious" (Indie). Mild $5,000. Last week, "Unchained" (WB) and "Dial M for Murder" (WB) (reissue), $4,500.

Keith's (Shor) (1,500; 75-$1.25) —"Daddy Long Legs" (20th). Tall $15,000. Holds. Kicked off with autograph party in lobby by Robert Wagner and Mary Murphy, in for pic's midwest preem and downtown Cincy's Discovery Days ballyhoo. Last week, "Man Called Peter" (20th) (5th wk), $5,700.

Palace (RKO) (2,600; 75-84) — "Revenge of Creature" (U) and "Cult of Cobra" (U). Horror trade swarming here for a swell $12,000 or near. Last week, "Bedevilled" (M-G), $7,000.

'Legs' Stalwart $17,000, Cleve.; 'Prodigal' Trim 10G, 2d, 'Mad' NSG 8G

Cleveland, May 17.

"Daddy Long Legs" is showing the way here currently with a rousing session at the Allen and top money in city. Elsewhere takings are mainly disappointing. However, "The Prodigal" is holding up good in second round at State. "Mad At World" is disappointing at Palace.

Estimates for This Week

Allen (S-W) (70-$1) — "Daddy Long Legs" (20th). Rousing $17,000. Holding. Last week, "Jump Into Hell" (WB) and "Unchained" (WB), $8,500.

Hipp (Telem't) (3,700; 70-$1) — "Cell 2455" (Col). Slow $8,500. Last week, "Run For Cover" (Par), $9,300.

Lower Mall (Community) (585; $70-90)—"Mlle. Gobett" (Indie) (2d wk). Okay $2,300 after $2,800 opener.

Ohio (Loew's) (1,200; 70-90)—"Scarlet Spear" (UA) and "Captain John Smith, Pocohantas" (UA). Average $5,000. Last week, "Shield For Murder" (Indie) and "Operation Manhunt" (Indie), $4,000.

Palace (RKO) (3,285; 70-$1)—"Mad At World" (FM). Keefe Brasselle's personals did not help this much. Slow $8,000 or less. Last week, "Escape to Burma" (RKO), $9,300.

State (Loew's) (3,500; 70-$1.25)—"The Prodigal" (M-G) (2d wk). Good $10,000. Last week, $17,000.

'Crashout' Lusty $8,500, Denver; 'Prodigal' 15G

Denver, May 17.

"Prodigal" is getting top money here this week with a fine session at Paramount, and holds. "Daddy Long Legs" is rated good at Centre, and also stays over. Strong winds and a dust storm key many home Sunday. "Crashout" looms sturdy, playing three ozoners.

Estimates for This Week

Centennial Drive-In (Lee) (1,250 cars; 75) — "Crashout" (FM) and "Air Strike" (Lip). Nice $2,500. Last week, "Big Combo" (AA) and "Port of Hell" (AA), $2,500.

Centre (Fox) (1,247; 60-$1) — "Daddy Long Legs" (20th). Good $13,000. Holds. Last week, "Garden of Eden" (WB) (2d wk), $11,000.

Denham (Cockrill) (1,750; 50-85)—"Hell's Island" (Par). Slow $5,000. Last week, "Mambo" (Par), $6,000.

Denver (Fox) (2,525; 50-85) — "Tight Spot" (Col) and "Pirates Tripoli" (Col). Slim $6,000. Last week, "Cell 2455" (Col) and "Seminole Uprising" (Col), $6,000.

Esquire (Fox) (742; 75-$1) — "Game of Love" (Indie). Big
(Continued on page 22)

'JUNGLE' BOFFO 18G, BALTO; 'LEGS' 7½G, 2D

Baltimore, May 17.

Two holdovers are brisk but some mild, new entries are hurting overall total this week. Second week of "Blackboard Jungle" is boff at Century. "Daddy Long Legs" is holding nicely in second round at New. "Doctor in House" is okay at Film Centre. "Jump Into Hell" is sad at Stanley and "Hell's Island" is likewise slow at Keith's.

Estimates for This Week

Century (Loew's-UA) (3,000; 25-65-95) — "Blackboard Jungle" (M-G). Fancy $18,000 after $22,500 getaway.

Cinema (Schwaber) (466; 50-$1) —"Game of Love" (Indie) (4th wk).
(Continued on page 22)

New Bills Boost Chi; 'Marty' Plus Mariners Nice 40G, 'Legs' Slick 28G, 'SAC' Great 39G, 'Jungle' Loud 37G

Chicago, May 17.

Chi biz should get another boost this round, after several soft weeks, with practically many new bills and plenty of strong product around. "Marty" with the Mariners topping the bill should get a nice $40,000 opening week at the Chicago. "Daddy Long Legs" heads for a smooth $28,000 in same frame at the Oriental.

"Mambo" shapes good $9,000 in opener at Monroe. A trim $11,000 looms for "Five Against House" and "Seminole Uprising" at the Grand.

"Blackboard Jungle" continues smash in second Woods stanza. "Strategic Air Command" is still wow in same week at State-Lake. "The Big Combo" and "New Orleans Uncensored" combo stays hefty in second at Roosevelt. "Three for Show" and "Murder Is My Beat" is mild in second frame at McVickers.

"The Prodigal" is fine in second session at United Artists. "Cinerama" stays strong in 94th week at Palace.

Estimates for This Week

Carnegie (Telem't) (480; 95)—"Little Kidnappers" (Indie) (4th wk). Sturdy $2,600. Last week, $2,900.

Chicago (B&K) (3,900; 98-$1.50)—"Marty" (UA) with the Mariners helming vaude. Nice $40,000. Last week, "Kiss Me Deadly" (UA) with Ella Fitzgerald heading stageshow (2d wk), $27,000.

Grand (Nomikos) (1,200; 98-$1)—"5 Against House" (Col) and "Seminole Uprising" (Col). Neat $11,000. Last week, "Cell 2455" (Col) and "Wyoming Renegades" (Col) (2d wk), $6,500.

Loop (Telem't) (606; 90-$1.25)—"Camille" (M-G) (reissue) (2d wk). Lofty $12,800. Last week, $15,500.

Monroe (Indie) (1,000; 98-$1.50)—"Mambo" (Par). Nice $9,000. Last week, "To Paris With Love" (Indie) (5th wk), $4,300.

McVickers (JL&S) (2,200; 65-$1.25)—"Three for Show" (Col) and "Murder Is My Beat" (AA) (2d wk). Mild $16,500. Last week, $18,000.

Oriental (Indie) (3,400; 98-$1.25)—"Daddy Long Legs" (20th). Smooth $28,000 or near. Last week, "Violent Saturday" (20th) (2d wk), $10,000 in 5 days.

Palace (Eitel) (1,484; $1.25-$3.40)—"Cinerama" (Indie) (94th wk). Solid $25,600. Last week, $27,600.

Roosevelt (B&K) (1,400; 65-98)—"Big Combo" (AA) and "New Orleans Uncensored" (Col) (2d wk). Hefty $18,500. Last week, $20,500.

State-Lake (B&K) (2,400; 65-98)—"Strategic Air Command" (Par) (2d wk). Great $39,000. Last week, $48,000 plus $4,000 for preview.

Surf (H&E Balaban) (685; 95)—"Heart of Matter" (Indie). Big $4,800. Last week, "Doctor in House" (Rep) (3d wk), $2,900.

United Artists (B&K) (1,700; 98-$1.25)—"Prodigal" (M-G) (2d wk). Fine $18,000. Last week, $24,000.

Woods (Essaness) (1,206; $1.25)—"Blackboard Jungle" (M-G) (2d wk). Sock $37,000. Last week, $52,700.

World (Indie) (697; 98)—"Strange Ones" (Indie) and "Train of Events" (Indie). So-so $2,900. Last week, "Big Day" (Indie) and "Pickwick Papers" (Indie), $2,200.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Prodigal' Hotsy $20,000 in Prov.

Providence, May 17.

Using an upped scale, the State's "The Prodigal" is heading for top coin in happy town. It's rated hefty. Majestic is hot with "Daddy Long Legs." On the more sedate side are the Albee's "Revenge of Creature" and Strand's "Crashout."

Estimates for This Week

Albee (RKO) (2,200; 50-75)—"Revenge of Creature" (U) and "Cult of the Cobra" (U). Fairly good $6,000. Last week, "Big Combo" (AA) and "African Manhunt" (Indie), $5,000.

Majestic (Fay) (2,200; 50-75)—"Daddy Long Legs" (20th). Very nice $14,000. Last week, "Violent Saturday" (20th) and "Keystone Kops" (U), $8,000.

State (Loew) (3,200; 70-95)—"Prodigal" (M-G). Hefty $20,000. Last week, "Women's Prison" (Col) and "Bamboo Prison" (Col), $8,500.

Strand (Silverman) (2,200; 50-75)—"Crashout" (FM) and "Private Hell" (FM). Average $6,500. Last week, "Mambo" (Par) and "Desperado" (AA), $5,500.

'Holiday' Wham $30,000, Det.; 'Deadly' Hotsy 20G, 'Legs' 27G, Turner 15G

Detroit, May 17.

Biz still is in doldrums at downtowners here. Only bright spots are "Kiss Me Deadly" at the Palms and "Cinerama Holiday" in 14th week at Music Hall. "End of Affair" shapes slow at the Michigan. "Eternal Sea" is just okay at the Madison. "Seven Angry Men" looks week at the Broadway-Capitol. "Daddy Long Legs" is fairly good at Fox while "Prodigal" at the United Artists is stout in second round.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1-$1.25)—"Daddy Long Legs" (20th) and "5 Guns West" (Indie). Good $27,000. Last week, $6,300 in 2 days of split week.

Michigan (United Detroit) (4,000; 80-$1)—"End of Affair" (Col) and "5 Against House" (Col). Slow $12,000. Last week, "Strange Lady in Town" (WB) and "Timberjack" (Rep), $12,500.

Palms (UD) (2,961; 80-$1)—"Kiss Me Deadly" (UA) and "Looters" (Indie). Fast $20,000. Last week, "Crashout" (FM) and "Mad at World" (FM), $11,000.

Madison (UD) (1,900; 80-$1)—"Eternal Sea" (Rep). Okay $10,000. "Marty" (UA) replaces today (Tues.).

Broadway-Capitol (UD) (3,500; 80-$1)—"7 Angry Men" (AA) and "Treasure of Ruby Hills" (AA). Weak $7,500. Last week, "Mambo" (Par) and "Girls Marked Danger" (Indie), $10,000.

United Artists (UA) (1,938; $1-$1.25)—"Prodigal" (M-G) (2d wk). Fancy $15,000 for Lana Turner starrer. Last week, $20,500.

Adams (Balaban) (1,700; $1-$1.25)—"Blackboard Jungle" (M-G) (5th wk). Oke $7,500. Last week, $9,000.

Music Hall (Cinerama Productions) (1,194; $1.40-$2.65)—"Cinerama Holiday" (Indie) (14th wk). Wow $30,000 or over. Last week, same.

Krim (Krim) (1,000; $1.25)—"Glass Slipper" (M-G) (6th wk). Steady $4,000. Last week, same.

'MAD' SHARP $11,000, BUFF.; 'CROCKETT' 10G

Buffalo, May 17.

"Mad at World" looms as one of best new entries here this week, being good at Paramount. "Davy Crockett, Indian Fighter," out on reissue, looks stout at Lafayette. "Cinerama" continues smash in 11th week at the Teck. "Prodigal" shapes good in second round at the Buffalo.

Estimates for This Week

Buffalo (Loew) (3,000; 60-85)—"Prodigal" (M-G) (2d wk). Good $9,500. Last week, $18,500.

Paramount (Par) (3,000; 50-80)—"Mad at World" (FM) and "Strangers" (Indie). Good $11,000 or near. Last week, "Jump Into Hell" (WB) and "Santa Fe Passage" (WB), $9,000.

Center (Par) (2,000; 50-80)—"Daddy Long Legs" (20th) (2d wk). Slow $7,000 or over. Last week, $12,000.

Lafayette (Basil) (3,000; 50-80)—"Davy Crockett, Indian Fighter" (UA) (reissue) and "Iroquois Trail" (Indie). Stout $10,000. Last week, "Other Woman" (20th) and "Devil's Harbor" (20th), $4,000.

Century (Buhawk) (3,000; 60-85)—"Annapolis Story" (AA) and "Seven Angry Men" (AA). Light $8,000. Last week, "Escape to Burma" (RKO) and "Murder Is My Beat" (Indie), $6,500.

Teck (Cinema Products) (1,200; $1.20-$2.40)—"Cinerama" (Indie) (11th wk). Sock $17,000. Last week, $15,000.

'Long Legs' Neat $10,000 in Mpls.

Minneapolis, May 17.

With "Daddy Long Legs" the lone strong newcomer and with warm weather a competitive factor, the local boxoffice continues its seasonal slump. "Cinerama" still is good in 57th week. Other holdovers are "Blackboard Jungle" and "The Prodigal," in third and second stanzas, respectively. "Legs" is rated neat at State.

Estimates for This Week

Century (S-W) (1,140; $1.75-$2.65)—"Cinerama" (Indie) (57th wk). Last 10 weeks for this amazing performer announced. Good $10,000. Last week, $9,000.

Gopher (Berger) (1,000; 85-$1)—"Blackboard Jungle" (M-G) (2d wk). Strong $7,000. Last week, $9,000.

Lyric (Par) (1,000; 65-85)—"Mambo" (Par). Fair $4,500. Last week, "Ricochet Romance" (U) and "Four Guns to Border" (U), $3,500.

Radio City (Par) (4,100; 85-$1)—"The Prodigal" (M-G) (2d wk). Fair $7,000. Last week, $12,500.

RKO-Orpheum (RKO) (2,800; 65-85)—"Tight Spot" (Col). Slow $6,000. Last week, "Strange Lady in Town" (WB), $6,500 at 85c-$1 scale.

RKO-Pan (RKO) (1,600; 65-85)—"Day of Triumph" (Indie). Straight out Biblical picture without sex trimmings finding the going tough. Church support not sufficient. Dull $3,500. Last week, "East of Eden" (WB) (4th wk), $4,500 at $1 top.

State (Par) (2,300; 85-$1)—"Daddy Long Legs" (20th). Kind words for this musical. Neat $10,000. Last week, "Violent Saturday" (20th), $6,200.

World (Mann) (400; 65-$1.20)—"Glass Slipper" (M-G) (2d wk). Closed Sunday for facelifting and so that alterations now going on can be finished. Okay $1,800 in 5 days. Last week, $3,300.

Indpls. Off; 'Legs' Oke $10,000, 'Americano' 7½G

Indianapolis, May 17.

Biz is generally dull here this stanza, qualification trials at Speedway drawing huge crowds over weekend. "Daddy Long Legs" is standout but barely okay at the Indiana to lead town. "Americano" at Circle is mild.

Estimates for This Week

Circle (Cockrill - Dolle) (2,800; 50-85)—"Americano" (RKO) and "Stranger's Hand" (DCA). Mild $7,500. Last week, "Big Combo" (AA) and "Other Woman" (20th), $7,000.

Indiana (C-D) (3,200; 50-85)—"Daddy Long Legs" (20th). Okay $10,000. Last week, "Strange Lady in Town" (WB). Tepid $7,500.

Keith's (C-D)—"Maltese Story" (Indie) and "Thunderhoof" (Indie). Fair $4,000. Last week, subsequent-run.

Loew's (Loew) (2,427; 75-$1)—"Prodigal" (M-G) (2d wk). So-so $6,500 after $12,000 opener.

B'way Weather-Beaten (Loses Duel With the Sun); 'Prodigal' Fine 40G, 'Saturday' 18½G, 'Creature' Timid 10G

Despite four new bills, Broadway film business again is being hurt by too much outdoor competition. Last weekend made the third one in a row with ideal springlike temperatures. Much cooler weather yesterday (Tues.), brought a slight lift after a dull Monday.

"The Prodigal" is getting top coin of the newcomers, with a fine $40,000 in sight for first stanza at the Capitol. "Violent Saturday" finished its initial session yesterday (Tues.) with an okay $18,500 at the Mayfair. Pic originally had been scheduled to go into the Roxy.

"Mad At World" with vaudeville looks to reach a sturdy $22,000 opening round at the Palace. "Revenge of Creature" probably will do a fair $10,000 on its first week at the Globe.

"Interrupted Melody" with stageshow is holding with good $125,000 in second session at the Music Hall, and goes a third. "Daddy Long Legs" is heading for a big $53,000 in initial holdover frame at the Roxy, and continues on.

"Marty" climbed to a wow $20,300 in the fifth stanza at the arty Sutton, the grand award at Cannes pushing it ahead of the fourth week's total. "Blackboard Jungle" shapes as a stout $14,500 for ninth week at the State, and now it's planned to hold until "Seven Year Itch" comes in next month.

"Strategic Air Command" continues its excellent pace at the Paramount with $54,000 in prospect for current (4th) round. It stays on, with no closing date even considered so far. "To Paris With Love" equalled the preceding week with a great $8,300 for seventh frame at the Fine Arts.

"Cinerama Holiday" still was smash last week (14th) with $47,300 at the Warner. "East of Eden" is headed for a good $14,000 in 10th stanza at the Astor. "Strange Lady in Town" opens Friday (20) at the Victoria after a moderate run with "End of Affair." "Far Horizon" is due in the same day at the Criterion, "Run For Cover" lasting only three weeks.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$1.75)—"East of Eden" (WB) (10th wk). Current session finishing today (Wed.) looks to hold around good $14,000 after $16,500 in ninth week. "Land of Pharoahs" (WB) opens May 24.

Baronet (Reade) (430; 90-$1.55)—"Hiroshima" (Indie). Opened yesterday (Tues.). In ahead, "Land of Fury" (U) (2d wk-8 days), fair $3,500 after $4,500 opening week.

Capitol (Loew's) (4,820; 85-$2.20)—"The Prodigal" (M-G). Initial stanza finishing tomorrow (Thurs.) looks to reach fine $40,000 or over. Holds, natch! In ahead, "Purple Plain" (UA) (5th wk-6 days), $8,500.

Criterion (Moss) (1,700; 75-$2.20)—"Run For Cover" (Par) (3d wk-6 days). This round finishing today (Wed.) likely will hit light $8,000 or close after $12,500 for second. "Far Horizon" (Par) opens tomorrow (Thurs.).

Fine Arts (Davis) (468; 90-$1.80)—"To Paris With Love" (Indie) (8th wk). Seventh stanza concluded Monday (16) was sock $8,300 same as sixth week. Stays on.

Globe (Brandt) (1,500; 70-$1.50)—"Revenge of Creature" (U). First session winding tomorrow (Thurs.) is heading for fair $10,000. In ahead, "Wayward Wife" (IFE) (5th wk), $6,000 in 6 days.

Guild (Guild) (450; $1-$1.75)—"Gate of Hell" (Indie) (23d wk). The 22d frame ended Monday (16) was fancy $6,000 after $9,000 in 21st week. Continues.

Mayfair (Brandt) (1,736; 79-$1.80)—"Violent Saturday" (20th) (2d wk). First week ended yesterday (Tues.) was okay $18,500. In ahead, "Chief Crazy Horse" (U) (2d wk), $10,000.

Normandie (Trans-Lux) (592; 95-$1.80)—"Adventures of Sadie" (20th). Opened yesterday (Tues.). In ahead, "Chance Meeting" (Indie) (4th wk), dipped to $2,000 after $2,800 for third week.

Palace (RKO) (1,700; 50-$1.60)—"Mad at World" (FM) and vaudeville. Looks like sturdy $22,000 in week ending tomorrow (Thurs.). Last week, "Hell's Island" (Par), $16,000.

Paramount (ABC-Par) (3,664; $1-$2)—"Strategic Air Command" (Par) (4th wk). Current round finishing today (Wed.) probably will hit excellent $54,000 after $64,000 in third. Stays on.

Paris (Pathe Cinema) (568; 90-$1.80)—"Heartbreak Ridge" (Indie) (3d-final wk). Second stanza ended last night (Tues.) was good $3,800 after $4,200 in opener. "Great Adventure" (Indie) opens May 23. Third week is scheduled to be for only five days.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"Interrupted Melody" (M-G) with stageshow (2d wk). Initial holdover session ending today (Wed.) looks to hold with good $125,000. First week was $138,000. Stays a third, with "Love Me or Leave Me" (M-G) set to follow.

Roxy (Nat'l. Th.) (5,717; 65-$2.40)—"Daddy Long Legs" (20th) (2d wk). Holding with big $53,000 in first holdover week ending tomorrow (Thurs.) after $67,000 opening round. Stays on at least two weeks longer. "Soldier of Fortune" (20th) set to come in next.

State (Loew's) (3,450; 78-$1.75)—"Blackboard Jungle" (M-G) (9th wk). Current week ending Friday 20) is heading for stout $14,500 after $15,000 in eighth frame. Stays on. Current week lost several shows Monday (16) night when house was used for closed circuit tv of Marciano-Cockell fight.

Sutton (R&B) (561; $1-$1.80)—"Marty" (UA) (6th wk). Fifth week ended Sunday (15) was terrific $20,300, best weekend in history of house. Grand award given pic at Cannes brought sharp upbeat starting Friday. Both Friday and Saturday two of biggest such days at theatre. Fourth week was $19,200.

Trans-Lux 52nd St. (T-L) (540; $1-$1.50)—"Doctor in House" (Rep) (13th wk). Present frame ending today (Wed.) probably will hold at splendid $4,700. The 12th week was $5,000. Continues on.

Victoria (City Inv.) (1,060; 50-$1.75)—"End of Affair" (Col) (3d wk). Current session finishing today (Wed.) looks to hit mild $7,500. Second week was $10,000. "Strange Lady in Town" (WB) opens Friday (20).

Warner (Cinerama Prod.) (1,600; $1.20-$3.30)—"Cinerama Holiday" (Indie) (15th wk). The 14th stanza ended Saturday (14) was great $47,300 which compares with $48,400 done in 13th week. Stays on indef. "Holiday" felt the outdoor competition in the last two weeks but still doing one of outstanding businesses of Street.

'Eternal Sea' Exciting $9,000, Toronto; 'Battle' 11G, 3d, 'Jungle' 17G, 2d

Toronto, May 17.

On front-paged protests of woman's organizations seeking a censorship ban, "Blackboard Jungle" has whipped up again in second stanza to top the city, with John Clark, manager of Loew's, having no intention of plucking the Metro pic. Of newcomers, "Eternal Sea" is good but "Simba" is slow. "Battle Cry" continues sturdy in third frame.

Estimates for This Week

Christie, Hyland (Rank) (848; 1,354; 75-$1)—"Wages of Fear" (Rank) (2d wk). Neat $8,000. Last week, $9,000.

Downtown, Glendale, Mayfair Scarboro, State (Taylor) (1,059; 955; 478; 696; 594; 40-75)—"Masterson of Kansas" (Col) and "Unchained" (WB). Nice $13,000. Last week, "Private Hell" (Indie) and "New Orleans Uncensored" (Col), $13,500.

Eglinton, University (FP) (1,088; 1,558; 60-$1)—"East of Eden" (WB) (5th wk). Still nice $7,500. Last week, $10,000.

Fairlawn, Odeon (Rank) (1,165; 2,580; 60-$1)—"Simba, Mark of Mau Mau" (Rank). Fair $7,000. Last week, "Chief Crazy Horse" (U), same.

Imperial (FP) (3,373; 60-$1)—"Battle Cry" (WB) (3d wk). Big $11,000. Last week, $14,500.

Loew's (Loew) (2,090; 60-$1)—"Blackboard Jungle" (M-G) (2d wk). Stout $17,000. Last week, $19,000.

Shea's (FP) (2,386; 60-$1)—"Run for Cover" (Par). Okay $9,000. Last week, "Three for Show" (Col), $9,000.

Uptown (Loew) (2,745; 60-$1)—"Eternal Sea" (Rep). Good $9,000. Last week, "Revenge of Creature" (U), $6,500.

(Continued on page 22)

Kutinsky of Biltmore, Mt. Vernon, Drops Antitrust — 'With Prejudice'; Lawyers Were Gunning for Him

By GEORGE GILBERT

It's no novelty for defendant distributors to move for dismissal of antitrust suits brought against them but when a plaintiff exhibitor asks the court to throw out his own case that's the millennium. At least that's what happened in N. Y. Federal Court Saturday (14) when an attorney for T. C. Theatre Corp., operator of the Biltmore Theatre, Mount Vernon, N. Y., requested Judge John F. X. McGohey to dismiss its $3,000,000 treble damage action against the eight majors.

Judge McGohey, who had patiently presided over nine days of pre-trial hearings immediately prior to the Saturday session, granted the dismissal motion with prejudice subject to a further application by the distribs' legalites with respect to costs. Dismissal with prejudice, of course, means that the suit cannot be filed again.

But while veteran court observers believe this may have been the first instance of where a plaintiff exhib has voluntarily thrown in the towel, the step came as no surprise to an array of industry attorneys who appeared for the distribs. Led by Louis Nizer of Phillips, Nizer, Benjamin & Krim, they argued from inception of the action that T. C.'s charges of discrimination against it on the part of majors were without merit. T. C. claimed it had been refused first and second run product.

First intimation that the suit was to be dropped came from Matthew Kutinsky, president and sole stockholder of T. C. In a personal statement to the court he asked that he be permitted to discontinue the action since "I don't think my health would hold up under the strain of this case as I am a cardiac." He also said that he felt a court and jury might get a "wrong impression" from the fact that he had diverted certain concession money made out in the name of the Biltmore to aid his brother.

That the concession take is frequently the difference between profit and loss in a theatre operation was pointed out to Judge McGohey by Nizer who said Kutinsky himself had testified he had not included $40,000 of concession income over a 10-year period from 1937 to 1947 with the Biltmore's corporation receipts.

Fantastic nature of the case was further described by Nizer in colorful phrases not usually associated with Blackstone. "The testimony," he told the court, "was that this theatre is as good and as well appointed and as well run and as well operated as not only the Embassy (a nearby competing house), but RKO and Loew's. Now let me tell your Honor that there is a record of some 20-odd arrests in the house. . . .

"They had bouncers in the theatre. We have traced a man by the name of 'Boston,' a huge Negro, about 230 pounds, who had to handle the rough crowds that came in there. They threw bottles through the screen; Mr. Kutinsky had to repair the screen over and over again. They tore the spring out of the little balcony seat, and threw it down. There were arrests and riots of that kind. Bags of water or filled with worse than water would drop from the balcony onto people. No woman would dare enter that theatre.

"The projectionists who worked there were going to testify. There were rats in the theatre. They used to have to pull them out of the rectifier, which is for the operation of the machine. Then they bought seeds, poisoned the rats, and they used to cause an awful stench in the theatre. We have the Health Department authorities and so on to prove all this.

"Now the theory that there had been a second run ever demanded is in itself a pure concoction. No second-run was ever asked for. For example, we had one of the people upon whom a demand was supposed to have been made, and that is Dorothy Post. She is a booker at RKO. She knows Mr. Kutinsky for 30 years, I think; very friendly. Why, she was aghast. She said, 'With the kind of policy they had, what would they have done with a second-run policy?' This (last runs) was a very successful policy. They wanted the oldest pictures."

Film Row Clips

ST. LOUIS

Floyd Haune and Vernon Miller, new owners of the State, Alton, Ill., shuttered the house while it undergoes facelifting.

The Nox, New Haven, Ill., shuttered April 1 by Elmer Quesstell, relighted by Henry Alsher who previously operated the spot.

Marvin Stout, new owner of the Dupo, Dupo, Ill., reopened it.

Aluminum screen installed in an ozoner near Decatur, Ill., owned by the Kerasotes Theatres, Springfield, Ill., being reported as first of its kind in northern Illinois.

Ill health forced Paul Musser to close his Lyric, Casey, Ill., for an indefinite period because unable to find a responsible person to operate house.

Poor b.o. activity has caused Arthur Samore to turn off the lights at his Ashland, Ashland, Ill., until further notice.

CHICAGO

"Run For Cover" set to open at Chicago Theatre, May 27; "Tight Spot" into the Roosevelt, June 1.

"Strange Lady" is set to follow "The Prodigal" into United Artists.

James Jovan and his son Constantine off for an extended European vacation Sunday (15). Jovan operates Monroe Theatre here.

Irving Mack, Filmack prexy, spending almost as much time in New York as in Chi these days, coordinating with his Gotham outlet.

PHILADELPHIA

Maxine Cooper and Elyse Novy in town to do advance on "Kiss Me Deadly," shepherded by Max Miller, UA flack.

Alvin Kosoff, Harrisburg salesman for 20th-Fox, assigned to company's Albany exchange.

David Rosen, indie distrib, now handling Pittsburgh territory as well as Philly.

Kevin McCarthy made rounds of press and radio-tv interviewers in advance of Allied Artists' "Annapolis Story."

MINNEAPOLIS

Metro filming exteriors for "The Last Hunt" in South Dakota Black Hills and Badlands.

Ted Mann, owner of the Twin Cities World theatres, is in New York to get pictures for his local suburban fine arts house where Sol Hurok's "Aida" recently completed its firstrun.

Film industry members from here attending Variety Clubs International convention in Los An-

(Continued on page 22)

Paramount

Continued from page 5

warrants the boldface type—and no one is asking for a singing commercial—the plain fact is that Par right now has the hits greatly outnumbering the misses. This is unusual for the industry for the reason that frequently in past the ratio obtaining with many companies was one boxoffice winner to every four pix that either broke about even or lost coin.

Started Last Summer

Going back to last summer, Par's taller money started to roll in with "Knock on Wood," Danny Kaye comedy. This racked up about $3,000,000 in domestic rentals, meaning a fair-enough return on an expensive picture. "Living It Up," Martin-Lewis entry, cleaned up a gross of $4,000,000. (All grosses herein cover only the domestic market and are unofficial but reliable estimates.)

"About Mrs. Leslie" proved short of satisfactory at $1,500,000. "Rear Window," following in August, was smash, the Alfred Hitchcock entry with James Stewart and Grace Kelly taking a hefty $5,000,000. "Sabrina," with William Holden, Audrey Hepburn and Humphrey Bogart, was out in September and piled up $4,800,000. In the same month "Reap the Wild Wind" was reissued and harvested $1,000,000, all gravy except for the cost of prints and advertising.

"White Christmas" peddling started in the October-November period and this Kaye-Bing Crosby musical is winding up with $10,000,000. It topped the list of VARIETY's blockbusters of the 1954 releases. "Three Ring Circus," Martin & Lewis again, was launched in December and picked up a fancy $3,500,000.

'Girl' Showed Stamina

The William Perlberg-George Seaton unit at Par provided the next two blue-chips entries: "Bridges At Toko-Ri," $5,000,000, and "Country Girl," $6,000,000. Earlier, on the basis of scattered initial dates, "Girl" seemed on the way to a $4,000,000 gross, which would have been fine. But it showed remarkable stamina on the holdover runs and sub-run engagements, thus reaching the lofty $6,000,000 level.

In March, George Pal's "Conquest of Space," a science-fictioner, got lost in space, this being one of the few lesser b.o. performers at $1,500,000. "Mambo," made in Italy, is a $1,000,000 grosser that went into release in April. Par will come out with a profit on it because of its relatively small investment. The current "Run for Cover," James Cagney oater, looks on the negative side with a take of perhaps $1,750,000.

Also in current release, but not sufficiently circulated to crystalball the gross, are "Hell's Island," which is a modest budgeter, and "Strategic Air Command." Latter, with Stewart and June Allyson in the leads, is the VistaVision air epic which Par hopes will end up in the klondike bracket.

Commonweal Chides Catholic Critic

The Commonweal, opinion weekly edited by Catholic laymen, has no sacred regard for the opinions stated in other papers, Catholic or otherwise, if the latter happen to be pro-censorship. The following is from the current Commonweal:

"Mr. William H. Mooring, whose movie column is syndicated in a number of Catholic papers, never seems happier than when somebody is censoring something. Particularly movies. Mr. Mooring is devoted to movie censorship.

"Thus, Mr. Mooring is happy these days over news that the Italian government proposes to draw up a national movie code based on 'Fatherland, Religion, and the Home,' but he is incensed that some opposition to the idea has been expressed in Italy and in this country. The opposition, he feels sure, must come from 'Commies.' 'The arguments against (the proposed Italian) code,' he writes, 'are identical to those used against Hollywood's own movie code by the friends of Russia and those who blindly or otherwise go along with them.'

"The Italian code has been drawn up by Under Secretary Scalfaro. 'May God bless Scalfaro,' Mr. Mooring writes. 'May Ambassador Clare Booth Luce reassure him. Americans will buy Italian movies all the more eagerly when they are free of anti-Christian, anti-American diatribe.'

"Well, Mr. Mooring has always been quick to detect anti-American, anti-Christian diatribe in practically any film which questions the status quo (he detected it in 'On the Waterfront') so he may attend more Italian movies if they are government censored. But there are other Americans (many we think) who are profoundly suspicious of any film industry regulated by an official government line, whether that line be 'Fatherland, Religion, and the Home' or something less high-sounding. 'Official' art is rarely good art. Ambassador Clare Booth Luce, please tell Under Secretary Scalfaro this too."

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (17)

1955 High	1955 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
31½	22⅛	Am Br-Par Th	393	30¼	29	29¼	— ¾
32	28	CBS, "A"	19	29¼	28	28	—1⅛
31	28¾	CBS, "B"	7	29⅛	28¾	28¾	— ¼
39¼	30	Col. Pix	21	31⅞	30¼	30⅝	— ⅞
16½	14⅝	Decca	151	15½	14¾	15⅜	+ ½
82	67	Eastman Kdk	73	82	78¼	78¾	—2⅞
5¾	3⅝	EMI	222	4	3¾	3⅞	— ⅛
21⅝	17½	Loew's	599	21¼	19⅞	20⅝	—
11¼	9⅛	Nat. Thea.	402	11⅜	10⅜	10⅞	+ ¼
44⅜	36	Paramount	90	43⅝	41	42	—1⅛
40⅞	35¾	Philco	139	39½	37¾	38¼	—1⅜
48¾	36¾	RCA	788	48⅜	45¼	45⅝	—2¾
8⅞	7	RKO Picts.	178	10	8⅛	8¾	+ ¾
9⅞	7½	RKO Thea.	142	8⅞	8⅝	8¾	— ⅛
8⅜	5⅞	Republic	166	8¼	7⅞	8	—
15¼	13¾	Rep., pfd.	7	14¾	14¼	14¼	— ¼
22⅝	19⅛	Stanley War.	85	20¼	19¾	19⅞	— ⅜
31⅝	25⅛	20th-Fox	103	29	28	28¼	— ⅝
30⅞	26¾	Univ. Pix	24	26½	27⅜	27½	— ¾
91	83½	Univ., pfd.	*170	87	85	86	—1
20⅜	18¼	Warner Bros.	39	19	18½	18⅝	— ⅜
134	86	Zenith	75	131	123¼	126¼	—3¾

American Stock Exchange

5⅜	4	Allied Artists	65	5	4⅝	4⅝	— ¼
11⅝	9¾	All'd Art., pfd	24	10⅞	10½	10½	— ½
17⅛	13¼	Du Mont	262	16½	15¼	16⅛	—
16⅜	14½	Technicolor	324	15⅝	14⅝	15½	+ ¾
4½	3⅜	Trans-Lux	10	3⅞	3¾	3¾	—

Over-the-Counter Securities

	Bid	Ask	
Chesapeake Industries	4⅝	5¼	— ⅛
Cinerama Inc.	1⅜	2⅛	— ⅜
Cinerama Prod.	4½	5¼	—
Official Films	3⅜	3⅞	+ ⅛
Polaroid	51	53	—
Skiatron	8¼	9	—
U. A. Theatres	16¼	17¾	—
Walt Disney	35	38	—1½

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

Code Versus Legion

Continued from page 4

production toppers in an effort to appraise the situation and discuss what—if anything—should be done about it.

'C' Ratings Increase

In his speech before the Federation luncheon—it was the Catholic reviewers group's 20th anniversary meet—Father Little pointed out that it was more difficult than ever for the legion to find pix to put into its "A" classification. He reported that, since October, 1954, a total of 72 ot of 196 features reviewed had rated a "B," or objectionable, tag, with about a half-dozen in the "C" or Condemned class.

He said there was "incontestable evidence" that the Code had lowered its bars towards objectionable films and he reminded producers of their responsibility to keep their house clean.

"We don't want a Code that's just a paper operation," he declared. He held that the Code had dropped its restrictions to the point where it permits "the appearance on the screen of considerable material which any Code worthy of the name would be expected to exclude."

Within recent months, at least four pictures that already had the Code seal were pulled back by the studios, at the behest of the Legion, and recut to conform with Catholic objections as to content. In one case, Howard Hughes' "Son of Sinbad," the film had been re-edited and the seal affixed when the Legion put it into its "C" (condemned) category.

Such divergence in approach between Code and Church is very rare and has highlighted the extent to which the two groups are now apart in their views. The Legion generally is complaining about low moral values, violence, costuming and an undue accent on sex in films.

White, De Bra Silent

As Father Little delivered his condemnation of the Code and industry, with him on the same dais sat Gordon White, head of the MPAA's advertising Code, and Arthur De Bra, the Assn.'s community relations director. Neither had any comments. Also among the guests were George Murphy, actor; Mrs. James F. Looram, chairman of the Federation's pic department, who did the introes; Richard Reid, editor of The Catholic News, and Quigley.

It was Mrs. Looram who, declaring that it seemed that the Code wasn't worth the paper it was written on, sounded the note of "crisis" in the industry. She also took a swipe at Hughes and at "Sinbad."

While it's recognized at the MPAA that a battle royal between the Code and the Legion is undesirable from many angles, not the least of which is that of public relations, MPAA and company execs generally tend to agree and disagree with the Legion in the same breath. Significantly, several of the generally more vocal spokesmen refused to be quoted, by name or otherwise.

"Who can quarrel with the Legion if they ask for better, cleaner pictures," said one. "Most of our films are in that group. And no one in the industry wants it otherwise. But at the same time, the public has a certain right to get what it wants, within reason."

Schary's Regret

On the Coast, Dore Schary, Metro production topper, deplored the lambasting of the entire industry "because of a few pictures. A lot of us feel very unhappy about pictures that are made in bad taste. Unfortunately, bad taste is a commodity that is too often profitable." Schary didn't mention his own studio's, "The Prodigal," which also came under Legion fire and in fact was one of the pix re-edited under Church pressure.

There is a general agreement within the industry that the Production Code has been broadened and that its interpretations are more liberal under Shurlock than they were under Joseph I. Breen, Shurlock's predecessor, who had a reputation of working hand-in-hand with the Legion. Breen is still a consultant to the Code.

At the same time, it's felt by many that such changes as have been made in Code application are in conformance with modern concepts and standards. As one observer put it very succinctly:

"This is just the beginning of our trouble. We've got to make our themes more provocative, and that doesn't mean lewd or immoral. Obviously, here and there someone is going to go overboard, and that's what the Code is for. But basically, the clash with the Legion is the result of Hollywood moving forward with the times and with the taste of the public. Those whose standards of morality are eternally fixed, such as the Legion, will disagree and fight. I don't think they will be able to stem the tide."

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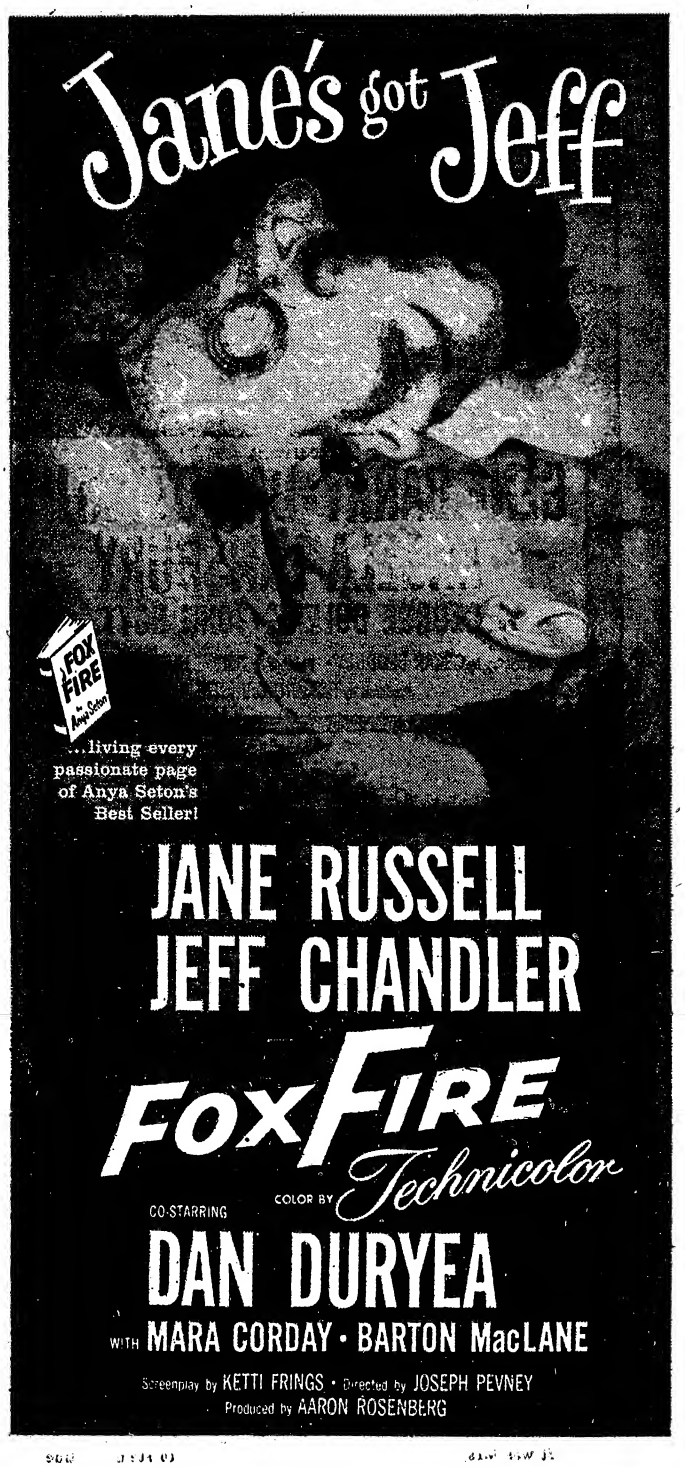
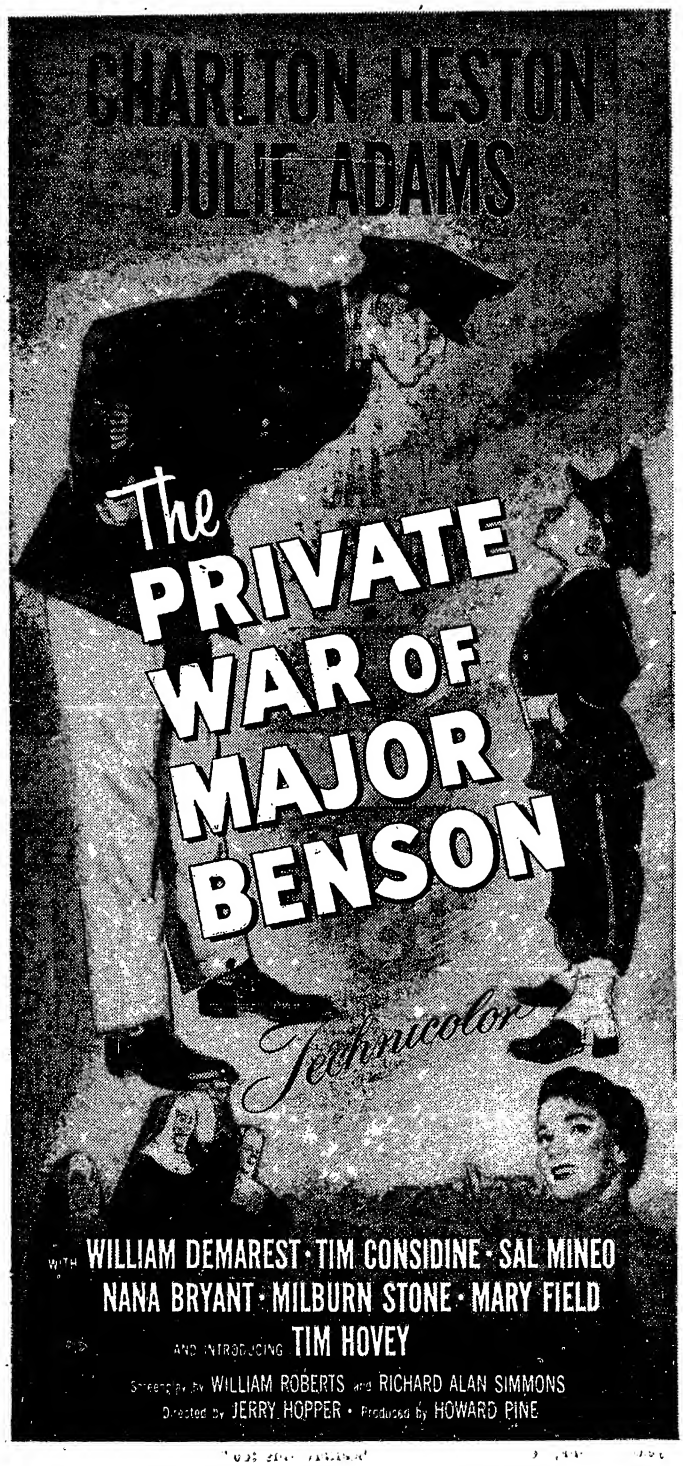
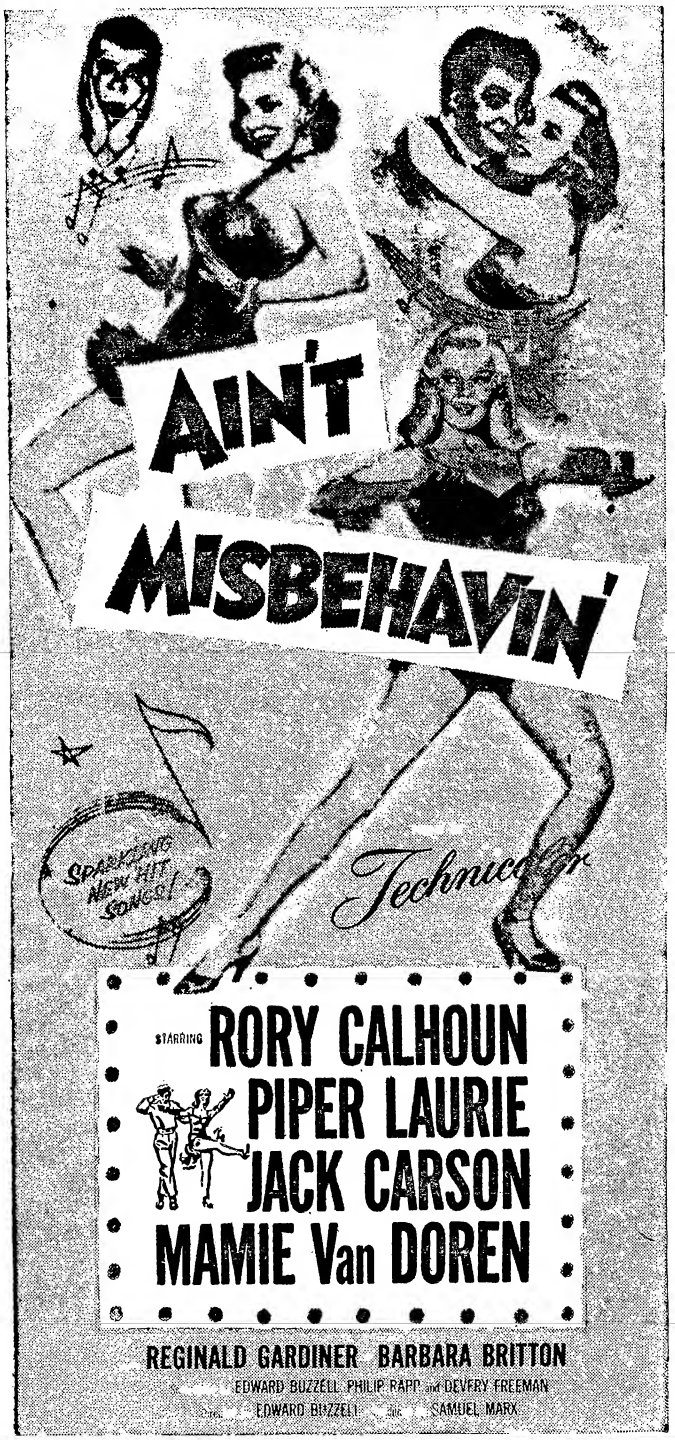
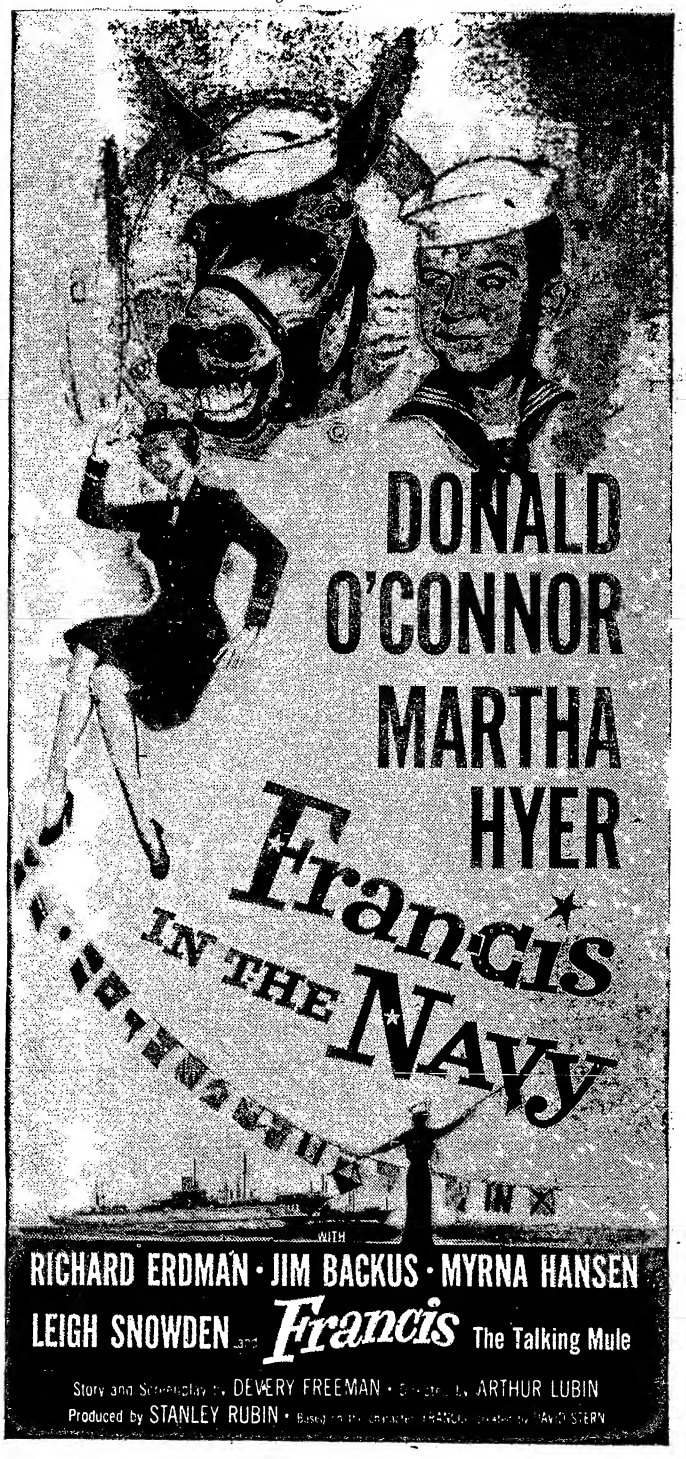




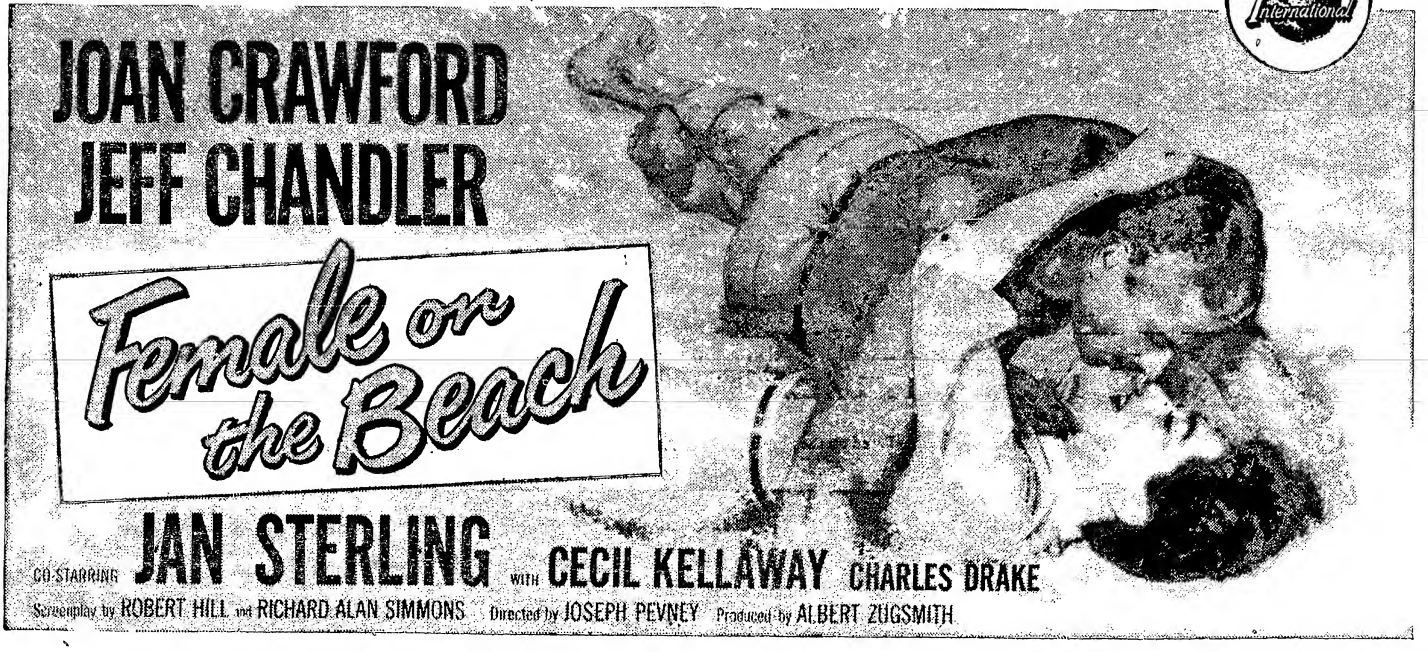

AIN'T MISBEHAVIN'
SPARKLING NEW HIT SONGS!
Technicolor
STARRING RORY CALHOUN
PIPER LAURIE
JACK CARSON
MAMIE Van DOREN
REGINALD GARDINER BARBARA BRITTON
EDWARD BUZZELL PHILIP RAPP and DEVERY FREEMAN
EDWARD BUZZELL SAMUEL MARX

TONY CURTIS
COLLEEN MILLER
PRINT BY Technicolor
CINEMASCOPE
The Purple Mask
CO-STARRING
GENE BARRY · DAN O'HERLIHY
ANGELA LANSBURY
WITH GEORGE DOLENZ · JOHN HOYT
Screenplay by OSCAR BRODNEY · Directed by BRUCE HUMBERSTONE
Produced by HOWARD CHRISTIE

THE SUPREME EXCITEMENT OF OUR TIME!
THIS ISLAND EARTH
2½ YEARS IN THE MAKING!
starring JEFF MORROW
FAITH DOMERGUE
REX REASON
IN COLOR BY TECHNICOLOR
THIS ISLAND EARTH
with LANCE FULLER RUSSELL JOHNSON
DIRECTED BY JOSEPH NEWMAN SCREENPLAY BY FRANK IN COEN AND EDWARD G. O'CALLAGHAN · PRODUCED BY WILLIAM ALLAND


DONALD O'CONNOR
MARTHA HYER
Francis IN THE Navy
WITH
RICHARD ERDMAN · JIM BACKUS · MYRNA HANSEN
LEIGH SNOWDEN and Francis The Talking Mule
Story and Screenplay by DEVERY FREEMAN · Directed by ARTHUR LUBIN
Produced by STANLEY RUBIN

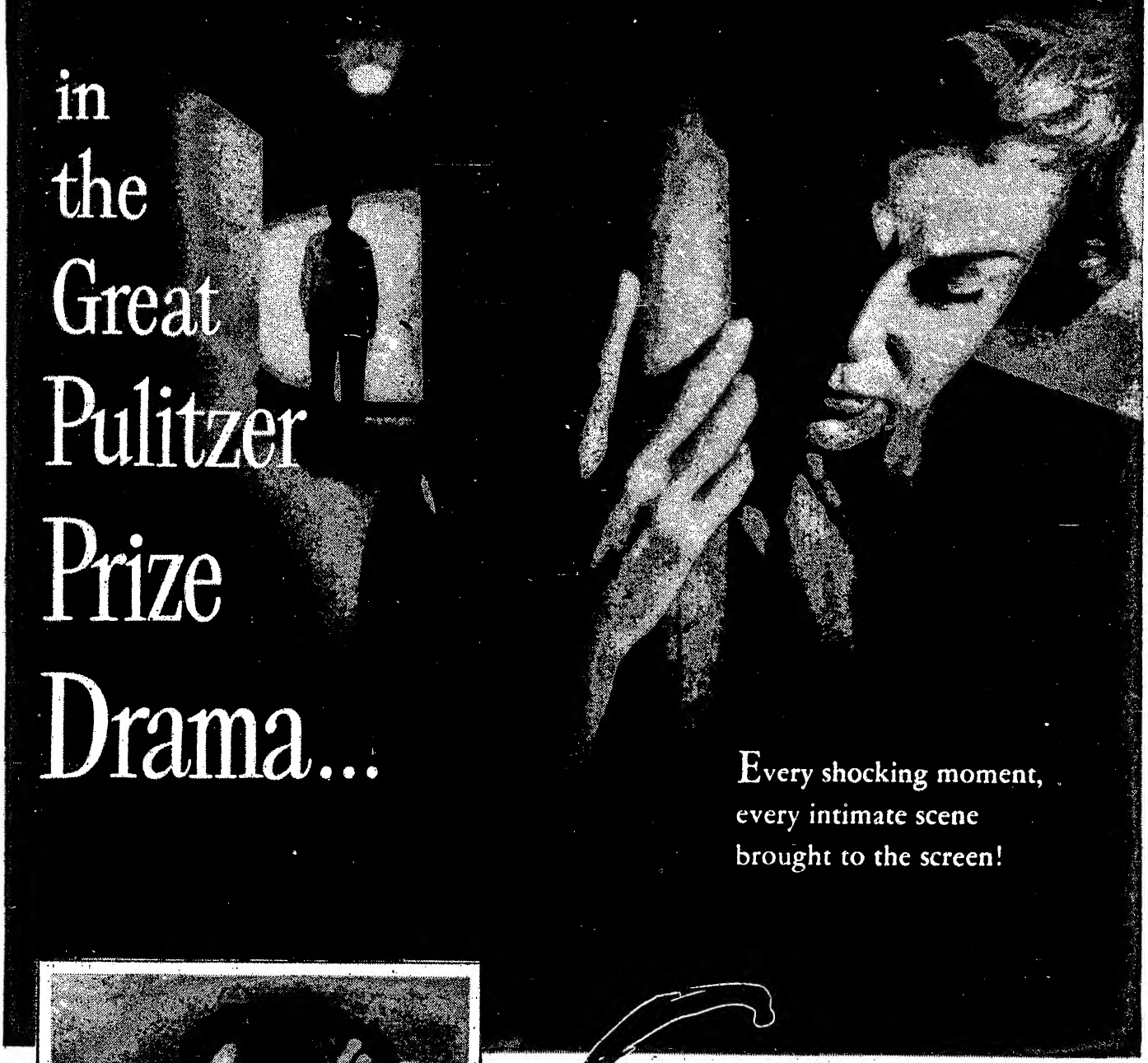
ANNE BAXTER
ROCK HUDSON
JULIE ADAMS
One Desire
PRINT BY Technicolor
WITH CARL BENTON REID · NATALIE WOOD
Screenplay by LAWRENCE ROMAN and ROBERT BLEES
Directed by JERRY HOPPER · Produced by ROSS HUNTER


Universal International
JOAN CRAWFORD
JEFF CHANDLER
Female on the Beach
CO-STARRING JAN STERLING WITH CECIL KELLAWAY CHARLES DRAKE
Screenplay by ROBERT HILL and RICHARD ALAN SIMMONS Directed by JOSEPH PEVNEY Produced by ALBERT ZUGSMITH

Universal-International presents

JOSÉ FERRER · JUNE ALLYSON

in the Great Pulitzer Prize Drama...



Every shocking moment, every intimate scene brought to the screen!

The Shrike

with JOY PAGE · KENDALL CLARK · ISABEL BONNER

Directed by JOSÉ FERRER · Screenplay by KETTI FRINGS · Based on the play by JOSEPH KRAMM · Produced by AARON ROSENBERG

Paris Int'l Festival of Dramatic Art Opens Today; No Prizes This Yr.

Paris, May 10.

A. M. Julien has set the time schedule of the Second Paris International Festival of Dramatic Art to run from May 18 to July 15. Twentytwo countries will send 38 plays to this legit Tower of Babel, which will have something for any lingoed tourist wishing to see theatre between other attractions here.

Theatres utilized will be the municipally bankrolled Sarah Bernhardt and the Theatre Hebertot. Companies have their fares here and back paid and are given their full receipts to pay for lodging and board.

No prize will be given this year, but top entries will get the prestige to be garnered by full press coverage. There will be a $3 top. Already making for top interest are the two U.S. plays, "Medea" and "Skin of Our Teeth" plus the appearance of the Chinese Opera of Peking.

Schedule finds the Sarah Bernhardt teeing off the first part as of May 18; from May 18 to 20 Ireland's Abbey Theatre does Sean O'Casey"s "The Plough and the Stars" and Douglas Hyde's "Ans Posdagh' in Gaelic; Belgium does Jedermanns "Elckerlijk" and Michael De Swaen"s "De Gecroonde Leerse" (The Crowned Boot) in Flemish May 21-22. From May 23 to May 25 is Findland's turn with Moliere's "L'Avare" (The Miser) and "Phases of Finland" by Canth, by the Suomen Kansallisteatteri of Helsinki. Italy has May 26-31 with Eduardo De Filipo's "Sacres Fantomes" and "Je Ne Paye Pas" to be given by Filippo"s own theatre group Compagnie De Filippo Di Napoli and Yugoslavia's Theatre Dramatique De Belgrade does Shakespeare's "King Lear" June 1-3.

Red China's Operas

Red China's two operas (June 4-8) are followed by another satellite entry, Poland, with Fredo's

(Continued on page 20)

WEEPER DUE FOR LIVE SHOT ON BRIT. COM'L TV

London, May 10.

Johnnie Ray, who completed his third Palladium stint last Saturday (7), is due to return to London in October for a live tv shot in the ABC-TV series, "Sunday Night at the Palladium." Deal was closed by Prince Littler, chairman of Associated Broadcasting Company, in London last week.

ABC-TV, which will be operating London's first commercial tv station during weekends, has set Oct. 2 as the date for Ray's guest-star appearance.

RAPS B.O. OF BRITISH PIX

Exhib Rep Cites U. S. Films As Better Moneymakers

Edinburgh, May 10.

British films "are not the money-spinners that American films are," it was stated by an agent at Sheriff Court here.

He was representing Alexis King, director of Edinburgh Haymarket Picture House Ltd., who was fined $15 for failing to make proper returns on film exhibition to the Board of Trade.

King, said his agent, was continuing to run his "unprofitable" Edinburgh cinema only because of family sentiment. His father had been in the exhibition business in Edinburgh over 40 years previously, and there was considerable urge to keep the Scotia Cinema open despite it not really being a paying proposition.

BBC-TV's Election News

London, May 17.

Apart from a two-hour break between 4 and 6 a.m. and an hour's rest to permit the regular children's program, BBC-TV is planning round-the-clock coverage of the General Election.

On election night (May 26), BBC goes on the air at 9:30 and will continue to flash results until 4 o'clock the next morning. There will then be a close down until 6 a.m., when the tv service will continue to report results throughout the day.

Making 1st Series For U.S. Tele in Germany

Munich, May 10.

Carlton Films of Munich has begun production on the first tele series to be made in Germany for release in the U. S. The first two 26-minute films are now being made in the studio and on locations in Bavaria, for release by Guild Films in N. Y. Series is titled, "Brother Mark," and it stars Richard Kiley, U. S. tv actor.

Here to direct is writer-producer Marion Parsonnet, who has screen credits for penning "Glamour Girl" for Metro and "Gilda" for Columbia.

Yank Name Acts Perk Hawaii Biz

Honolulu, May 17.

Keen competition between hotels and niteries is old stuff on the mainland, but it's giving islanders their best array of shows in several seasons. Mills Bros. are packing them in at Lau Yee Chai on a nine-night run, doubling between Gung Ho lounge and main dining room. Vet troupe also squeezed in a single show Saturday (7) at McKinley Auditorium, with Four Jokers on same bill.

South Seas, meanwhile, is holding its own with the Beachcombers, Manolo Valdez, Jerri Adams, Tokyo Can-Can Girls and Wally Ryerson orch. The two spots are top bracket competitors.

Herb Jeffries is at The Clouds, penthouse nitery which may feel competition from the nearby on-beach Orchid Room. Latter room, formerly an upstairs unit of the Waikiki Tavern, has been taken over by Reta Ray and associates. Savannah Churchill heads preem show at the renovated room, with Miss Ray and Reuben Yap quartet featured.

While hotels generally have been content with Hawaiian and hula shows, Matson chain is making a strong bid to hypo entertainment at both the Royal Hawaiian and Moana hotels. Ting & Tung, Chinese dance team, heads current floorshow at Royal, with Bill Akamuhou orch featured. Supporting acts double in the Moana's outdoor Banyan Court, with Andy Bright orch.

Buildup of military forces in Hawaii and increasing tourist trade justify the expansion of entertainment. Opening of Matson's Princess Kaiulani hotel next month will provide jobs for more entertainers.

UA GETS DISTRIB ON 2 ERROL FLYNN PIX

London, May 10.

Herbert Wilcox has set a deal with Ian Warren, head of London and Overseas Film Service, for foreign distribution of "King's Rhapsody," his first anamorphic production, starring Anna Neagle, Errol Flynn and Patrice Wymore. Deal will extend to "Legend of William Tell," with Errol Flynn in the title role, which starts filming late next month. Latter also will be in C'Scope and Eastmancolor.

Both pix will be distributed by British Lion in the United Kingdom and by United Artists in the Western Hemisphere. 20th-Fox will release in Australasia and Constantin Films in Germany, Austria and Denmark.

British Space C'Scoper

London, May 10.

Britain's first space film in C'Scope has started rolling at Shepperton. It is "Flame in the Sky," and is being made by Edward J. and Harry Lee Danziger, with Paul Dickson directing. It concerns a jet rocket breaking through the sound barrier, armed with a new atomic weapon.

Leading roles are played by Kieron Moore, Lois Maxwell, Donald Wolfit, Bryan Forbes and Jimmy Hanley.

Scot Cinema Changes From Films to Vaude

Aberdeen, May 10.

The 2,000-seat Capitol Cinema will be the first cinema here to switch from films to variety. Season of leading vaude acts will tee-off July 4, and run until Aug. 13.

Acts set to appear include Ted Ray, Peter Brough, George Formby, Vic Oliver, Jon Pertwee, Billy Uke Scott, Harry Bailey, and a resident chorus line of 12 John Tiller Girls. Project is under the Harold Fielding banner in conjunction with the local Donald Cinemas.

'Miller' Top U.S. Pic in W. Germany

Berlin, May 10.

The Austrian film, "Girl Days of a Queen," released here by Herzog, has become top grosser of April in West Germany's eight most important key cities including West Berlin. The German film, "Ludwig II" (Schorcht) captured second spot. Universal's "Glenn Miller Story" was third, being the most successful American film of the month.

One of Germany's most sucessful postwar pix is undoubtedly "Canaris," which Europa, its distrib, claims has been seen by 10,000,000 people so far. It was preemed about three months ago.

In West Berlin, most of the preem houses are still playing U.S. films. Latest Hollywood vehicles includes "Barefoot Contessa" (UA) at the Astor, "Black Widow" (20th) at Capitol, "Drum Beat" (WB) at the Delphi and "Violent Men" (Col) at Filmtheatre Berlin. "Gone With Wind" (M-G) is still at the Kurbel, this being its 18th month. In all, seven out of 15 preem cinemas are currently showing U. S. product.

Of the new pix, Austria's "Last Act," is currently the most talked-about one. It is considered a controversial film having received all sorts of reviews, ranging from very good to poor.

2 Musical Revue Units Set for Yank Forces In Europe This Month

Wiesbaden, May 17.

This month's entertainment schedule of the European Armed Forces Entertainment Division is headed up by a pair of leg shows, which have been found to have the biggest pop appeal for GI's in Europe, North Africa and the United Kingdom. One of the shows, "Liberty Gal," is a musical plotted around a young girl who sees the U.S. for the first time while the other, "Paree Paree", is a French music comedy troupe.

These are part of the regular 10 monthly touring shows which provide free entertainment for members of the Armed Forces stationed throughout the area. Other shows on the May agenda include the Hawaiian Ambassadors (song and dance), the Catholic University Players with theatre-in-the-round, U.S. Table Tennis Stars, and Cartoonist Headliners, with Bill Holman, Gus Edson, and Wilson McCoy.

Of the 10 monthly shows, some are gratuitously provided through the USO in Washington, D. C., while others are contract shows signed in Weisbaden, and earning a top of $1,500 a week for the nightly 1½-hour package.

Funds are provided thru the PX profits. Last year, shows played to an audience of 2,250,000 servicemen, at an average cost of 18c per man.

Seeks Deal for 'Way Out'

London, May 10.

Tony Owen, who represents American interests in the Anglo-Amalgamated production of "Portrait of Alison," the Terry Moore starrer now being filmed at Beaconsfield Studios, has planed back to New York.

He intends to set up a new Anglo-U.S. deal for his upcoming production of "The Way Out."

Other Foreign News on Page 20

London Film Biz Off, Too Many H.O.s Cutting Total; 'Dangerous' Big $4,700; 'Paris' $10,800, 'Cover' OK $5,200, 2d

London, May 10.

First run biz in the last session was somewhat spotty, with the new releases mostly below the pace established in recent months. Most impressive of new entries is "Such Men Are Dangerous," which is heading for a great $4,700 opening frame at the 592-seat Rialto.

"Valley of Fury" and "Lady Godiva of Coventry" combo is average in second week at Odeon Marble Arch with $5,000. "Last Time I Saw Paris" in its second Empire week is just okay with $10,800 or near.

"Constant Husband" continues smash at the London Pavilion, third stanza being fine $7,500 or less. The Warner's "Star Is Born" still is solid $7,000 or close in 10th and final round.

Estimates for Last Week

Carlton (20th) (1,123; 70-$1.70)—"Dark Avenger" (20th) (3d wk). Moderate $3,800. Last week $4,200. "Untamed" (20th) opens May 12.

Casino (Indie) (1,337; 70-$2.15)—"Cinerama" (Robin) (31st wk). Still strong at $11,400.

Empire (M-G) (3,099; 55-$1.70)—"Last Time I Saw Paris" (M-G) (2d wk). Heading for average $10,800;. Opener was $11,800. "Dam Busters" (AB-Pathe) opens with royal preem May 16.

Gaumont (CMA) (1,500; 50-$1.70)—"Run For Cover" (Par) and "Tiger By Tail" (Eros) (2d wk). Fair $5,200. Holds one more week.

Leicester Square Theatre (CMA) (1,753; 50-$1.70) — "Three For Shotv" (Col). Looks to close first round with steady $7,000. Holds.

London Pavilion (UA) (1,217; 50-$1.70) — "Constant Husband" (BL) (3d wk). Fine $7,500 after $9,000 in previous week. "New York Confidential" (WB) opens May 13.

Odeon Leicester Square (CMA) (2,200; 50-$1.70)—"Ship That Died of Shame" (GFD) (3d wk). Fair at around $4,800. Second week was $5,800.

Odeon Marble Arch (CMA) (2,200; 50-$1.70)—"Valley of Fury" (GFD) and "Lady Godiva of Coventry" (GFD) (2d wk). Mild $5,000 or near after $6,000 opening week. "20,000 Leagues Under Sea" (Disney) opens May 19.

Plaza (Par) (1,902; 70-$1.70) — Prisoner) (Col) (3d wk). Fairish $4,500. Last week, $5,700. "A Kid For Two Farthings" (BL) bows May 13.

Rialto (LFP) (592; 50-$1.30) — "Such Men Are Dangerous" (20th). Opening to SRO biz and set for boff $4,700 initial stanza. Stays indef.

Ritz (M-G) (432; 50-$1.70) — "Many Rivers to Cross" (M-G) (3d wk). Average $2,500.

Studio One (APT) (600; 30-$1.20) — "Vanishing Prairie" (Disney) (5th wk). Fourth stanza closed May 8 with great $5,000. Stays indef.

Warner (WB) 1,735; 50-$1.70) — "Star Is Born" (WB) (10th wk). Final round estimated at great $7,000 after $7,800 last week. Could have held a bit longer but being pulled to meet quota obligations. "Three Cases of Murder" (BL) in on May 12.

Okay 30 Yank Soldiers To Play in German Pic

Frankfurt, May 17.

Thirty U. S. soldiers, playing themselves, are appearing in a new German film, "Okay Mama," which Arthur Maria Rabenalt is directing in Gieselgasteig. GI's in Germany were recently refused permission to play in German films without U. S. State Department approval of the script, for fear of any anti-U. S. implications. This film has now received the official sanction.

The Carlton color film, which Gloria will release, is a modern operetta taking place in the Germany of 1946, with German girls and GI beaus. Star is top comedian Georg Thomalla, and opposite him are the Kessler twins, Alice and Ellen, and Irene Mann.

2 German Prods. Filming 'July 20'

Frankfurt, May 10.

With the current critical success in Germany of "Der Letzte Akt" (The Last Act), which concerns the last days of Hitler, two companies now seem bent on filming "The 20th of July." This revolves about the attempted assassination of Hitler. Both companies have started production on the same theme.

In Berlin-Spandau, CCC Films, under the production helm of Arthur Brauner, has started shooting "Der 20 Juli," with Falk Harmack as director. Ernst Schroeder, Werner Hinz, Robert Freytag, Wolfgang Preiss and Annemarie Duering-er have the leads. Herzog is set to distribute in Germany.

Ariston Productions, headed by Jochen Genzow, is working on a film called, "Der 20 Juli 1944," which it claims will be "authentic." Bernhard Wicki has the lead, and Georg Hurdalek is the director. NF Verleih is to release.

As an interesting sidelight, although CCC and Ariston are feuding over rights and versions of this story, they are right now working on a co-production, "Feinde Sind Menschlich," which in English translation means "Enemies Are Human."

Eckstine Tour to Keep Him Abroad Till Fall

Glasgow, May 17.

Billy Eckstine topping the vaude at the Empire Theatre here plans to stay this side of the Atlantic until the fall. He's set for dates in Belgium July 11-24. Following his week's date here, he plays further vaude weeks in Coventry, Manchester, Bristol, Chiswick, Edinburgh and Birmingham, and returns from Belgium for a July 25 week at Nottingham. On Aug. 1 he opens a week at the Empire, Sheffield.

Between full vaude weeks, the singer has concerts at Kilburn (May 22). Plymouth Odeon (June 12) and Blackpool Opera House (June 19).

Joan Davis Asks 150G Damages for Eye Injury

Honolulu, May 10.

Actress Joan Davis wants $150,000 damages from Elizabeth Arden Sales Corp. for an eye injury she alleges was received after she engaged a beauty salon operator to "touch up and bleach her hair" in May last year at the Royal Hawaiian hotel.

Comedian says that alleged carelessness caused bleach solution to go into an eye, causing pain and injury, preventing her from obtaining needed rest, and disrupting shooting of tv sequences she was making here. Attorney John E. Parks filed suit in Honolulu circuit court on behalf of Miss Davis.

NEW SAROYAN PLAY TO PREEM ON GERMAN TV

Frankfurt, May 10.

A new drama by William Saroyan, titled "Die Hinschlachtung der Unschuldigen" (The Slaughter of Innocence) will be performed over the Sudwestfunk (Southwest German television) the middle of June for the first time.

The play at present has not been set for performance in any other lands or any other languages. Pic has a politically significant plot, based on a fictitious dictator.

Must Keep Feet Off Stage

St. Andrews, May 10.

Most unusual notice in any legit theatre is that posted in the front stalls of the 100-seater Byre Theatre, former cowshed, in this world renowned Scottish golfing mecca.

It reads: "Will patrons please keep their feet off the stage." Stage is 12 ft. by 12 ft. in size.

Presenting the first William

This is **WILL LOCKHART** He came a thousand miles to kill a man he'd never seen!

THE MAN FROM LARAMIE

JAMES STEWART as WILL LOCKHART

This is **VIC HANSBRO** He wouldn't stop at anything... as long as he stopped

THE MAN FROM LARAMIE

ARTHUR KENNEDY as VIC HANSBRO

JAMES

This is **DAVE WAGGOMAN** No one ever crossed him... till he crossed the path of

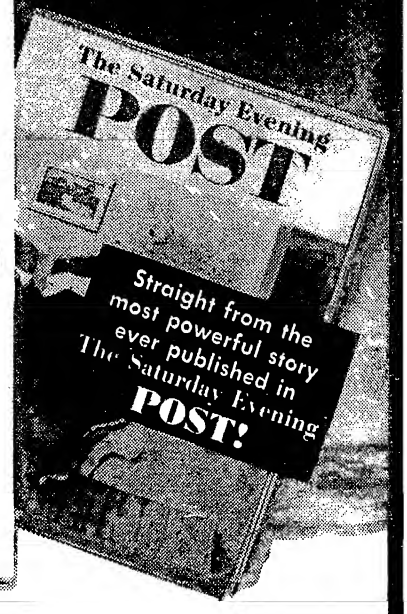
THE MAN FROM LARAMIE

ALEX NICOL as DAVE WAGGOMAN

This is **KATE CANADAY** In all the valley, only she stood up for

THE MAN FROM LARAMIE

ALINE MacMAHON as KATE CANADAY



Co-Starring **ARTHUR KENNEDY · DONALD CRISP · CATHY O'DONNELL · ALEX NICOL**

with **WALLACE FORD** · Screen Play by **PHILIP YORDAN** and **FRANK BURT** · Based upon the SATURDAY EVENING POST story by THOMAS

A **WILLIAM GOETZ** PRODUCTION · A COLUMBIA PICTURE

Goetz Production for Columbia!

This is
ALEC
WAGGOMAN
He owned
everything
in the
valley
except

THE MAN FROM LARAMIE

DONALD CRISP as ALEC WAGGOMAN

This is
BARBARA
WAGGOMAN
She knew
a man
when she
saw one.
And one day
she saw

THE MAN FROM LARAMIE

CATHY O'DONNELL as BARBARA WAGGOMAN

WATCH FOR THE NATIONWIDE FIREWORKS THIS SUMMER... STARTING WITH THE BIGGEST PREMIERE IN TEXAS HISTORY!

STEWART

in # THE MAN FROM LARAMIE

ALINE MacMAHON

T. FLYNN • Directed by **ANTHONY MANN**

CINEMASCOPE

Color by
TECHNICOLOR

$11,000,000 Lost by NFFC in 6½ Yrs., With British Lion Taking $8,000,000

London, May 10.

In six and a half years, the National Film Finance Corporation has lost almost $11,000,000 of public money and over $8,000,000 was swallowed by the late British Lion Co. before it was put into compulsory liquidation. Latest figures, given in the annual report, show that financing of British production continues a hazardous operation for the investor.

Analyzing productions with which they were associated, the NFFC report shows it put money into 35 first features, each carrying a budget of upwards of $56,000. Of these, only 12 are estimated to show a profit and without the additional coin accruing from the Eady Fund, all but two would have been in the red. Newest estimates indicate that these 35 pix will return 81% of their original costs. This total would have been 20% lower without the Eady proceeds.

The results indicate a deterioration over the past two years, largely because of the decision of the J. Arthur Rank organization to finance its own production program 100% from Rank's own resources. In 1953, the NFFC put money into 40 first features, of which 15 were considered to be profitable and production costs were recovered 103%. In the previous year, 20 out of 44 films were profitable and total costs covered equalled 92%.

Since its inception, the NFFC has invested over $33,000,000 in 368 productions. David Kingsley, the managing director of the corporation, claims that a vast number of these films would not have been made without its aid. The report confirms that the government's film bank has now exhausted its $16,800,000 credit from the Board of Trade, and is now borrowing from private sources. It's already in debt to the tune of over $1,000,000 to a firm of city bankers.

With more than $1,500,000 outstanding from past loans to Group 2, the NFFC has abandoned its continuous policy and is limiting their output to three to four films a year. Group 3 was formed to encourage new production and directorial talent in the industry. A number of technicians, who were given their first opportunity by the group, are now assigned to major studios.

7 Scot Cinemas Bought By J. Arthur Rank In Scotland, 11 in Ireland

Glasgow, May 10.

The J. Arthur Rank Organization has purchased a group of seven cinemas in the Glasgow area. Houses range in seating capacities from just over 1,000 to one of about 3,000.

Most of them are operated by Glasgow & West Scotland Cinemas Ltd., and all are booked by Sir Alexander B. King, local cinema magnate. Cinemas concerned are the Avon (1,200 seats), Astor (1,380), Astoria (3,000), Carlton (1,600), Roxy (2,200), Seamore and Standard (1,120).

The Rank Organization, in similar extension, recently took over 11 cinemas in Northern Ireland belonging to Irish Theatres Ltd.

Meanwhile, two of Glasgow's oldest and smallest cinemas shuttered. One, the Eglinton Electreum, was almost 50 years old, and seated about 500. The other, known as the Magnet, a 600-seater, opened shortly after 1918.

Com'l TV News Setup Formed in Gt. Britain

London, May 17.

A special company has been formed by the Independent Television Authority to operate the news service for the new commercial tv web. The new outfit is registered as a private company under the name Independent Television News, Ltd.

The directors are drawn from the four program companies and the board includes Harry Alan Towers, Norma Collins, Sidney L. Bernstein and Gerald F. Sanger.

Cost of operating the news service will be shared among the contractors, who will be responsible to the ITA for its content and policy.

Mex Banker-Exhib

Mexico City, May 10.

Directing a bank has been added to activities of Manuel Espinosa Iglesias, who with his brother Ernesto, operates one of Mexico's top cinema chains.

The banking job was made for Iglesias, being the newly-created post of director of the Banco de Comercio, a young but big bank with headquarters here.

Morice Plan To Aid French Exhibs

Paris, May 10.

Andre Morice, Minister of Commerce and Industry, has already put his new film aid measures into form, he told the press here. His Ministry is giving a priority to cinema reforms and he intends having them in working order by June. Exhibs and production will be the main concern of these. Morice stated that he is giving attention to the cinema since it is one of the leading industries of the country. He also stressed the fact that, though essentially commercial in nature, it still remains a means of expression and an art form, and that it will be treated accordingly, with quality foremost in mind.

For exhibitors, Morice's first step is to lower the ticket taxes and also perhaps make for a lower municipal bite of the take. Then he plans to enlarge the number of taxable houses to make the drain less on overall basis. Many theatres have been exempt from taxes because named as special family theatres. This will be straightened out by more stringent inspections and classifications.

Greater b.o. looms because of a slight increase in ticket prices with a 10c raise likely. Fund money will be used to modernize outdated houses and technical equipment.

Bigger Cut For Production

A bigger cut of aid funds will go to production, special premium of $60,000 to be given pix of outstanding quality. This may stimulate producers to try for more unique and creative films, which in turn is expected to make for greater prestige for the French film. Studios and equipment will also be stepped up to insure fine technical quality which is a necessity for worldwide appeal. Coproduction and a special film union between France, Italy and Germany is also in the air. Morice also has promised more lenient censorship to allow the film leeway towards criticizing institutions and social errors.

British Pix Publicity Rapped By Morality Council; Okays Films

London, May 10.

The film industry here gets a back-handed rap on the knuckles from the Public Morality Council after being given a clean bill of health for its product. Annual report of the council, published here last week, expresses anxiety at the "spate of irresponsible screen publicity."

So far as films are concerned, the report reveals that they viewed 39 pix last year, and no objection was taken to any of them. One of the specially-viewed films, "On the Waterfront" (Col), is listed among its 10 best films of the year.

The PMC, which is headed by the Bishop of London, again hits out at the touring burlesque revues. It asserts that the nudes featured in them represent a deterioration in stage entertainment and are a harmful and unpleasant feature of the downward trend. The Council believes that the public at large sincerely desires more wholesome entertainment.

Some posters used in advertising nude shows are condemned as "unbelievably coarse and vulgar."

Paris Fest

Continued from page 17

"La Vengeance" and Iwaszekiewicz's "L'Ete a Nohant" (Summer in Nohant) (June 9-11). These are the only two Eastern countries repped outside of East Germany's Berliner-Ensemble Theatre with Bertold Brecht's "Le Cercle De Craie Dans Le Caucase" (The Circle of Chalk in the Caucauses) (June 20-24).

U.S. first entry, Robinson Jeffers' "Medea," with Judith Anderson as directed by Guthrie McClintic, runs June 14-18. Its second is from June 28 to July 3, Thornton Wilder's "Skin of Our Teeth." It is directed by Allen Schneider, and stars Helen Hayes and Mary Martin.

Holland comes in from July 5 to 7 with Sophocle's "Oedipus Rex," done by Neederlandse Comedie. From July 8 to 11, Austria has another "Medea," by Grillparzer, and Arthur Schnitzler's "Leibelei Comtesse Mizzi." Spain then takes July 12 to 14 with its Theatre Maria Guerrrero's presentation of the late Benavente's "La Malquerida." West Germany has the Stattstheatre of Stuttgart; July 16 to 19, with Schiller's "Marie Stuart." Greece winds up the fest at the Sarah Bernhardt, July 20 to 23, with the Theatre National of Athens doing two Greek tragedies.

Great Britain starts things at the Theatre Heberot with the London Theatre Workshop's production of Ben Johnson's "Volpone" and "Arden of Faversham," May 19-23. Sweden's Kungliga Dramatiska Teatern De Stockholm does Strndberg's "The Father" and "Miss Julie," June 14-15. Norway is in from June 16 to 17 with Bjornson's "Bergljot" and scenes from Jean Cocteau's "La Voix Humaine" and Jean Anouilh's "Medea," which makes three for "Medea." Portugal's Theatre Dona Maria II has Alf Cortez's "La Mer" and Gil Vicente"s "Le Mystere De La Barque De L'Enfer" (The Mystery of the Boat of Hell) from June 21 to 22. Canada"s' Theatre Du Nouveau Monde has three Moliere farces, June 23-25, and Switzerland fills in June 30 to July 1 with Goethe's "Iphigenie and Tauris" by the Shauspielhaus of Zurich.

Remainder of time will be filled in by six provincial and young Gallis companies plus special representations by the Comedie-Francaise. At the same time, a parallel homage to cinema, on its 60th anni, will be held at the Cinema Agriculteurs with the showing of many film masterpieces. Film crix, Jean Nery and Charles Ford, are in charge of this.

Rank Films

Continued from page 3

criticism than necessary. And the surest way of doing this is not to pick up any but the "safest" Rank features.

Meanwhile, Rank is exploring other channels. Trade speculation has it that, if Davis is satisfied with the "Doctor in the House" grosses from Republic, more Rank films may go that way. Also, both in the case of Republic and such deals as "To Paris with Love" (Continental Distributing) and "Chance Meeting" (Young Lovers), which went to Pacemaker Pictures, Rank got cold cash. "Paris" went for $330,000 against a percentage and "Young Lovers" for $50,000, presumably against the usual Rank cut of 25% of the gross. U has never been willing to give Rank any advances and apparently continues to take that position.

Smith Raps

Continued from page 5

number of people attending motion picture theatres are decreasing each year and in addition small theatres are closing very rapidly" and that "theatre attendance has dropped 50%." Smith also referred to Yates' remarks that "we are not doing as well as we should like in producing and distributing pictures to theatres. At this particular moment there is a question whether we will stop making pictures for theatres."

Following a barrage of criticism from stockholders and exhibitors, Yates later denied making the remarks, claiming that his comments were misinterpreted.

Yanks Finally Get Break at Cannes As 'Marty,' 'Eden,' Tracy Cop Prizes

Cannes, May 17.

For the first time since the last World War, the U. S. copped the grand prize at a major competitive film festival. With "Marty" (UA) winning the Golden Palm, "East of Eden" (WB) getting a kudo as the best dramatic film and Spencer Tracy being named top actor, a neat batch of awards went to America. This may well dispel the old feeling that festivals are fixed and anti-American. With the U. S. sending the top entries as well as a solid personality and film personnage roster, it led not only with the prizes, but international publicity and real recognition. This Cannes fete ended Wednesday night (11).

Although many new, big screen techniques were prevalent at the fest, it took a black-and-white simple pic to cop the award. "Marty" got the biggest audience reaction during the festival also made for jury recognition since the prize was voted unanimously. This film also won special mention for the scenario of Paddy Chayefsky, direction of Delbert Mann and acting of Ernest Borgnine and Betsy Blair.

"Eden," besides the dramatic film prize, drew mention for the masterly work of Elia Kazan and the excellence of the whole cast. Russia got a nod for the ensemble acting in "Bolchaia Semia" (The Big Family).

Russia Won Share of Prizes

Russia also won a good share with a unanimous jury prize for the best lyrical film in "Romeo and Juliet" (transposition of ballet to the screen and the interpretation of prima ballerina Ulonova), the round-robin "Family" award and a split direction prize, with Serguei Vassiliev getting it for his war scenes in the Russo-Bulgarian coproduction, "The Heroes of Chipka." Other half of the directorial kudo went to France for Jules Dassin's workmanship on his first Gallic pic, "Du Rififi Chez Les Hommes" (Brawl Among Men).

The Special Jury Prize went to Italy's full-length C'Scope documentary on Borneo and Malaya, "Continento Perduto" (Lost Continent). The jury congratulated the whole crew for its workmanship. Pic emerges as one of the most impressive utilizations of C'Scope yet seen. It should be of top interest in U. S. for special situations. This wound the six awards the jury was limited to in its deliberations. Special mentions were handed out for other outstanding aspects of pix entered.

Israeli Actress Praised

The jury accorded a pat on two moppets, Baby Naaz for her work in the Indian pic, "Boot Polish," and Pablito Calvo for his work in the Spanish film, "Marcelino Pan Y Vino" (Marcelino Bread and Wine). Also praised was the sincere work of Israeli actress Haya Havarits in the Israeli entry, "Hill 24 Does Not Answer," directed by Englishman Thorold Dickinson.

Golden Palm in the shorts field went to Canada for the Morman Mac Laren pic, "Binkety Blank," with a jury homage to his creative imagination and his pioneering work in the abstract film. Best large screen documentary prize went to Italy's "Isola Di Fuoco" (Isle of Fire), directed by Vittorio De Seta. This was in Cinepanoramic (a 1:2.5 process). Best film reportage was France's "La Grand Peche" (The Big Fishing), directed by Felix Forestier and Raymond Menvielle. A special mention was handed to Russia's animated pic, "The Golden Antelope," for the quality of its animation.

'Carmen Jones' Finally Shown

International Critic's Award was split between Mexico's "Raisces" (Roots), directed by Benito Alazraki, and Spanish film, "Muerte Di Un Ciclista" (Death of a Cyclist), directed by Juan Bardem. "Cyclist" was shown outside of the fete since Bardem was a jury member, but the crix prize includes all films shown during the fest. The Catholic Award went to "Marty." Fest wound up with the projection of "Carmen Jones" (20th), with Dorothy Dandridge and Otto Preminger present. It got a good reception and probably will be instrumental in getting "Carmen" okayed by the Bizet music editors for show in France finally. Release to theatres in this country has been held up so far.

Beside the $1,000,000 probably saved in free visas and special remittances for the five U. S. pix entered, the prizes may also insure special favor in Europe. The Grand Prize and Catholic Award for "Marty" make this a hot commercial film here. The Golden Palm was first utilized this year and is practically solid gold.

B'casters Meet

Continued from page 1

ernment officials and members of Congress again attend an NARTB convention.

Reflecting the enormous growth of the industry, with over 2,700 AM and about 430 tv stations now on the air, the NARTB holds its 33rd convention with a membership of nearly 2,000 which includes for the first time all radio and tv networks. The Association likewise finds itself better known to the general public than ever through the display of its seal by subscribers to the tv Code.

Paradoxical as it may seem, the most talked-about subject in broadcasting today, subscription tv, is not on the convention agenda. But it may still win a place when the television members of the organization hold their business session next Monday (23) before the management sessions start. By that time, members of the UHF Industry Coordinating Committee will have met to discuss, among other matters, the NARTB position on toll tv. More than a few of the ultra high operators do not feel that the Association opposition to pay video represents the views of the industry. They may force open discussion of the issue.

With the deadline for filing comments on toll tv only two weeks away from convention time, the issue will command the greatest interest, agenda regardless. It will be talked about in the corridors, at cocktail parties, at breakfast, lunch and dinner. It will certainly come up in questions to the FCC commissioners when they hold their panel discussion on Tuesday (24).

Zenith's McDonald, et al

The convention doubtless will be utilized by promoters of subscription tv systems Comdr. E. F. McDonald of Zenith, first president of the old NAB, is expected to attend. His FM station in Chicago is a member of the NARTB. Paul Raibourn, member of the NARTB tv board, will probably be on hand to extol the merits of Paramount's Telemeter system. His company's legal counsel in Washington have been making an intensive analysis of the voluminous mail pouring into the FCC on toll tv.

Next to subscription service, tv broadcasters will be most concerned with the UHF situation, the threat of deintermixture, and the possibility of limiting coverage of VHF stations. Considerable interest is also expected in developments in satellite and booster stations.

On the radio front, there will be the usual convention time talk of the networks cutting rates. Adjustment on the part of the big stations to community operations, programming and automation also are due for much discussion.

In addition to President Eisenhower's address on Tuesday, high interest is expected in the speech of FCC Chairman George C. McConnaughey (his first before NARTB) the same day. Other standout items on the agenda are the address of Chairman Percy Priest of the House Interstate Commerce Committee the FCC panel discussion, and the keynote talk by Mark Ethridge on Tuesday; the address of NARTB prexy Harold E. Fellows on Wednesday; and the panel on the 10th Anniversary of tv, with all four network presidents, on Thursday.

SCOT BITS

Glasgow, May 17.

Lennox Milne will be stager of next winter's season at Gateway Theatre, Edinburgh, with **Tom Fleming** as leading member of the company . . . **Wilson Barrett** company opening the Glasgow season at Theatre Royal with the **Vernon Sylvaine** comedy, "As Long As They're Happy."

In New York It's Circle 6-6700

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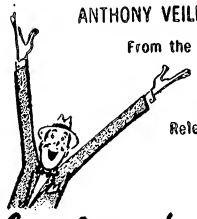

"SOON IT WILL BE A PLEASURE TO DO BUSINESS WITH 'That LADY' FROM 20th!"

Film Industry With, Not Against, TV Has Bright Outlook—Value Line

Motion picture industry looks in fine shape to Arnold Bernhard & Co., N. Y. stock investment advisers. The trade has staged a remarkable comeback in the last couple of years and the uptrend figures to continue, it's stated in the so-called Value Line appraisal made by Bernhard.

Television is prominent in the report, as it is in most analyses made by Wall Street outfits.

Value Line sees a strong suggestion of compatibility between pix and video, noting: "What has happened is that the public has by now absorbed tv as an alternative form of entertainment and in doing so has probably created the conditions necessary for a modus vivendi between the motion picture industry and the television industry. From this point, by and large, we think that the two industries will move forward together."

Following through on this, the appraisal has it that the repetitive nature of tv shows is discouraging viewers, the "most interesting new television show was 'Disneyland,' a product of Hollywood," and several companies are entering tv production as an extra source of income and a means of promoting their theatrical product.

Morale is regarded as a big factor by Value Line, which states: "Not in eight years has the industry felt so sure of itself." This confidence, adds the report, means Hollywood will show a greater tendency to undertake difficult but absorbing story material in preference over so-called reliable subject matter; it will aid in luring top writers and other talent to the film colony, away from tv and the stage and, generally, where an entertainment enterprise is concerned, "an aura of success will impart a better spirit and offer more hopes for a successful production than one shrouded in gloom."

The report concluded: "The industry has lost all that it is expected to lose of its share of the public's recreational spending. At this point, Hollywood is more likely to gain a somewhat larger share than it now enjoys because of the recovery in theatre attendance and the expansion into television markets. Moreover, the potential audience is growing and the general economic market we hypothesize for the late Fifties suggests that the public will have ample funds to patronize the industry's theatres. Accordingly, we envisage a rising trend of earnings and dividends for the companies in this (amusement) group and, in turn, higher prices for their stocks."

Importers

Continued from page 3

uct made abroad and not under Code control.

COMPO rep contacted Italian Films Export for possible entries and, when to'd that IFE never bothered with the Code seal, indicated that the Italo pix then would not be eligible for entry. "I think the whole ruling was the result of a lack of realization on the part of the COMPO people that most foreign pictures don't carry a seal," an IFE exec noted.

Recent N.Y. censor breakdown for the year ended March 31, 1955, showed that of the 465 foreign feature pix approved by his office, a whopping 441 didn't carry a Code seal. Some of these, however, might have gotten it after passing the censor's scrutiny.

Importer feeling is that the COMPO ruling was aimed at eliminating any possibility of embarassment when the winners are finally selected. It's to be assumed that any foreign pic in the running might get a booking boost and a chance to play some of the major circuits. Latter, for the most part, have been shying away from non-Code approved entries.

Exceptions are made, however. Latest one was the run of the Italo "Bread, Love and Dreams" on the RKO chain. Latter is one of the theatre groups theoretically dedicated to Code-okayed pix only. However, "Dreams" didn't have a seal, as do none of the IFE releases.

Castle Again Testifies; Raps 'Deceptive Plea' Based on USSR Data

Washington, May 17.

Having become a regular witness at Congressional hearings into the thorny question of the United States Information Agency, investment banker Eugene W. Castle of New York City returned again today (Tuesday) to the attack, taking as his slogan, "The task of telling the truth about America overseas is one of quality not quantity."

Castle told the U. S. Senate Committee on Appropriations:

"The United States Information Agency should be abolished. Instead of being an effective publicity arm of our government, the USIA has become a promotion mill for the grinding out of canned and stale propaganda. These activities should never have been separated from the Dept. of State which once was, and again should be, the sole voice of America overseas."

Reiterating a point he's made heretofore to senators and in his controversial book, "Billions, Blunders and Baloney," Castle charged that USIA Director Theodore C. Streibert was using a "deceptive plea" that Congress should match a whopping Soviet money total spent for propaganda. Streibert, he testified, had "neglected to state that the Soviet figures include, in addition to foreign propaganda, all expenditures for public education, and information throughout the Soviet orbit. It includes the cost of maintaining all state-controlled communications media, the newspapers Pravda and Izvestia, radio magazines, newsreels, motion pictures and every form of public media: A comparable figure for the United States would be at least fifty billion dollars. It would include the total cost for the maintenance of all American newspapers, magazines, trade papers, our mammoth motion picture, radio and television industries."

Castle urged that the motion picture program be cut from $4,484,000, the current budget, to $600,000 annually. He suggested that the film program be limited to the distribution of educational films already produced and that they be distributed to foreign schools and colleges. He urged the elimination of tv activities and a cut in the radio program.

Par Policy

Continued from page 5

hand information, mainly the economics, about each territory, with the view of setting what's represented as realistic sales policy. In other words, it's said, Par terms will be adjustable to conform with the earning power of the various accounts.

Weltner is to commence the grass roots excursions immediately after conducting a four-day sales meeting at the studio. This opens next Monday (16) with other h.o. participants to include E. K. (Ted) O'Shea, eastern division v.p.; his assistant, Sidney Deneau; Hugh Owen, western v.p.; his assistant, Al Fitter; Jerry Pickman, ad-pub v.p.; Sid Blumenstock, ad manager, and Robert J. Rubin, administrative v.p.

Weltner will follow this with a person-to-person with Par reps and theatremen in the L. A. and San Francisco areas.

LONDON BITS

Philip King's "Serious Charge" is now set for production in Paris, Copenhagen, Berlin, Vienna and Rome . . . **Ronald Ward** will costar with **Betty Paul** in **Laurier Lister's** new revue, "Wild Thyme," when it opens in London in June . . . **Sonny Hale** is to star in a new farce by **Robert Monron**, titled "The French Mistress" . . . **Jack de Leon** has acquired English rights of the **Alexander Samuel** play, "The Cloud Sweepers," which will be directed by **Henry Kendall** for fall production.

Elmer Rice Hedgehops Europe This Summer

Elmer Rice, who sails May 26 on the Homeric from Quebec, goes to London in connection with the forthcoming West End production of his comedy, "Dream Girl," then to Vienna as guest of honor and speaker at the PEN Club International Congress, opening June 12, on the theme "The Post-War Theatre."

The dramatist-director and Playwrights Co. member then goes to Yugoslavia for the International Theatre Institute, an agency of UNESCO. He will represent the American National Theatre & Academy at the conclave opening June 25. After tourist visits to Italy and France, and back to London for theatregoing, Rice will attend the Edinburgh Festival in late August, where he plans to catch the new Thornton Wilder play, "A Place in the Sun."

After a visit to Dublin, he'll plane back to the U. S. in mid-September. He'll be accompanied on the trip by his son, 12, and daughter, 11. Mrs. Rice, actress Betty Field, will be on the Coast, where she's playing the role of the mother in "Picnic," Columbia's film edition of the William Inge play.

Film Row Clips

Continued from page 12

MINNEAPOLIS

geles were Le Roy J. Miller, Bennie Berger, Sim Heller and Joe Podoloff.

Irving Marks, Allied Artists branch manager, and salesmen Aaron Rosen and Martin Braverman spending a fortnight in North and South Dakota setting up "Seven Angry Men" saturation bookings.

Film salesmen lining up territory's theatres for Northwest Variety club's annual heart hospital audience collections.

Vandals smashed plate glass enclosure around ticket booth at Paramount's loop subsequent-run Aster Theatre.

Local Paramount salesman Ernie Lund finished fourth nationally in company's 40th Anniversary sales drive.

REGINA, SASK.

Windsor Theatre in Greefell, Sask., sold by H. S. Humphrey to Joseph Hatton, a projectionist of the Fort Qu-Appelle, Sask., drive-in. Humphrey, who has operated the theatre for 20 years, will be retained as manager until midsummer.

NEW YORK

Motion Picture Industry Credit Group named Samuel L. Silverman, of Precision Film Labs, to serve as chairman of group for year starting April 1. Elected vice-chairman was Joseph A. Tanney, of S.O.S. Cinema Supply Co.

LOS ANGELES

WB acquired rights to the German film, "Solange du da bist," for U. S. distribution after dubbing into English.

Antitrust

Continued from page 4

for which there can be no complaint. Using their competitors' profits as the measuring stick, they recover additional profits they supposedly would have made and these are trebled.

"A Kansas theatre was given a verdict of over $800,000, resulting in a judgment of approximately $2,400,000. It was reduced by the court to $1,500,000. The award not only had no possible relationship to the investment of the plaintiff in his theatre, but actually represented the potential earnings of several lifetimes of profitable operation of that theatre."

Because of such verdicts, Schimel stated, defendants often are forced to settle suits for substantial sums.

The House group, headed by Rep. Emanuel Celler (D., N. Y.), is studying a proposal to give trial judges the discretionary power to allow less than the presently mandatory treble damages.

Boston Woodwind Quintet, comprising five solo members of the Boston Symphony Orchestra, who also make recordings, has been added to the faculty of the division of music of the Boston U. School of Fine and Applied Arts.

Picture Grosses

PHILADELPHIA

(Continued from page 10)

Last week, great $28,000 or nearly twice the estimate.

Stanton (SW) (1,483; 65-99)—"New Orleans Uncensored" (Col) and "Pirates of Tripoli" (Col). Near par at $7,200. Last week, "Rage at Dawn" (RKO) and "White Orchid" (UA), $7,800.

Trans-Lux (T-L) (500; 99-$1.50)—"Assassin" (UA). Mild $3,000. Last week, "Doctor in House" (Rep) (7th wk), nights and weekends, $3,000.

Viking (Siey) (1,000; 74-$1.50)—"Prodigal" (M-G). Terrific $23,000 at this small house. Last week, "Glass Slipper" (M-G) (5th wk), $9,000.

Trans-Lux World (T-L) (604; 99-$1.50) — "Wayward Wife" (IFE). Fine $4,000. Last week, reissues.

'Violent' Tame $5,000, Port.; 'Legs' Big 9G, 2d

Portland, Ore., May 17.

Town is bogged down with holdovers currently. "Blackboard Jungle" stays for a third lusty round. "Daddy Long Legs" looks sturdy in second. "Prodigal" is mild in second frame. "Violent Saturday" is only so-so. "Purple Plain" shapes slim.

Estimates for This Week

Broadway (Parker) (1,890; 90-$1.25)—"Prodigal" (M-G) (2d wk). Mild $6,000. Last week, $9,000.

Fox (Evergreen) (1,536; $1-$1.25)—"Daddy Long Legs" (20th) and "Seminole Uprising" (Col) (2d wk). Stout $9,000. Last week, $10,200.

Guild (Indie) (400; $1)—"High and Dry" (U). Good $2,000. Last week, "Glass Slipper" (M-G) (5th wk), $2,200.

Liberty (Hamrick) (1,875; 90-$1.25) — "Blackboard Jungle" (M-G) and "Land of Fury" (U) (3d wk-6 days). Tall $7,500. Last week, $10,200.

Orpheum (Evergreen) (1,600; $1-$1.25)—"Violent Saturday" (20th) and "Other Woman" (20th) (2d wk). So-so $5,000. Last week, $6,600.

Paramount (Port-Par) (3,400; 65-90)—"Purple Plain" (UA) and "Gog" (UA). Mild $6,500. Last week, "Mambo" (Par) and "Air Strike" (Indie), $4,900.

BALTIMORE

(Continued from page 10)

Good $2,500 after $3,000 in third.

Film Centre (Rappaport) (960; 50-$1)—"Doctor In House" (Rep). Hot $4,500. Last week, "Glass Slipper" (M-G) (5th wk), $2,800.

Hippodrome (Rappaport) (2,100; 50-$1)—"Cell 2455" (Col). Starts tomorrow (Wed.). Second week of "Run For Cover" (Par) was dull $6,000 following $8,000 opener.

Keith's (Fruchtman) (2,400; 25-$1)—"Hell's Island" (Par). Slim $5,500. Last week, "Annapolis Story" (AA), $7,000.

Mayfair (Hicks) (980; 20-70)—"Eternal Sea" (Rep). Opens tomorrow (Wed.). "Ma, Pa Kettle At Waikiki" (U), fair $3,800.

New (Fruchtman) (1,600; 35-$1)—"Daddy Long Legs" (20th) (2d wk). Brisk $7,500 following $11,000 opener.

Playhouse (Schwaber) (320; 50-$1)—"To Paris With Love" (Indie) (2d wk). Okay $4,000, same as last week.

Stanley (WB) (3,200; 35-$1)—"Jump Into Hell" (WB). Drab $5,000. Last week, "Strange Lady In Town" (WB), $7,000.

Town (Rappaport) (1,600; 50-$1)—"The Americano" (UA). Starts tomorrow (Wed.). Last week, "Hit Deck" (M-G) (4th wk), modest $5,500.

SEATTLE

(Continued from page 11)

Peter" (20th) (4th wk), $7,000 in 8 days.

Music Box (Hamrick) (850; 90-$1.25)—"End of Affair" (Col). Slow $2,500. Last week, "Mambo" (Par) (2d wk-6 days), $2,200.

Music Hall (Hamrick) (2,300; 90-$1.25) — "Blackboard Jungle" (M-G) (2d wk). Great $15,500. Last week, $15,600.

Orpheum (Hamrick) (2,700; $1-$1.25)—"Eternal Sea" (Rep) and "I Cover Underworld" (Rep). Fair $5,000. Last week, "Kiss Me Deadly" (UA) and "Beachcombers" (UA), $5,300.

Paramount (Evergreen) (3,039; $1-$1.25) — "Violent Saturday" (20th) (2d wk). So-so $5,000. Last week, $7,000.

'Legs' Okay $10,500 In Omaha; 'Triumph' Lofty 5G, 'Passage' NSG 5½G

Omaha, May 17.

Biz remains unsteady this session, with "Daddy Long Legs" at Orpheum and "Day of Triumph" at Brandeis the sturdiest new entries. But "Legs" is just okay, "Santa Fe Passage" is mild at the Omaha. "Three for Show" is being lifted after five days of second week at State after a slow spell.

Estimates for This Week

Brandeis (RKO) (1,100; 65-85)—"Day of Triumph" (Indie). Smooth $5,000. Last week, "Strange Lady in Town" (WB) and "Turn Key Softly" (Indie), $4,200 at 50c-75c scale.

Omaha (Tristates) (2,000; 65-85)—"Santa Fe Passage" (Rep) and "I Cover Underworld" (Rep). Mild $5,500. Last week, "Glass Slipper" (M-G), $5,000.

Orpheum (Tristates) (2,890; 70-90)—"Daddy Long Legs" (20th). Okay $10,500. Last week, "Prodigal" (M-G), $9,500.

State (Goldberg) (875; 65-90)—"Three for Show" (Col) and "Tarzan's Hidden Jungle" (RKO) (2d wk-5 days). Mild $3,000. Second feature was added after just $4,800 in first week.

SAN FRANCISCO

(Continued from page 10)

"Daddy Long Legs" (20th). Stout $20,000. Last week, "Violent Saturday" (20th) and "Other Woman" (20th), $9,500.

Warfield (Loew) (2,656; 65-90)—"Prodigal" (M-G) (2d wk). Fancy $14,000. Last week, $27,500.

Paramount (Par) (2,646; 90-$1)—"Cell 2455" (Col) and "Outlaw Stallion" (Col). Oke $14,000. Last week, "Gangbusters" (Indie) and "Five Guns West" (Indie), $14,000.

St. Francis (Par) (1,400; $1-$1.25)—"Eternal Sea" (Rep) and "Hell's Outpost" (Rep) (2d wk). Good $8,500 in 5 days. Last week, $10,000.

Orpheum (Cinerama Theatre Calif.) (1,458; $1.75-$2.65)—"Cinerama" (Indie) (71st wk). Fine $17,000. Last week, $15,000.

United Artists (No. Coast) (1,207; 70-$1) — "Davy Crockett, Indian Fighter" (UA) and "Iroquois Trail" (Indie) (reissues). Sluggish $5,000 or less. Last week, "Kiss Me Deadly" (UA) and "Canyon Crossroads" (UA), $8,000.

Stagedoor (A-R) (400; $1-$1.25)—"Glass Slipper" (M-G) (4th wk). Okay $3,300. Last week, $4,500.

Larkin (Rosener) (400; $1)—"Aida" (IFE) (5th wk). Good $2,200. Last week, $2,900.

Clay (Rosener) (400-$1)—"Gate of Hell" (Indie) (4th wk). Nice $2,300. Last week, $2,400.

Vogue (S.F. Theatres) (377-$1)—"Game of Love" (Indie) (8th wk). Oke $1,800. Last week, $1,900.

Bridge (Reade-Schwartz) (349; $1-$1.25)—"Doctor in House" (Rep) (8th wk). Fine $2,200. Last week, $2,300.

Rio (Schwartz) (397; $1)—"Camille" (reissue) (8th wk). Good $1,400. Last week, $1,600.

DENVER

(Continued from page 10)

$4,000, and holding. Last week, on reissues.

Monaco Drive-in (Lee) (800 cars; 75)—"Crashout" (FM) and "Air Strike" (Lip). Fine $3,500. Last week, "Big Combo" (AA) and "Port of Hell" (AA) $2,500.

Orpheum (RKO) (2,600; 60-$1)—"Blackboard Jungle" (M-G) and "Stranger's Hand" (DCA) (3d wk). Fair $6,500. Last week, $10,500.

Paramount (Wolfberg) (2,200; 60-$1) — "Prodigal" (M-G). Socko $15,000, and stays on. Last week, "Kiss Me Deadly" (UA) and "Good Die Young" (UA), $11,000.

Tabor (Fox) (1,967; 50-75) — "Garden of Eden" (Indie) and "Thunder Over Sangoland" (Lip) (2d wk). Fair $4,000. Last week, $9,000.

Valley Drive-In (Wolfberg) (950 cars; 75)—"Timberjack" (Rep) and "African Manhunt" (Rep). Sturdy $6,000. Last week, on subsequent run.

Wadsworth Drive-In (Lee) (1,000 cars; 502 walkins) — "Crashout" (FM) and "Air Strike" (Lip). Good $2,500. Last week, "Big Combo" (AA) and "Port of Hell" (AA), same.

Lakeshore Drive-In (Civic) (1,000 cars; 75 walkins) — "Timberjack" (Rep) and "African Manhunt" (Rep). Good $5,000.

PERFORMANCES THAT COMMAND ACADEMY AWARD ATTENTION!

—because this is a drama of real people, life-inspired!

DORIS DAY *as song-star Ruth Etting*
JAMES CAGNEY *as "The Gimp"*

A STATEMENT TO THE TRADE ABOUT M-G-M's "LOVE ME OR LEAVE ME"

The grapevine from California has proved magnificently right again with the arrival in New York this week of the print of "LOVE ME OR LEAVE ME." Everything you've heard about this turbulent drama, excitingly attuned to today's box-office, is true.

A public Preview was held at Loew's Lexington Theatre, the same place where "Blackboard Jungle" was sneaked. The response was identical. A thrilled, spell-bound audience acclaimed a big, new dramatic hit.

Stories from the lives of real people are potent screen fare. This one pulses with the excitement of a career story that began in a tough dance hall in Chicago's lurid, mob-ruled days and ran the glamour-gamut to Hollywood's movie life and Broadway's Ziegfeld Follies.

These elements have been woven into one of the greatest mass entertainments of our time.

PRE-SOLD!

Powerful full page ads in LIFE, LOOK, COSMOPOLITAN and ALL FAN MAGAZINES. Also PICTURE OF THE MONTH COLUMNS in leading national magazines, giving big attraction a readership of 145,413,300.

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M-G-M presents in CINEMASCOPE and COLOR

DORIS DAY • JAMES CAGNEY

In

"LOVE ME OR LEAVE ME"

Co-Starring **CAMERON MITCHELL**
With **ROBERT KEITH • TOM TULLY**
Screen Play by **DANIEL FUCHS and ISOBEL LENNART**
Story by **DANIEL FUCHS** • Photographed in **EASTMAN COLOR**
Directed by **CHARLES VIDOR** • Produced by **JOE PASTERNAK**

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Company-by-Company Meetings But No Industry Roundtable Seems Likely Future Trend

Smarting under a second turndown by the film company presidents for an industry roundtable conference, exhibitors have declared that it is no longer a dispute relating to film rentals but resolves itself to a question of whether the distributors are willing to meet with their customers. Despite assurances from exhibitor leaders and the joint Theatre Owners of America-Allied States Assn. committee that individual company sales policies will not be discussed at an industry session, the distributors have given a flat nix to any palaver at which their competitors would also be present.

Metro prexy Nicholas M. Schenck, in answer to the TOA-Allied wire to reconsider his original nix, said that M-G stands on its willingness to listen to and discuss problems of exhibitors provided such talks are held exclusively with its customers. Paramount's Barney Balaban, Universal's Milton Rackmil, and 20th-Fox's Spyros Skouras took similar stands.

Balaban, in his reply, said that the exhibitor assurances were self-contradictory and that the statements of the committee and other exhibitors made it inevitable that subjects relating to film rentals and other company matters are to be discussed. Balaban also reiterated that Paramount's doors were always open for talks with its customers.

Facing a closed door on the roundtable session, the exhibitor group, when it meets in New York on May 23, will probably attempt to hold separate sessions with each individual company. Whether the joint TOA-Allied committee will constitute "customers" has not been determined. The film companies have not gone on record relating to their position regarding separate meetings with the joint committee. However, an industry attorney high in the corporate setup of a major company, said he would advise his prexy to meet with the exhibitor committee if the joint TOA-Allied group requests it.

All indications are that the exhibitor group will request such meetings, although the final decision will be made following the May 23d conclave. Some exhibitors expressed disappointment that the joint committee did not provide for specific actions on all contingencies —that is, if there was a complete turndown, some turndowns and some acceptances, etc.

It's understood that the joint committee was willing to accept an agenda from the distributors and would have dropped the question of film rentals if the distributors had demanded it. However, in light of the many attacks on film prices, the distributors were leery of this assurance and felt certain that the matter would have been introduced at the meet.

Should individual meetings be held, it's certain that the exhibitor group will press hard on the subject of film rentals. The joint committee, it's understood, will follow a policy similar to that of the Allied group which called on individual sales managers recently. A written report of what transpired at each meeting will be sent to the company presidents with concessions, if any are obtained, specifically spelled out.

Allied's Kentucky Unit

Louisville, May 17.

Kentucky exhibitors are organizing a unit which will be affiliated with Allied States Assn. Initial meeting will be held here today (Tues.). All Kentucky exhibitors have been invited to the session.

Representatives of National Allied are expected to attend, including prexy Rube Shor, board chairman Abram F. Myers, Trueman Rembusch and Bill Carroll of Indiana Allied, and Bobe Wile of Ohio Allied.

Organizing committee of local exhibitors are J. M. Reiss, Louis A. Arru, Robert Enoch, and E. L. Ornstein.

Minsky's at Astor

Continued from page 1.

to the realization that nudity at these events is here to stay, and this time some of the prizes included recognition to the nudes. One of the more applause-winning costumes included a twosome with the babe covered with three lipstick spots, while her partner Mitchumed her with a cape. Another prizewinner was a barely dressed lass holding onto two males dressed as leopards. The latter moved up fairly high on the list of awards with a $50 prize. A duo in sequined and spangled devil costumes captured the top prize which called for a two-week vacation in Havana with plane transportation.

The "king" of the ball, this season, was Red Buttons, who came over after doing the final tele show for his sponsor, Pontiac. From the way he worked to this house, it was evident that a burden had been lifted from him. No tiffs with writers or vicepresidents. He was relaxed and more than any other individual at the shindig, helped make this affair a better than usual function. Indeed, it was even evident that if writers could capture the great fund of show biz lore inherent in Buttons, he would still head one of the highrating vidshows on the spectrum.

Buttons' conferenciering the parade was a top comedy highlight. He recalled the early days when he was in burlesque, and there was ample reason to with all that epidermis on the loose. There was a reference to "who's got pockets" that made some of the vets roll, and at one time told about the show that got raided and the cast had to give a sample of their program in front of the jury. The show was so dirty, he related, that the judge arrested the jury for looking at an indecent performance. At another point, a femme costume got an accolade, and Buttons said, "Thank you—whatever you are."

Here was an ex-burley performer working with a lot of nudes in front of him, in a place like the Astor Hotel—and recently N. Y. License Commissioner Edward T. McCaffrey refused to sanction a burlesquery in Brooklyn. These are indeed queer times.

But whatever Com. McCaffrey may think or do, these shindigs generally give a rough prevue of things to come in the entertainment scene. Costume and set designers walk away with myriads of ideas and mental sketches from this event. There's a lot of avantegarde thinking that ultimately finds its way to the legitimate theatre, cafes and other amusement field. Both the Bal Fantastique and the Art Students League Dream Ball have inspired a lot of innovations that find their way to the theatrical field, despite rulings by the License Commissioner's office.

There was even a nitery act on the show, Coco & Tina, a pert flamenco team. After the first number very few paid attention to them there being more important items to see from amateur entertainers.

Top members of the artistic set decorated the Astor Ballroom, and the souvenir journal contained illustrations by leading artists, including Raphael Soyer, Chaim Gross, Marcel Vertes, Julio de Diego, Ben Shahn and others.

The judges for the event included Earl Wilson, Hy Gardner, Frank Farrell, Sam Levenson and a set of artists. Sponsorship was by D'Orsay Perfumes, plugging on its "Intoxication." Indeed both the Bal Fantastique and the Dream Ball seems to be getting tradition and even respectability. Under the sly press work of the Dixon Gayer office, there have even been mentions of this event in the society pages. The popularity of these balls are growing. This event was sold out three days before and the attendance was limited to the capacity of ballroom as set by the Police Dept. Which, incidentally, seems to be more liberal than McCaffrey's office.

Audience Kidnapping

Exhibitors carrying the Marciano-Cockell championship fight Monday (16) were accused by Arthur Levey, Skiatron Electronic & TV Corp. prexy, of doing to "free" tv precisely what they charge toll-tv might do — "kidnap" good shows.

"By bottling up this bout in a handful of theatres, where they are charging the public $3 and $4 each for the 'privilege' of watching a poorly projected picture of the fight, the movie exhibitors deprived the American home audience of an event to which it had an unquestioned right," Levey stated.

He argued that the Marciano-Cockell bout, which was carried in 83 theatres, pointed up "the crying need for a home boxoffice for television."

Fight B. O.

Continued from page 2

complained and applauded as if they were witnessing the fight live.

Flash reports by telegraph from VARIETY correspondents around the country spell out a d-u-l-l picture of poor attendance. Half-full houses was the story. Per example:

Chicago—Showing in five houses with a combined seating of 13,180, the closed-circuit feed of the Marciano-Cockell bout accounted for 7,325 tickets or $28,328. Some houses scaled up to $5.50.

Albany — Little punch at the boxoffice for these punchers. Lessee Paul Wallen at 1,500-seat Grand reports he lost money with but 400 paying the $3.30 tab. Projection good but fight considered bad matchmaking and very one-sided.

Kansas City—About 50% capacity is sad tale at the Missouri. Majority of the sale came from advance.

Philadelphia — Ticket scalpers were the ones who were really stuck here. Stanley did well but other houses were around the half-full mark.

Omaha — First closed-circuit fight to lose money in Omaha, Marciano-Cockell sold only 300 ducats at $3 before the fight but last-minute perk brought in another 500. Reception good, crowd cheerful although booing Cockell's handler for criticizing the refereeing.

Boston — Less than 1,000 paid the $3.50 tab at Loew's State. Pilgrim with reserved seats and scaled up higher ($4.40) did relatively better, for three-quarter house. Drive-in at North Reading, 20 miles out of Boston, counted around 500 cars at $3.30 per passenger. Pilgrim had reception trouble during first three rounds, forced to give 150 refunds. Rain added to apathy for the match itself blamed by local dopesters.

Washington—Women were more prominent than usual or expected at the Marciano-Cockell bout at Loew's Capitol. Even so, it was the smallest turnout to date for such a closed-circuit event. Advance particularly slow, only 800 seats sold in advance. Around 1,500 were in the pews when the feed began. Scaled to $4.

Minneapolis—Heavyweight closed-circuit heretofore has touched SRO here but Marciano-Cockell fell down. Around 2,100 attended the 4,100-seat Radio City. Scaled at $2.50. Technical reception excellent.

Cleveland — Two downtowners drew small crowds but those who came expressed selves as getting a lot of action for their dough. Loew's State with 3,500 capacity had 945 payees at $3 plus taxes. RKO Palace had 1,107 within its 3,287-capacity auditorium.

Pittsburgh — Disappointment here took these dimensions: Stanley, 90% sale; Harris 60%, Penn, 60%. Theatres had sold out for previous closed-circuit bouts.

Detroit—Half-full houses tell a story of disappointment locally. United Detroit reported 4,000-seat Michigan and 2,961 seat Palms (scaled to $3.85) had total of 3,300 fans for $10,700. Indie nabe Hollywood, scaled to $3.60, attracted around 900.

Alicia Alonso and **Igor Youskevitch**, longtime stars of Ballet Theatre, are joining the Ballet Russe de Monte Carlo in September. **Maria Tallchief** left the Ballet Russe this spring to return to the N.Y. City Ballet.

Kalmus: Many Changes Ahead

All-Purpose Color Photography Envisioned—Reveals Many Pending Investigations of Possibilities

Code-Legion Tiff

Continued from page 1

but very real yen for challenging and more adult entertainment.

At the same time there has been a diminishing flow of the type of "family" pix on which Hollywood used to thrive. First, there is less room for it on the studios' skeds and, secondly, it's been found that the popularity of this kind of film is no longer what it used to be; in other words, a lot of the family entertainment pix haven't done at the b.o. what the same sort of film might have done a couple of years ago.

At their huddles with Eric Johnston, Motion Picture Assn. of America prexy, which start on the Coast today (Wed.), studio execs will attempt to hash out this situation. In the view of New York trade observers, they will find it extremely difficult to come up with any hard-and-fast solutions a la 1933, when there was a similar crisis which could be answered by institution of the Code.

It's acknowledged at the MPAA that complaints about pictures aren't coming from the Legion of Decency only; that other women's reviewing groups are equally, if not more, incensed about the kind of films that have been coming out of Hollywood. Here's the way one insider summed it up:

"These objections are coming from a hard-core of 'old timers.' They liked the family pictures and now that there are fewer of them they miss them. In addition, there is the definite increase in 'violent' pictures and themes, which is as offensive to some as it is attractive to others. They'd probably not mind this Hollywood concentration on adult themes if there were films to balance them.

"They don't care about Hollywood's economics, or whether the kind of picture they want to see made can succeed at the boxoffice or not. Nor do they realize the extent to which tv fare has affected the public acceptance of Hollywood productions. All they know is that what they've liked for 20 years is going slowly out of the window and is being replaced with something which they neither understand nor approve of."

Public At Fault?

At last week's luncheon of the International Federal of Catholic Alumnae (motion picture department), where the Code was bitterly attacked for its laxness, stress was put repeatedly on the public's acceptance of immoral themes and Hollywood was blamed, by implication, of pandering to this lack of proper moral standards.

Those in the East who are following this Legion-Code fracas and are gauging its effects feel that it will very likely result in a decision by the studios to "tighten up" on Code interpretation. It's acknowledged that the Legion, the Code's chief critic at the moment, is a powerful pressure group, intent on having producers see things its way.

It has also not gone unnoticed that the Legion was able to "persuade" studios to pull back at least four features for reediting to conform with Catholic objections. Every one of these four carried a Code seal of approval.

It is felt that, if the Legion's influence has grown this strong—so that in effect it operates as a second Code—the industry's own standards probably will have to be adjusted accordingly so as to protect the producers from the kind of embarrassment and expense involved in having to recut their pix.

Question is raised, on the other hand, whether the production companies will choose to resist the pressures at least to a degree, partly on account of their realization of b.o. needs. Most of those willing to express themselves on the subject—and when it comes to the question of the Legion there are very few willing to speak out other than in complete agreement—concede that, from a p.r. point of view at least, the industry probably will make a conciliatory gesture designed to mollify the Legion and its other critics.

Predicting an eventual all-purpose of color photography, based on wide area negatives, Technicolor prexy Herbert T. Kalmus in N.Y. last week disclosed the development by Technicolor of an improved new Techni imbibition printing process. He said his lab intended to offer prints made in this process at the present price scale.

Kalmus said he had seen the first demonstration of feature footage developed in the new process on a 50 ft. screen on the Coast two weeks ago. Involved was a 35m print made from an anamorphically lensed negative of the type with which Techni had been having difficulties in the past.

"The print embodied all the changes in the imbibition process that Technicolor has been striving for since the advent of Eastman and Ansco color type negative and the advent of large screens in the theatres," the Techni topper declared. "These improvements involved changes in Technicolor matrices, in Technicolor blank on which it prints, in the printing procedure and generally throughout the imbibition process. The result was the most wonderful picture in color made by any process that I have ever seen on the screen from all technical points of view, including sharpness of definition and especially color rendition."

In an interview that ranged over a wide range of topics, Kalmus also made these points:

None of the existing processes of photography and projection is the ultimate nor is there likely to be standarization in the immediate future.

Study Price Structure

Technicolor, now engaged in a great variety of printing methods, is definitely studying its price structure. However, he declined to indicate whether the process might become more or less expensive, if either.

The lab is definitely studying diversification of its activities and is negotiating with at least one company "in an allied field" with a view towards assimilation towards purchase or merger.

Technicolor's business hasn't been hurt by rising competition. As a matter of fact, during the first four months of 1955, Techni's earnings have been the equivalent of 46c per share. If the level of business continues for the rest of the year, the lab may earn the equivalent of $1.38 per share, compared to $1.10 in 1954. Kalmus declined to make any definite earnings predictions.

The first use of video magnetic tape for color recording purposes will likely come in the kinescoping field "and may well be in limited use by the end of this year." However, projection via tape in the theatres "will not come about for many years." Techni is active in research in this field.

Techni is now printing on both Eastman and improved Du Pont positive. A TC exec confirmed that the lab had reports about Du Pont developing its own color negative and a color positive stock.

Cinerama Faults

Some of the faults of the Cinerama process are inherent in the system itself. However, the print quality could be improved. Kalmus observed that Cinerama hadn't availed itself of Technicolor's advice.

Having licensed De Luxe Laboratories in N. Y., Technicolor still expects to have a lab in the East. However, Techni has been having difficulties finding a proper location.

CHICAGO THEATRE STILL ON DISK NAME KICK

Chicago, May 17.

The Chicago Theatre here is continuing its bookings of disk names. The McGuire Sisters have been set for three weeks, starting June 10, and Bill Haley & Comets have been pacted for July 8 or 15.

Others lined up by booker Harry Levine out of New York include the Four Aces and Nat (King) Cole, who are still to get definite dates.

WORLDWIDE SWITCH TO COLOR

Inside Stuff—Pictures

Samuel Goldwyn's resignation from the Society of Independent Motion Picture producers, tendered to prexy Ellis Arnall on Feb. 8, won't become effective for six months, under the terms of Society's bylaws. In disclosing his resignation, producer issued the following statement:

"SIMPP has served a fine function over the years. However, in recent years many of the independent producers who were among its original members have left the Society and a large part of independent production is now being financed today by major companies. As a result the Society's area of activities has become quite limited. In view of these conditions, I felt there was no longer the purpose to be served by the Society which formerly existed."

Robert Gottschalk, head of Panavision Inc., has introduced Panatar 16, a new 16m variable anamorphic projection lens, said to be flexible enough to handle any anamorphic ratio. Its flexibility is considered important to major studios in the reduction of CinemaScope productions to narrow gauge prints. New lens, adapted to fit all projectors, will be distributed by Radiant Manufacturing Corp., producer of motion picture screens.

Director John Ford received the Gold Medal of the Eire Society of Boston for his contribution in the field of art, leading to a broader appreciation of Ireland and its people. Ford, four time Academy Award winner, whose christened name of Sean O'Feinne, was changed to Jack Feeney when he entered Portland, Me. high school, was cited for his "faithful and sympathetic portrayal of Irish character," during his many years in the picture business.

Asking an accounting and injunction, Louise Fox Connell filed suit in N. Y. Federal Court over the past week against Good Will Pictures Corp. for allegedly distributing and licensing a film, "Meet John Doe," in violation of the copyright statutes.

Plaintiff claims the pic plagiarizes "A Reputation," which her late husband wrote in 1922, and to which she holds the copyright.

Warner Bros'. first sales convention in the Far-East has concluded in Tokyo after a week of large and small huddles and new product screenings attended by sales reps from Japan, Australia, New Zealand and all other Asian countries this side of the bamboo curtain. Sessions were presided over by three Stateside toppers: Samuel Schneider, Wolfe Cohen and John J. Glynn.

The brilliant beauty of Vermont's fall foliage will be featured in a film trailer promoting the Paramount production, "Trouble with Harry," which was filmed in this state last fall. This was the report of C. R. Miskelly, managing director of the Vermont Development Commission, after a conference in New York with Alfred Hitchcock, producer-director, and Herbert Coleman, associate producer.

Joseph A. McConville, Columbia v.p., sold 1,000 shares of the company's common stock. He now owns 3,148 shares.

Harry M. Warner, Warner Bros. president whose name is frequently on the trading lists, disposed of 2,350 WB shares, all of which he gifted to charity. This reduced Warner's holdings to 103,500 shares.

Say Exhibs Need To Get Pyschology Of The 'Retailer'

Distribution toppers last week had scant comment on the proposal that exhibs withhold 3% "off the top" on any percentage picture to create for themselves a fund to purchase new equipment.

"It's part and parcel of the age old exhibitor theory that distribution should be responsible for everything down to a profit for his picture," commented one. "This proposal isn't anything anyone should or could take seriously."

Another comment was that exhibs overlooked the fact that a modern, up-to-date house served their own pocketbook first. "They always act as if, by modernizing their plants, they are doing us a favor," he said.

"After all, they're the retailers. Can you imagine a store owner going to his supplier and deducting something of his bill because he installed new lighting fixtures or put on a new coat of paint? It's a ridiculous proposition. And anyway, the supplier—if he doesn't care for this sort of deal—could just skip the retailer. There's no law that says we have to do business with any given theatre, no more than they have to do business with us."

The idea of deducting from the gross to finance new equipment was broached in a letter to E. D. Martin, Theatre Owners of America prez, by Merlin Lewis, exec secretary of the Theatre Equipment and Supply Manufacturers' Assn. Lewis argued that the distribs couldn't deny the theatres such a contract "without putting themselves into the position of forming a 'We Want It All Club.'"

LOSS OF PRESTIGE SUIT

Rome Action By Par on Film Echoes in N. Y. Court

Litigation which Paramount initiated in Rome last year over rights to the Pine-Thomas' 1947 production of "Adventure Island" caused International Film Distribution Establishment embarrassment and loss of prestige, the indie outfit is charging in a $500,000 damage suit brought against Par in N.Y. Supreme Court.

Under a 1952 agreement with Paramount International Films, Inc., IFDE claims, it received rights to "Island" and other films for exhibition in Italy and its colonies. Subsequently IFDE assigned "Island" to Anglo American Film Co. of Rome. Shortly thereafter Par International filed an injunction proceeding against Anglo American to restrain it from handling the film.

As a result of Par's suit against Anglo American, IFDE asserts in its N.Y. Supreme Court complaint, it suffered considerable losses since the acquired pictures dropped in market value. IFDE action came to light when it moved to examine Par foreign chief George Weltner before trial. Par countered with a request that the motion be vacated. Justice Aron Steuer reserved decision on both motions.

Build Calgary Studio

Hollywood, May 17.

A new studio is being constructed in Calgary, Alberta, which will offer complete production and lab processing services for all types of theatrical, tv and commercial films, A. Bruce McLean, prexy of new enterprise known as Master Film Studios Ltd., discloses. Operation will begin in about six weeks, following completion of the building.

McLean and Larry Mitanski, who will head the technical and production staff, are currently in Hollywood, where latter will set up liaison with American film companies.

MANY U.S. LABS IN OTHER LANDS

By FRED HIFT

Domestic and international expansion program of Technicolor is seen as indicative of the speed with which both Hollywood and industries abroad are switching to color.

At the same time, while it's realized that Techni is moving to get in on the groundfloor abroad, there was speculation on the extent to which these moves might cue restrictive legislation in foreign countries, forcing the U. S. industry to do its printing locally.

Discussing his company's plans with the press in N. Y. last week (13), prior to the Techni annual stockholders meet which came off Monday (16), Herbert T. Kalmus, Techni prez, reported the likelihood of new Techni plants in Rome (Italy) and Bombay (India). He also said negotiations had started for a Techni subsid in Tokyo (Japan).

Elaborating on Kalmus' report, Kay Harrison, Techni's foreign topper and head of its British plant, said the lab was also negotiating for subsidiaries in Munich (Germany) and Buenos Aires (Argentina). A Techni lab in France is almost completed and is expected to start turning out footage in July.

In each case, local interests put up the money, with Techni supplying the technical know-how, licenses, copyrights, supervisory and training staff, etc., in return, Techni gets a 50% cut of the profits.

These foreign plants are designed for a capacity of about 750,000,000 feet annually and would cost about $2,000,000 to put up. They're single units capable of expansion, concentrating on imbibition printing but capable also of turning out Eastmancolor prints or prints from practically any kind of negative. That's important abroad, where Ferrania Color and Geva Color are used along with Eastman Color.

Harrison said Technicolor on the Coast had a regular training program going for foreign technicians. Four Frenchmen recently completed their course and are back in Paris. At the London plant another 25 French engineers studied Techni operations.

Harrison, who returned to London yesterday (Tues.), noted that the biggest stumbling block in Techni's expansion program was the training of the necessary manpower since most of Techni's own employees are busy on their own projects.

Labs Much Needed

Kalmus, remarking on the rising volume of the industry's foreign income, said this resulted in an increased demand for foreign prints, a need for more rapid manufacture of release prints for abroad, and a definite need for Techni plants in strategic spots. These plants, he added, could turn out release prints of the same high quality as those used domestically.

Among some of the advantages of an American producer ordering his prints at the new French Techni plant, Kalmus listed savings in duty, transportation, possible currency advantages and—a lower cost per print. In India, he reported, the government is very eager to have Techni establish a plant. The industry there turns out some 300 pix a year and color availability is extremely limited.

According to Harrison it looks as if the Bombay plant will open first, followed by Rome. He estimated these labs might be working by the end of 1956. After that, Tokyo and Germany are likely to be next. Techni lab in Britain, Harrison reported, is currently in the throes of a $1,000,000 longrange expansion program to allow it to handle any and all types of printing.

Italian Situation

Question of how the new Techni plants might affect the industry's standing abroad is a moot one, it's pointed out. Prominently cited is the example of Italy, where the government is forcing American producers to do at least a share of their tint printing locally. It's figured by some that, with a Techni lab established in Rome—employing around 300 people—the pressure to have local printing done would be even greater than it is now. There has been concern over the possible spread of this policy, Belgium already having made a pitch in that direction.

At the same time the companies are not overly upset by the Italian regulation. One reason is that the labs in the U. S. now are so overcrowded, they're having trouble fitting in the proper quota of foreign release prints. It's felt, too, that if tinting must be done abroad any Techni operation would be far superior to work done by local labs.

Techni Gets Cinecolor Plant

With Technicolor gradually expanding its interests beyond the purely theatrical motion picture field, the outfit is taking over the plant of Color Corp. of America (formerly Cinecolor) on the Coast. Techni will use the 50,000 square foot building for its research and development division to make more room at its own plant where it's undertaking an expansion program.

Color Corp. will move all its own activity to Hollywood's Houston color lab, where a merger is now pending for all future activity, which will continue processing shorts and features as in the past. Negotiations are also on with several other smaller labs for expansion of Color Corp.'s processing facilities. Meanwhile, the company has asked producers to remove all negatives from its vaults.

Overall Color Corp. plans call for opening labs in other parts of the world. It already owns a British plant, Radiant Color Laboratories of London, which was started some years ago. Firm's global expansion is in line with activity of its Houston Fearless Corp., lab equipment manufacturing company, which it owns. Color Corp. was known as Cinecolor prior to 1953 when stockholders authorized the corporate title change. Outfit was established in 1932.

Glamor In the Morning

20th's Coffee-and-Doughnut Premiere of 'Itch'—Ballyhoo Centers on Skirt-Blowing Sequence

Opening of 20th-Fox's "The Seven Year Itch" at Loew's State, N. Y., June 3 is going to call for coffee and doughnuts rather than champagne—it's going to be a morning premiere.

Charles Einfeld, 20th ad-pub v.p. current blueprinting "Itch's" a.m. sendoff, said last week that the skedded morning doings at the State, complete with lights and star appearances, were unprecedented in the pix biz.

Coincident with the opening, which will be filmed and will get AM-tv coverage, the four-story high figure of Marilyn Monroe, towering over the State marquee, will be unveiled. It'll show Miss Monroe in the by-now famous skirt blowing sequence from the pic.

Einfeld said that 20th's entire campaign on the George Axelrod comedy will revolve around that single shot of Miss Monroe.

Practically all the stars of the film—Miss Monroe, Tom Ewell, Roxanne and Robert Strauss—are expected to be on hand for the a.m. opening. They'll make lobby appearances and sign autographs. The State has no facilities for a stage presentation.

Another effect of the morning preem, which is expected to shape as quite an attraction for the younger set, will be that—possibly for the first time—the afternoon newspapers will get to break the first reviews of the film.

May Get Techni Plant In Japan; Relieve U. S. Print Shortage Soon

Tokyo, May 10.

The Finance Ministry has announced that restrictions on the number of prints for foreign features imported into Japan would be effective starting on July 1. Only 12 copies per picture can be imported starting from that date.

Meanwhile, Far East Laboratories, largest film printing organization in Asia, has announced it is re-tooling hurriedly for the expected rush of business. Lab can process black and white dupes and is reported as negotiating with Technicolor to handle color prints starting about Oct. 1.

Distributors here require about 18 prints for saturation key bookings and look upon the restrictions as somewhat of a blessing since making copies here will use up some of the frozen yen accumulated from cinema grosses.

The ministry announced that there would be no restrictions on the number of copies brought in under flat-buy contracts.

Unique RKO Plan For 1949 'Ribbon'

In a unique switch from the conventional, RKO is set to sell a film on reissue only to drive-ins in specific cities and at specified times. Picture is "She Wore a Yellow Ribbon," John Wayne starrer, which John Ford and Merian Cooper produced in 1949.

The city-by-city blueprint calls for exhibition dates this month only in the New Orleans area. In July it will be sold in Albany, Buffalo, Cincinnati and Cleveland. This pattern of territorial licensing will be followed throughout the year.

RKO tried out "Ribbon" in 100 ozoners in New England last year. The upbeat results of these prompted the pitch now to other outdoor locations around the country. Naturally, the pic also will be sold to conventional houses when a specific request is made and terms are met.

Projectionist Now Manager

Regina, May 17.

A projectionist at the Royal Theatre in Moose Jaw for nearly 20 years, Alex Hunt has been named manager of the Royal and Studio Theatres.

Royal is now being renovated and is expected to reopen in the fall.

FOR RENT
1,500-SEAT THEATRE
IN NEW JERSEY
ALSO THEATRE
IN CONN.
Write to Box V-52, Variety,
154 West 46th St., New York City

New York Theatre
RADIO CITY MUSIC HALL
Rockefeller Center
"INTERRUPTED MELODY"
in CINEMASCOPE and
COLOR starring
GLENN FORD • ELEANOR PARKER
An M-G-M Picture
and SPECTACULAR STAGE PRESENTATION

DuM Labs, B'cast Divisions Seen Going Separate Ways in 'Spin-off'

The changes last week in composition of the eight-man DuMont Labs board of directors is expected to lead to establishment of the two remaining tele stations and whatever else is left of the broadcast interests under a separate corporate structure. This "spin-off" is the plan of Carl M. Loeb & Rhoades, investment house which controls the latest director seated.

The upset in the four-and-four balance of the board is also expected to throw the weight of control to Paramount Pictures, holder of the line of Class B stock. Last week, when Rhoades' man, Armand Erpf, took over the seat held by corporate chief Allen B. DuMont's brother, Bruce, the longtime impasse was said to be broken.

A Rhoades spokesman said that his company, which influences about 350,000 shares of Class A common (about 20% of the Class A line), said that separating the DuMont manufacturing divisions from the broadcast setup was desired so that manufacturing might run at a profit. The manufacturing profit for the first part of '55 was completely wiped out by the broadcasting losses, and the company ended up with a net loss of $27,000.

A Rhoades man said that separation of the two ventures would permit DuMont "to handle a job he knows well and not toy around with something somebody else could handle better." It was explained that in a "spin off" present DuMont Labs stockholders would be given an option on stock in the new corporation, consisting chiefly of WTTG, Washington, and WABD, N. Y.

Another method of handling separation of stations from manufacturing at DuMont presents itself. If the "spin off" shouldn't work it's believed quite probable that the stations will, once and for all, openly be put on the selling block. DuMont management, which until last week controlled four seats, was said to be against sale of the outlets, except at a price in excess of $10,000,000.

Erpf unseated Bruce DuMont after extensive talks between the DuMont topper, Allen B., and Rhoades lawyers. Rhoades interests threatened a proxy fight after the recent annual stockholders meeting to break the managerial deadlock between DuMont's four voters and Par's three, plus the one indie that always seemed to side with the pic corporation. Indications were that DuMont might

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Phil Silvers Gets Second Sponsor

Phil Silvers, whose half-hour film series preems in the fall Tuesday nights on CBS-TV, is now SRO. Amana, the midwest-berthed appliance outfit, has pacted for alternate-week sponsorship, sharing the tab with Camel cigarets.

Plan is to spot Silvers in the 8 o'clock period, thus throwing him into competition with the Milton Berle-Martha Raye NBC-TV program. Silvers is now shooting his second round of 13 installments, with 26 to be in the can by the time of the show's preem.

Meanwhile, CBS-TV has also sold the Tuesday night 8:30 to 9 half-hour to Maytag and Sheaffer Pen, though the show is still to be determined. It may be either the new Marie Wilson situation comedy or the new "Joe & Mabel" stanza which has won favorable "pilot attention."

All-Star CBS-TV Cast For Affiliate Hoopla

CBS-TV will have a name "house" cast for tomorrow's (Thurs.) dinner show at which the web affiliates group will gather in the N. Y. Waldorf's Sert Room. Ed Sullivan will emcee and the other talent lined up so far are Phil Silvers, Orson Bean, Peter Lind Hayes & Mary Healy, Richard (Mr. Pastry) Hearne (a "Toast of Town" transatlantic regular), with McGuire Sisters on the probability list plus Jule Styne.

Now It's 3-to-1 Against

Washington, May 17.

Latest mail to the FCC on subscription tv shows a shift in sentiment, with letters and cards running three to one against. Up to a week ago, the correspondence ran six to one in favor.

Agency is now beginning to hear from the "little" people, many of whom acknowledge they're in the "low income" brackets and say that it's all they can do to keep up with tv time payments, repairs, community antenna charges, etc. Some feel so violently opposed to paying for programs that they say they would sell their tv sets and "go back" to radio if toll-tv were authorized.

ABC to Oppose Toll-TV; Network Well in Black

ABC will oppose toll-tv before the FCC when hearings on pay-as-you-see start before the FCC, American Broadcasting-Paramount Theatres prez Leonard Goldenson told a meeting of AB-PT stockholders yesterday (Tues.). The network, which is the first to put its opposition on record, will oppose it on the grounds that "paid and free tv could not coexist without resulting in a great loss to the viewer of the availability of varied types of television programming." Theatre subsidiaries of AB-PT have already gone on record as opposed to toll-vision.

Goldenson also told the stockholders that the ABC Division's first quarter was well in the black, to the point where ABC's earnings could account for all dividends paid to stockholders who originally owned ABC stock before the merger. Radio, he said, has continued to be profitable. He said

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CBS' Toll-TV Stand

CBS prexy Frank Stanton will officially make known his network's stand on the question of subscription tv when he addresses the CBS-TV affiliates at their annual meet in N.Y. tomorrow (Thurs.). Thus CBS, in advance of the final date set by the FCC for declaration, will jump the gun in putting itself on record. Action, too, will come on the eve of the annual NARTB convention in Washington where toll-tv looms as the major issue.

General expectation is that Stanton will rip into the toll-tv concept of telecasting as a vital threat that may spell the doom of network tv as it is known today.

'Search' to Sub 'P to P'

Because CBS-TV is aiming at a wider generalized audience for "The Search," college-based series of 26 seen Sunday afternoons during the regular season, it will be slotted at 10:30 p.m. Friday as summer pinchhitter for "Person to Person." Original intention had the public affairs skein as hot weather sub for Ed Murrow's other show, the Tuesday "See It Now." Latter is without a summertime fireman as yet.

Maestro Stan Kenton's "Music 55" had earlier been proposed to step in for "Person." Orchster's stanza is now reported scrapped.

Ashley-Steiner's TV Three-Bagger

Sale of "Name That Tune" to Whitehall Pharmacal for slotting in the Tuesday evening at 7:30 period on CBS-TV effective in the fall makes it a triple-play for the Ashley-Steiner agency in the summer-fall sponsorship sweepstakes. Previous week the Ashley-Steiner boys maneuvered the "Arthur Murray House Party" summer replacement deal (in the Milton Berle NBC time) and a few weeks backs effected by the summer subbing of "Ethel and Albert" for "December Bride" on behalf of Maxwell House.

"Tune" slotting for the 7:30-8 CBS-TV time, starting Sept. 27, thus gives the network a three-way commercial status in its cross-the-board revamping, with Wildroot and Johnson & Johnson buying the Monday "Robin Hood" segment and Quaker Oats buying "Sgt. Preston" for the Thursday niche. (It's estimated that in the ouster of the sponsor-potent music & news 7:30 to 8 strips to make room for the new kid-slanted shows, it'll cost CBS about $1,000,000 the first season, even with the sale of all five evenings).

"Name That Tune" emcee has not yet been chosen. Sale of package was handled by Herb Gottlieb of the A-S office. Whitehall, a division of American Home Products, is represented by SSC&B agency.

'ELGIN,' 'CENTER STAGE' SUMMER REPRISES

ABC-TV is planing kinescoped reprises of the best of the "Elgin Hour" and its "Centre Stage" predecessor shows as a summer run starting June 28. The kinnies would go into the Tuesday at 9:30 hour being vacated both by Elgin and U. S. Steel, the latter in its shift to CBS-TV. Entire program, as yet untitled, is subject to okay by AFTRA, with repayment negotiations on individual properties already in the works.

Repeats would cover a year's span of alternate weeks, since "Centre Stage" ran last summer as a sustainer, before Elgin took over the hour as an alternate with the "Steel Hour." Show would run in the Tuesday time till fall, when du Pont moves in with a new "Cavalcade of America" format at 9:30.

NBC's O&O Program Post to Jerry Danzig

NBC's owned & operated division has finally filled the post of program director that has been vacant since the exit last year of Dick Pack; now national program chief of Westinghouse Broadcasting Co. Pack's successor is Jerry Danzig, ex-CBS tv producer and indie packager and years ago with WOR, N. Y.

Although the network's five radio-tv stations come within Danzig's province, it's reported that the main emphasis will be on the aural side.

Steel's CBS Initialer

With General Electric's opening show (in June) resolved, U. S. Steel, its rotating Wednesday partner on CBS-TV, will chime in at its July 6 kickoff with an original, "The Meanest Man in Town," that has had a number of writers on it. Among them are Paddy Chayefsky and Joe Julian. All scripters will receive credit.

"Mean" cast will be headed by Wally Cox, Josephine Hull and Kenny Delmar.

'3 For Tonight' Looms As CBS-TV 1-Shot To Fill GE-Steel Breach

Negotiations are now under way for the slotting of "Three For Tonight", the Paul Gregory produced musical entry currently on Broadway, for a one-time presentation on CBS-TV in 60-minute form. The Harry Belafonte-Marge & Gower Champion frolic would go into the Wednesday night at 10 period on June 22.

In the new General Electric-U. S. Steel alternate-week takeover of the Wednesday hour, which GE begins June 1 and Steel in July, CBS is left with two sustaining nights during June: "Three For Tonight" would fill one of them; CBS will produce a drama for the other.

Whether or not "Tonight" would have a N. Y. or Hollywood origination depends on Gregory's plans to move the show to the Coast next month.

Mutual: 80% Canned, 20% Live

Mutual, on the operational level of its "revolution," is moving into the "automatic era," a step that will make it 80% canned and 20% live—approximately the reverse ratio to current standards. The radio web, withholding its exact program plans until the affil meet next week, has, however, leaked its new two-ply internal structure consisting of a production division and a broadcast division.

Part of program topper Bob Monroe's sweeping slate of changes for the web, the two divisions will primarily put Mutual into the "automation" class, further cutting down the need for a large personnel roster in all probability. Essentially, as it was described by a Mutual spokesman, the production division will pre-record all stanzas, with the natural exception of sports, news and special events. In turn, the broadcast division will air the shows. Monroe's specific intention is to standardize production of programs. Each type of radio format—dramatic, musical, or whatever else is destined for taping—will come out of a studio reserved for it alone, one that will never be used to cross format barriers. This standardization is expected to improve general efficiency and save money.

Monroe laid down the law to network staffers last week in a memo coinciding with his new network structure planning. While there was no exact information on how its "automation" (replacing men with machines) would affect the staff size, the memo spoke of creating a "work-atmosphere" for his recommendations. In doing so, it laid down the law about "incompetency, inefficiency, ignorance, and malingering in any phase of our operations." He added that "We must pursue to their sources the causes of important operational and production discrepancies. We are aware that these sources may be quite remote from the incident affecting the broadcast operation. If a member of the organization is found to be responsible for the error, it will be necessary after three warning notices to seek his dismissal."

The memo continued: "The new operation means hard work for everyone but we know that those who will succeed with us are not afraid of hard work. Benefits achieved will not go unrewarded or unrecognized."

Writers Guild Set for Vote On New Code of AM-TV Working Rules

Hollywood, May 17.

A new code of working rules, cracking down on sub-standard producers and against such practices as speculative writing, is being submitted to membership of the Writers Guild of America at its annual meeting at the Crystal room of the Beverly Hills hotel tomorrow night (Wed.).

Rules are based generally on those in effect for years for the Screen Writers Guild, but have been expanded and changed to include radio and tv. Exec director Frances Inglis of WGAW, in her letter notifying members of the proposals, said purpose is not only to establish ethical and professional standards for guild members, "but also to fortify the members against the unscrupulous producer who might otherwise cajole or coerce the individual writer into sub-standard practices."

Proposals include heavy penalties for any violations of the rules, as the guild seeks to stamp out any abuses of its members.

Under the new proposals, a member faces a fine plus other disciplinary action if he fails to file a copy of his contract of employment with the Guild within two weeks after written notice there is no contract on record. Members must file copy of employment pact with Guild no

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'Live Syndication'

Walt Framer Productions is mapping a "live tv syndication" plan under which complete packages will be distributed to stations and sponsors with the latter arranging for the local panels, emcees, etc. First of these out of Framer's assembly line will be an audience participationer. (Framer's major network properties are "The Big Payoff" and "Strike It Rich.")

Heading up the sales end is Dan Goodman, son of Harry S. Goodman (Productions), who's been working with his father's outfit since 1946.

Oklahoma Oil's $750,000 Splash On Chi Radio-TV

Chicago, May 17.

Oklahoma Oil Co., owner-operator of an indie string of gas stations, has been quietly building up the past three years as the biggest source of strictly local radio-tv coin on the Chi scene. Hometown "blue chipper" likely will pump over $750,000 this year into the Windy City airwaves, which is figured to be tops in expenditures for a local bankroller working without any budgetary co-op assists from manufacturers or distribs.

Oil firm, which during the postwar years has become the kingpin independent gas operation in the Chi-area, relies practically exclusively on the electronic medium as its selling tool. The only newspaper lineage used is to advertise its various radio-tv shows, and with the exception of billboards on its station property and some direct mail support for its coupon deal, bulk of the money is earmarked for local AM-tv exposure.

Overall advertising strategy with its "radio and tv are our best salesmen" philosophy is plotted by Oklahoma topper Joseph E. Guilbault. Since buying the neuclus of the chain from the Burakoff family back in '46, Guilbault has built up the string to cover 60 stations in Chicago and suburbs. Biz is booked through the Maryland ad agency helmed by Bob Oakley.

As outlined by Oakley, the hefty reliance on radio-tv saturation has been primarily to maintain volume gas and fuel oil sales as the chain has been going through its "growth period" with the purchase of addi-

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Stanton to Rescue In 'Omni' Wooing

The Ford Foundation's TV-Radio Workshop went to bat immediately last week to state that its "Omnibus" show would remain on CBS-TV when launched on its fourth season next fall. The pronto announcement was occasioned by a published report of a possible shift to NBC-TV.

It's known that Robert Saudek, Workshop director, has been engaging in talk with the rival network and that NBC prexy Pat Weaver had "leaked" the huddles on the theory that such a "power play" might prove the final persuader in the moveover. Known, too, however, is that Saudek already had made up his mind to stay put on Columbia before the report became public.

But not generally known is that it was CBS prexy Frank Stanton's long record with the Ford Foundation (among other things he's chairman of the board of the Foundation's Behavior Sciences Advanced Study Center and a close intimate of Foundation prexy H. Rowan Gaither) that carried the day for CBS.

NBC-WESTINGHOUSE 'DE-ICED'

Old Sponsors & New Ideas

Four weeks prior to its June 12 debut, "Monitor," NBC Radio's weekend show, has achieved a $1,000,000 gross billings status (representing 58% of its sales potential). But the interesting aspect of the sponsorship wrapup lies in the fact that the same pattern of repudiation on the part of the "old guard" clients applies to the new radio approach as with NBC's inauguration of the tv spectacular and "magazine insertion" type of advertising.

Almost from the start, NBC was tossed for a loss in its old guard client list, such as Procter & Gamble, General Foods, General Mills, etc., in embracing the "mag and spec" concepts. But they want no part of it, preferring to ride along on the "hangover from radio" formula of "every client to his own show." Oddly enough, the auto companies, which played a negligible role in network radio through its lucrative years, jumped wholeheartedly into the new tv pattern, with such clients as Ford and Oldsmobile, for example, representing the mainstays of the 90-minute tint specs.

Apparently the same kind of "old guard" resistance to "Monitor" and its new-type sales pattern has cropped up, and again it's the automotives as opposed to P&G, General Foods, et. al., who are playing along on the participation schedule. Chevrolet, for one, has a $200,000 investment in "Monitor," or about one-fifth of the show's total gross intake thus far.

Through the '30s and '40s there was a recurring cry that a handful of sponsors monopolized the network radio advertising picture. Their present resistance to the new program-sales patterns at least has the one advantage of inviting fresh coin and some new client faces into both tv and radio.

The Hummert Stamp—Still There

Air Features Clings to That Rigid-to-Formula Operation as Though Nothing's Happened

Air Features Inc. although owned by the Columbia Broadcasting System is still very much under the influence of Frank and Anne Hummert. Actors readily spot Hummert-type dialog in the scripts and remark how rigid-to-formula operations remain. Studio-wise thespians say that Air Features programs alone maintain the old, old ways of scripting and pacing.

Nowadays the Hummerts are seldom viewed in the flesh, although in former times favorites among the dialog writers and leads sometimes saw them. But the staff has no doubts as to the authority.

Because of television opportunities many actors now fight shy of being "tied up" the way the Hummerts want to tie up performers for their soap operas. Hummerts are candid about the matter. Leads in particular are asked whether their loyalty lies in radio or video. The implication is clear. It should be with the daily episode in radio. This does not work out as good economics for many an actor since Hummert pays straight union fees. Thus an hour rehearsal daily plus a 15-minute broadcast, and paid accordingly, will prevent an actor taking any major television assignment where a week's rehearsals, at AFTRA scale, amounts to much more.

Another rigid rule of the Hummert formula hits vacations. After a year on a show a lead gets one week. Longer tenure carries longer vacation. But the Hummerts frown upon recording vacation period episodes in advance. Hence the oldfashioned "write-out" is still used at Air Features (and practical-

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War Between the Nets

There's a hot rumor around that CBS is planning its own weekend radio marathon to compete with NBC's upcoming "Monitor."

It would be called "Merrimac" (natch).

500G Marx, Stone 3-Year Scripting Pact for Gleason

Writers of variety shows will be able to command some tall coin next season, according to present indications. One of the largest deals ever given scripters was completed last week between Marvin Marx & Walter Stone, and the Jackie Gleason show. Marx & Stone, who'll be head writers for Gleason, will be guaranteed $500,000 covering three seasons. Les Colodny of the Morris agency, negotiated.

At the same time, top performers find that they must go far afield to get suitable scripters. For example, Milton Berle, accompanied by his personal manager Irving Gray and Ben Griefer of the Morris office, leave for the Coast tonight (Wed.) in an effort to line up enough typewriter slaveys for the nine shows Berle will do next season. Berle will have a great deal of freedom in choosing his scripts since he can do variety, musical revues, book or dramatic shows.

The concern over writing has always been considerable, but this year the attention to the authors has increased. Writing difficulties have been a major cause of cancellations. Writing budgets are going up on all variety shows and the $500,000 top by the Gleason show is seen as providing only a possibility of the amounts that can be earned by top word-jugglers.

'Winky' Gets Fall Client If Stations Meanwhile Sustain a Sustainer

CBS-TV is plumping for stations carrying "Winky Dink and You" sustaining to continue on that basis for one or two months before a commercial setup applies for the first time in the kid show's brace of seasons. The "pressure" stems from the initial sponsor, Ideal Toy Corp., which is buying the first quarter-hour of the Sunday noon to 12:30 stanza beginning in the fall (with the web expected to have another underwriter for the 12:15 segment before that time).

It's figured that the show's strength hinges on the number of Winky Dink kits in the various markets for selling to the moppet trade viewing the Jack Barry-emceed programs. Thus the network's and Ideal Toy's anxiety to "sustain the sustainer" until Der Tag.

Cott Dickers Tex

WABD, N. Y., topper Ted Cott is trying to add Tex McCrary to his list a star names as a news commentator. The deal presently doesn't include Jinx Falkenburg, McCrary's wife and gab sidekick on N. Y. radio station WRCA.

Understood McCrary-Cott deal is dependent on whether the performer's WRCA radio contract allows moving over to tv side at another network's o&o.

POWER PLAYS AS STATIONS SWITCH

The protracted negotiations between NBC and Westinghouse Broadcasting Co. for switch of their Philadelphia and Cleveland stations (with NBC paying Westinghouse $3,000,000 in cash to boot) was finally resolved on the dotted line this week. Subject, of course, to FCC approval, here's the payoff on the maneuvering:

Westinghouse's KYW radio station in Philadelphia becomes an NBC owned & operated in exchange for Westinghouse's acquisition of WTAM (AM & FM) in Cleveland, presently owned by NBC.

Westinghouse's WPTZ television station in Philadelphia, which it bought a couple of years ago from Philco, becomes an NBC o&o operation in exchange for NBC's WNBK tv station in Cleveland.

Westinghouse in essence will wind up getting four stations in exchange for its two Philly outlets—the AM and FM adjuncts of WTAM; the WNBK tele station, and $3,000,000 with which to buy a fifth o&o television station.

While NBC's announcement yesterday (Tues.) of the transfer was reduced to a terse two-paragraph statement, it's known that further stipulations are: The top management staffs of both companies will switch with the stations. Thus NBC's Cleveland chief, Lloyd Yoder, moves into the Philadelphia setup, while Frank Tooke (KYW) and Roland Tooke (WPTZ) transfer to Cleveland. On the other hand, all talent in both cities will remain intact. It's reported that overtures were made to keep WTAM's Johnny Andrews in the NBC o&o family by moving him to WRCA in N. Y., under Ham Shea (for whom he worked in Cleveland), but as result of the negotiations Andrews is obliged to remain in Cleveland as a Westinghouse property.

Just what inspired the two-city-two-company transaction is something that still has many industryites perplexed. It's known, of course, that NBC-RCA boss David Sarnoff has long cherished a move into Philly, which is practically home base for RCA and its cross-the-river Camden, N. J., empire. On the other hand, NBC's WTAM in Cleveland (a Class 1A channel station) is a bigger grosser than Westinghouse's radio operation in Philly (a Class 1B channel station). Too, the NBC tv profits in Cleveland have been described as "fantastic."

But basically it was Sarnoff's determination to get into Philly, come what may, that keynoted the drawn-out negotiations. (At least by holding off, Westinghouse was able to up the cash ante to $3,000,000 from an originally-offered much lower sum).

NBC was seen as having the upper hand because of the octopus-like affiliation overtones surrounding the whole deal. At one time,

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WGN Exec Shifts

Chicago, May 17.

Frank P. Schreiber, general manager of Chicago Tribune's WGN and WGN-TV, was named Veepee of WGN Inc. yesterday (Mon.) at first Trib board meeting since the death last month of editor-publisher Col. Robert R. McCormick.

J. Howard Wood, Trib business manager, succeeds McCormick as WGN president.

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

Everybody (But Spector) Back For Specs in Fall; $17,500,000 Advance Billing; Mebbe 75 Big 'Uns '55-'56

Resolve 'Monitor,' Too

Westinghouse has decided to play ball (though it's only soft ball) with NBC Radio on its acceptance of the weekend "Monitor" show for its major Philly, Boston and Pittsburgh stations and it so intends notifying the network this week.

The Westinghouse outlets, in effect, have come to this decision: They'll take the marathon "Monitor" in bits and pieces and fit it into the individual stations' schedules, but in such a way that it will not disturb the basic weekend program structures.

In what looks like a complete vindication of the new sales and spec patterns inaugurated last season under the Pat & Bob (Weaver and Sarnoff) high command at NBC-TV, the network last week successfully negotiated the return of every sponsor (with the lone exception of Raymond Spector on behalf of Hazel Bishop) to the '55-'56 color spec fold. The breakdown, coin-wise, runs as follows: Oldsmobile, with a $5,000,000 budget, returns to the Saturday night Max Liebman-produced segments for 13 one-a-month productions; both RCA and Ford split a $5,000,000 tab equally for 13 "Producers Showcase" big-big-big ones on Monday nights; Sunbeam and the pacted "Color Spread" spot advertisers are investing another $5,000,000 in the Sunday night spec series (which will use guest producers). Another $2,500,000 represents Hallmark's total outlay for the series of eight Sunday afternoon Maurice Evans color productions.

The foregoing represents 47 90-minute spectaculars. But all told NBC estimates there will be perhaps as many as 75 (most of them in the hour-and-a-half category) by the time the '55-'56 program schedule finally shapes up. Others will include the alternating "Wide Wide World" series, the projected series of 90-minute telementaries (first one on Communism in the fall); the special holiday shows, the NBC Opera Theatre series, such one-shots as Academy Awards, etc.

Adding to the "spec-consciousness" that appears to be moving into high gear next session is the fact that CBS-TV is also going to "spec it up," with Saturday nights pencilled in for the "big ones."

'What'd We Tell You!'

NBC's "we told you so" drumbeating for the hour and 90-minute program pattern includes the following just-completed vital statistics by the web's research boys on the expiring season:

Of 28 new half-hour shows that preemed on the tv networks during '54-'55, 16 have been or are being cancelled.

Only one of the 28 has hit a 40 rating on the Nielsens—George Gobel.

More than half have failed to hit a 30.

TV Now Scouting European Market For Manuscripts

There'll be an upbeat in European jaunts by tv industryites this spring and summer semester. At the moment there's a hot race on to see who gets there firstest to come back with mostest of the scripts, along with pacts tying up name and journeymen writers abroad and arranging for translations (except, of course, in the case of British play-and-telewriters). Involved also are trips seeking "realistic" locations plus talent for vidpix series.

Only a couple of weeks back, Robert Costello, production factotum of Talent Associates, live packagers, left for a six-week tour of England, the Continent and North Africa, taking in Paris, Rome and London, and to confer with the BBC in the British Capital on exchange of script properties. David Susskind, partnered with Al Levy in TA, will follow him into Europe next month to looksee sites and talent, based on a probable entry in to the film side of tv operations, since TA has up until now specialized in live showcasers.

Blanche Gaines, writers' representative who's had meteoric returns from her stable (Rod Serling, et al.) in the last year both on the video and in fast sales to Hollywood, planed out Saturday (14) for five weeks, mainly England and Italy, to scout playwright ivory and manuscripts. She'll be back in the states on June 21, returning by boat in order to read scripts at leisure. (Little known is that it was Mrs. Gaines who figured in the pre-tv. $50,000 sales to Metro of William Markham Altman's "Operation Home" to be displayed on the CBS-TV "Studio One" May 30.)

Also headed oceanward is Roland (Chick) Martini, Gardner ad agency v.p. over radio-tv. He leaves tomorrow (Thurs.) on the Italian Line's Andrea Doria for Italy where he'll look into their methods of filming tv shows and commercials.

Junketing for scripts is work-

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NAT (KING) COLE'S TV GUEST SHOT PACTING

Nat (King) Cole has been signed by CBS-TV to do a minimum of 10 guest shots on an exclusive basis. They'll take place on major shows.

Pacting a performer exclusively for guest shots isn't a new gimmick for the nets. In Cole's case, it's believed that the web is experimenting with formats with possibility that he'll eventually have his own spot. By signing him for the guest route, Cole is guaranteeing his exclusive services to CBS for the year and eliminates the possibility that he'll go elsewhere.

Zenith's Bonfig New Prexy Of CBS-Columbia Set Mfg.; Seymour Mintz Resigns

Seymour Mintz, who was brought over from Admiral last year to head up CBS-Columbia set manufacturing division as prexy, turned in his resignation yesterday (Tues.) to Frank Stanton, president of CBS, Inc. In his place Stanton has named H. C. Bonfig, a veepee at Zenith and formerly with RCA.

What makes the Bonfig appointment particularly intriguing is the fact that he's deserting the pro-subscription tv camp (only two weeks ago he carried the Zenith torch on the NBC-TV pro & con toll-tv kickaround) in favor of Columbia, which, from all accounts, is going on record later this week when Stanton addresses the CBS-TV affiliates as vigorously anti-Zenith in its toll-tv philosophy.

Leonard Truesdell today (Tues.) was appointed v.p. and sales director of Zenith succeeding Bonfig.

Art Carney's 'Studio 1'er'

Art Carney's next non-Jackie Gleason appearance on a tv dramatic show will be in a Reginald Rose play. It's called "The Incredible World of Horace Ford," headed for "Studio One."

The fantasy is skedded for June 13.

Lentheric's 'Who Needs a Rating?' Goes Out on 'Better Criteria' Limb

In these days of ratingitis in television, one network advertiser is providing a refreshing change of pace with the forthright and public pronouncement that "ratings are worthless." The advertiser is Lentheric, the lotions and cosmetics house which sponsors "Chance of a Lifetime" alternate weeks on DuMont, and its spokesman is bossman Jack Mohr, whose evaluation of a show's efficiency is in a look-see "at the cash register" instead of at a pocketpiece.

"Chance" is on DuMont, which offers the poorest coverage of all four networks; its rating (a composite of all the services) runs about a 6; its total viewership at present is about 6,000,000 people. Yet Lentheric is sticking with the show, and although Mohr admits he'd like wider coverage and better facilities where the show is seen; he's also sticking with DuMont.

Reason simply lies in results—results noted not through ratings but through sales and activity on the buyer level. Here's where Mohr's formula for judging a successful show departs from the norm: he believes that there are better criteria with which to judge a show's selling power than the rating. Judgment of what a show is accomplishing for an advertiser should come from within the advertiser's organization itself—from its salesmen or field reps, from its wholesalers and retail outlets and from consumers when exposed to a new or different product or package.

"These days, if an advertiser is big enough to afford television, he should be big enough to be able to feel television's effect through his own organization," Mohr says. "The advertising manager who leaves the evaluation of a show's power to the media men without keeping in touch with his own salesmen and customers is simply refusing to face reality." By seeing how salesmen talk about a show (a rep in one area without tv exposure constantly insisting the show be put on there; another complaining that the station carrying the show in his market isn't strong enough—"get another network"), how wholesalers and retailers or other distributors talk about it ("can't we get the show in Nashville?"), the client can judge its effect, Mohr insists.

Case Histories

While Mohr has been unable to correlate Lentheric's increased sales with the show (it's been sponsoring it since September) because the firm's distribution setup had been revamped last year, he does point out a couple of case histories. One occurred when they slipped

(Continued on page 50)

ABC-TV Resolves 'Cavalcade' Berth

ABC-TV has resolved its problem of placing du Pont's "Cavalcade of America" in a new time slot in the fall, with the chemical outfit shifting to Tuesday at 9:30 with a new "adult" format which will lay less stress on history and education and more on contemporary Americana. Web faced a problem, since du Pont has occupied Tuesday-at-7:30 for the past two years but would have to make way for the incoming "Warner Bros. Presents," which will occupy the 7:30-8:30 period. Shift in format, away from the kiddie appeal, provides the solution. Show will still be on film, with BBD&O having set the deal.

Slotting of du Pont at 9:30 puts an end to the web's plans for the continuation of hour dramatics in the time. With U. S. Steel shifting its show to CBS-TV and Elgin cancelling out, the network had hoped to continue drama with new bankrollers in the fall. But with Alex Segal and Herb Brodkin, the "Steel" and "Elgin" factotums, prepping a Saturday night series, and du Pont looking for a time slot for its new show, the network decided to go half-hour. Remaining problem is just what to slot at 10 p.m., with the entire evening a sellout up to then, except for an alternate sponsor on "Wyatt Earp" at 8:30.

Screen Directors Show For Eastman Kodak

Eastman Kodak will install a new filmed show to be produced by the Screen Directors Guild in conjunction with Hal Roach Jr. into its new Wednesday-at-8 slot on NBC-TV in the fall. The series, titled "Screen Directors Playhouse," goes into the time in October as a replacement for the current "Ford Theatre" rerun skein which Kodak installed for the ailing "Norby" a couple of months back.

New series will employ some of the top directors in the Guild, with proceeds going to its educational and retirement funds. Among the directors slated to participate are John Ford, Fred Zinneman, George Stevens, George Sidney, Norman Taurog, Leo McCarey, Alfred Hitchcock, Jean Negulesco, Rouben Mamoulian, Mark Robson and George Marshall.

Canada Sponsors Like Specs, Too

Ottawa, May 13.

Cued by the wham reception of the television production of "Hamlet" by the Canadian Broadcasting Corp., sponsors are nibbling at bankrolling future two-hour spectaculars of similar format, according to the CBC g.m., A. D. Dunton.

Dunton told a government tv-radio committee that CBC expects upped sponsoring of its video shows in "the next year or two." He said revenue from commercial airings on tv in 1953-54 totalled $1,335,000, mainly from spots and local shows. The corporation got small revenue from U. S. shows carried by the Canadian network but no revenue at all from Canadian-produced sponsored airers.

He said biggest listener ratings went to "light entertainment," sports, drama and news.

DON BISHOP SHIFTS TO NBC O&O JOB

After about a dozen outside pressagents were interviewed for the job, the NBC owned & operated stations in New York found their man right at the web. He's Don Bishop, who takes over as publicity director on WRCA and WRCA-TV plus the o&o division embracing spot sales and other components. That's the berth left by Bob Blake some weeks ago, with Blake moving over to CBS-TV to head up the new special projects unit in the press sector.

Bishop has been with NBC since 1947, as magazine editor and in other press spheres before becoming manager of program publicity. He also writes a freelance column, "Dixie All Over," for five newspapers in North Carolina.

Donald Woods Set For CBS 'Woolworth Hour'

Donald Woods has been pacted to replace Macdonald Carey as host-emcee of the new CBS Radio "Woolworth Hour" which marks the network debut of the five-and-dime chain on June 5 in the 1 p.m. slot. It's understood Carey will shortly be quitting "Anniversary Waltz" on Broadway after a long run and will go to the Coast to join his family as well as work on film and tv commitments.

Woods, a Hollywood veteran, starred in "Those We Love," NBC drama series, starting in the late '30s and thereafter. He does the live blurbs for Budweiser Beer on the CBS-TV "Damon Runyon Theatre" and recently closed a road tour in "Dial M For Murder."

Woolworth Sunday stanza's components include the Percy Faith orch and chorus and name guests.

Binghampton — Appointment of Henry "Nick" Nicholson as radio sales manager of WNBF-AM-TV Binghampton, has been announced by George R. Dunham, general manager.

Kathy's Sunday Stanza

Kathy Godfrey's radio show is finally coming to fruition, with CBS giving Arthur Godfrey's sister a Sunday 2-2:30 berth starting May 29. Miss Godfrey will accent the bright side of the news in her comment, and there'll be a permanent orch feature in the Norman Leyden group plus guest talent.

Slotting is back-to-back with the 1 to 2 "Woolworth Hour" launching June 5.

WABC-TV in Summer Trim; 'Entertainment' As Half-Hr. Live Entry

A summer cutback is in store for WABC-TV, the ABC-TV flagship in New York, with the outlet planning a 10 a.m. signon instead of its customary 8 a.m. start, along with a cutdown version of its 150-minute "Entertainment" daytimer for the hot days. Shuffle goes into effect June 13, with "Tinker's Workshop," the daily starter, moving up from 8 to 10 a.m., with the remainder of the schedule intact. Eliminated are two hours of film programming.

"Entertainment" summer format will comprise a live half-hour segment sandwiched between two feature films, a la stageshow style, with Ray McKinley's orch, Marion Colby and Bob Carroll holding over from the current cast. Tom Poston is set for the summer stock cast of "Oh Men, Oh Women," while Gene Wood will do stock on Toms River, N. J., both hiatusing till Sept. 5 (Labor Day) when the full-sized 12:30-3 p.m. segment returns to the air. Summer format will come out of a studio, with the Little Theatre shuttering till fall.

Show, which is the most expensively budgeted local segment yet, has come up to expectations, according to v.p.-general manager Ted Oberfelder. While it's still losing coin, it had 92 spots this week out of a possible 125, the figures including station breaks and ID's. Sponsors include such national accounts as Raleigh cigarets, Procter & Gamble, Sterling Drug, Max Factor, Lambert Pharmaceutical, Wrigley gum and Conti shampoos. Moreover, the show apparently is succeeding in its primary function, lifting the station's ratings in the afternoon. April ratings for the outlet for the 12:30-3 period show a 3.3 average and a 19% share of audience, compared with a 2.3 and a 13% share in March, before "Entertainment" came on.

BOB HAYMES TURNS SCRIPTER FOR LA ROSA

Songwriter-disk jockey Bob Haymes has been assigned to do the script chores on Julius LaRosa's summertime 7:45 p.m. segments vacated by Perry Como, Jane Froman and Jo Stafford in the upcoming season's CBS-TV reshuffle of the 7:30 to 8 news-and-music slots. Haymes, with six-a-week on WCBS, the N. Y. radio flagship, is also collabing with Ernie Hartman, ex-asst. program manager of the station (he's now with Lennen & Newell ad agency), on a musical called "Teacher's Book" (about a music teacher running a bookmaking parlor on the side) which they hope to bring to Broadway next season.

The network is out shopping for LaRosa sponsors, with the ex-Godfrey singer getting launched latter part of June.

'App't. With Adventure' Summer Status Assured

"Appointment for Adventure," CBS-TV Sunday nighter, has recovered sufficiently from its critical kick in the pants on its preem a few weeks back to rate a ride through the summer via sponsoring Kent Cigarets. Thus the show is assured the 10 o'clock spot into September.

There's reportedly been a new shuffle blueprinted by Talent Associates, packagers of the show, with accent on documentary-slanted actioners tied to Page 1 news, such as one coming up on a youngster's flight from Soviet Russia. There'll also be an alternating routine on the direction, with Robert Stevens (the regular), Paul Lammers and Paul Bogart splitting the duty.

NBC's 'From Gandhi to Groucho'

NBC has sent the following memo to its employees:

"NBC new weekend service . . . 'Monitor' . . . will explore exciting areas wherever we can find them. For instance, we want to tap the rich storehouse of fine prose and poetic expression: the speeches, vignettes, anecdotes, and ideas from literature of the past and the present. These choice bits will be sprinkled throughout 'Monitor's' 40 hours, sometimes read by the communicator or, as in the case of stirring oratory, or dialog, voiced by guest actors. The pieces should run from a few lines to lengths of one minute or 90 seconds. Generally speaking, the short Bartlett-type quotations will be too fragmentary.

"Our great problem in assembling this material is not one of source, but selection.

"Monitor" needs your help to comb the vast literary reservoir for quotable, provocative material. No one person's reading is all-embracing enough to lead us to the many fine pieces "Monitor" will wish to use.

"Please make a note now of your favorite bits: Thomas Wolfe's paragraph about newspaper boys, Samuel Johnson's quip to Garrick, something from Gandhi or Groucho Marx. What are the things you have read and liked—for style, thoughtfulness, penetration or humor?

"Frankly, this is an invitation. An invitation to join us in our search for all things interesting and of value for "Monitor." Would you spend an hour with your own books, digging out those passages you have enjoyed, choosing them for good taste, significance and impact? If you accept our invitation, you'll need this information: With each passage you submit, please make note of the book title, author, publisher and page. And end it all . . . along with your name to: "Monitor" Room 493.

"The listeners thank you. 'Monitor' thanks you."

WCCO-TV'S BIZ PIX

Mpls. Station's New Sideline, Wraps Up Industrial Accounts

Minneapolis, May 17.

WCCO-TV has branched out into something that may be new for video stations.

As a sort of sideline, it's making business films under a recently organized department, and for such pictures, mostly made for non-video use, it already has lined up a number of important industrial accounts, according to Gene Godt, public relations director.

Northrup-King, large local seeds distributor, for example, has just inked a contract with the Business Films department for a 20-minute color film that the company will employ as a sales training aid, says Godt:

The idea, he explains, is to use the station's tv skill and production experience in the production of these films for business and industry.

Longhair Windfall In Cleve. AM Deal

Cleveland, May 17.

One of the largest radio sales consummated in months was announced with the purchase of an eight-station, half-hour, cross-the-board classic disking by Rudolph Ringwall, associate conductor of the Cleveland Symphony, from WHK.

Louisville Title Insurance, which picked up the 9 p.m. $30,000 tab for 26 weeks, spotlights the parade of sponsored highbrow music that has shown an upbeat trend in this music-conscious area. Other stations picking up the feed include WADC, WATG, WMAN, WLEC, WSPD, and WBBM.

Successful in this venture, WHK will soon add a 90-minute Saturday night "Operama" of record playing with Maurice Goldman, noted Cleveland composer and conductor, spinning the shellacs and spieling the commentary.

The newest move follows a pattern that has seen Halle Bros. picking up the hour-long WTAM Wayne Mack Sunday stanza of light pops and classics. Also, WERE's nightly "Seven Arts" classical stint has had long periods of sponsorship, while WGAR's Henry Pildner nightly 11:15 longhair presentation has had a staunch following.

Folsom Sees 35% 2-Year Electronics Biz Jump

Chicago, May 17.

RCA president Frank M. Folsom predicted the electronics industry will jump 35% in the next two years and that Chicago will figure prominently in the expansion. Folsom spoke at a "housewarming—last night (Mon.) of RCA's new Chi distribution center.

Pointing out that the firm's Windy City facilities have been tripled in size in the past 10 years, Folsom said Chicago will continue to participate substantially in the electronic industry, which is on "threshold of its greatest period of expansion."

Quality Radio Set For Big Push: Ryan

Quality Radio Group, after a long period of research and planning, is finally on the prowl for bankrollers as a going operation. QRG exec v.p. William B. Ryan took the wraps off last week at a press conference at Toots Shor's, listing the group's new radio properties and putting in a strong pitch for sponsors in terms of cost and coverage of the 36-station web.

On the programming front, in the up-for-sale category, are Martha Rountree's long-cherished project, "Nation's Press Conference," in which the mikes are planted right in a regular Governmental press confab, sans benefit of staging for radio and tv; a high-class musical, "Yours for a Song," featuring Meredith Willson and guest pop and operatic stars; "This House Is Haunted," a half-hour remote pickup from a "bona fide" haunted house; and "The Story Behind the Stamp," with philatelist Jacques Minkus handling the show.

On the facts-and-figures front, Ryan said QRG will reach 19,000,000 people at circulation costs (based on Standard Audit Measurement) of 26% less than NBC, 43% less than CBS and 39% less than ABC. He put in a bid for program sponsorship as opposed to spot announcement buys, declaring that the sponsor who thinks the participating program will hold up is going to be disappointed.

SHOUSE STEPS DOWN FOR EXTENDED REST

Cincinnati, May 17.

James Shouse stepped down Monday (16) as Avco v.p. and executive committee member, requesting an extended rest before assuming fulltime duties as Crosley Broadcasting Corp. chairman.

Avco president and board chairman Victor Emanuel announced here election of Chester G. Gifford to the new post of president of Crosley and Bendix Home Appliance Division of Avco, with headquarters in Cincinnati. Gifford, of Stanford, Conn., formerly was an executive of Schick Inc., and Swank Inc.

'Tain't So' on Sale

Despite trade rumors that the parent Aviation Corp. (Avco) might dispose of its Crosley tv station holdings, including outlets in Cincinnati, Columbus, Dayton and Atlanta, Victor Emanuel, chairman and prexy of Avco, termed the reports "completely unfounded."

"Avco has no intention whatsoever of selling any of its properties, either radio or television," Emanuel said. "Avco is not negotiating for their sale at present, has not done so in the past and has no intention of selling any of these properties at any time in the foreseeable future. Indeed, Avco is in the market to build or buy another tv station and has an application pending in Indianapolis."

TV OFF THE HOOK ON KID RAP

Beyond the Blue Horizon

A pretty good idea as to the permanency of the Pat Weaver color spec pattern at NBC-TV can be gleaned from the fact that negotiations are going on involving talent commitments for the years '58 and '59.

Sol Hurok, who is playing a key role in talent setups for the "Producers Showcase" tint displays, returned from Europe last week with deals for personalities and complete theatrical companies not only for '57 but for the following two years as well.

Supervising the spec negotiations in addition to his role as director of program sales is Mike Dann, whose working charts already include '59 notations.

Hurok, incidentally, wrapped up a deal for presentation of an abridged version of George Bernard Shaw's "Saint Joan" as one of the specs next fall. He received the necessary greenlight from the executors to the late playwright's estate before returning to New York.

The NBC televersion will star Siobhan McKenna, who will be playing the title role on Broadway later in the year, after a tour opening in Central City (Colorado) in July, with dates in San Francisco and other key cities to follow.

Its believed to be the first time that the Shaw estate has permitted a shortened version of the play on American tv.

Ed Lamb Blasts FCC, Claims He's Victim of Political 'Shakedown'

Ann Arbor, Mich., May 17.

In a bitter tirade against the FCC, broadcaster-publisher Edward O. Lamb charged here last week that he has been the victim of a political "shakedown" by "new faces" on the agency, particularly Comr. John C. Doerfer of Wisconsin whom he referred to as "a friend of Sen. Joseph McCarthy."

Speaking before the U. of Michigan, Lamb asserted that soon after the Republicans came into control of the FCC there were "rumblings" the agency would be out "to get that liberal Democrat, Lamb." His counsel, J. Howard McGrath, Lamb said, "was advised that we should obtain a certain Republican law firm or suffer severe consequences before the FCC."

Lamb asserted that the FCC's "prize witness," Mrs. Marie Natvig, was indicted for perjury "not because she lied but as a warning" by Attorney General Herbert Brownell" to any other professional witnesses who might want to retract."

Referring to the "phenomenon" of the indictment of Mrs. Natvig, Lamb asked: "Where else, even in Hitler's Germany, has there been a situation where the Government, prior to the conclusion of its own case, indicted its own witness for perjury? You say that this is fantastic; that such a thing could not happen in our USA. It has happened here in this Lamb case."

Lamb said his most important concern is to preserve his good name. "The FCC could frame me, it could bribe witnesses and it could do many other things with my property, but when I go out of this world I have but one asset which I hope to leave to my future generations. That involves the integrity and honor of a name. No politician, no blackmailer, no procurer of false witnesses shall make me take one backward step when

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'Howdy' for Britain?

The Kagran Corp., program merchandise-licensing outfit ("Howdy Doody," etc.) taken over by NBC a few months ago but working as a semi-autonomous unit, is negotiating with England's Independent TV Authority for a "Howdy" showcaser starting there next fall. Kagran also owns the Canadian rights to the show, which is telecast by 24 stations in that country. NBC Enterprises has transferred its licensing division to Kagran under prexy John M. Clifford, who's administrative v.p. of NBC.

The other Kagran officers are Edward L. Justin, operating v.p.; Francis X. O'Shea, general manager, with Sydney Rubin, who's been manager of licensing for the web, shifting over to Kagran in the revised setup.

ABC in Chi Gets A New Top Boss In Latest Revamp

Chicago, May 17.

In a sudden and sweeping move, ABC-TV has revamped its Chi network and local sales top command with Jim Beach, heretofore sales manager of the web's WBKB, replacing Jerry Vernon as the director of the Windy City network operations. Hal Wettersen is slated to likewise move over from the WBKB local sales side to become the network sales manager, the other of the two posts Vernon has been holding down since Jim Stirton ankled the operations directorship last fall to join MCA-TV.

On the local side, veepee Sterling (Red) Quinlan as WBKB topper will take over full responsibility of the o&o's selling crew, dispensing with Beach's old sales manager post. That's the pattern that prevailed at the pre-merger WBKB when John Mitchell, now ABC-TV's top veep, held both the managerial and sales reins. Beach, like Quinlan, is a Mitchell-trained exec whose career dates back to the "old" WBKB crowd.

Although Wettersen is a holdover, Vernon's resignation just about completes the exodus of the pre-merger ABC gang from the tele operation. Vernon is expected to announce a new association shortly.

'Big Payoff' Cast to Mpls.

Minneapolis, May 17.

Entire cast of the CBS network show, "The Big Payoff," will be brought to Minneapolis the week of July 18 to permit its origination from the Lyceum, local legitimate theatre, as a feature of the Aquatennial, annual summer mardi gras here.

It's 'Crusader' Vice TV 'Topper'

"Crusader," series based on the files of the Escapee Program of the State Dept., Voice of America, Radio Free Europe and similar organizations having to do with the battle against Communism around the world, is the choice of R. J. Reynolds, via Esty agency, to succeed "Topper" in the Friday night 8:30 slot on CBS-TV in the fall.

Initial impression that Reynolds had bought the Mickey Spillane series for the Friday period stems from the fact that Brian Keith, who appeared in the Spillane pilot, also does the "Crusade" show.

Procter & Gamble, which cosponsored "Topper" with Reynolds, has pulled out of the Friday period, leaving the tobacco company to solo it. P & G was in favor of continuing "Topper."

'UPGRADE' SHOWS FOR MOPPETS

By BOB CHANDLER

Television appears to have found a way out of its dilemma on children's programming. Bound by the traditional theory that it takes action programs to hold children's interests, the entire industry has been besieged over the past couple of years by pressure groups irately proclaiming that these action programs, replete with "violence and brutality," were and are contributing factors to juvenile delinquency.

Over the past season, however, the television producers have hit on a new formula to capture the moppets' interests, the "emotional" approach, which puts the kiddies on a higher plane and at the same time eliminates the brutality and gunplay inherent in the actioners. Prime examples this season have been "Lassie" and "Disneyland," the latter approaching the kids in terms of cartoons, nature, history and science, while the former, in dramatic form, having stressed the problems of kids. That more programming in the "Lassie" formula is upcoming next fall is indicated by the approach of two horse shows, "Black Beauty" and "My Friend Flicka."

Format in "Lassie," which has been garnering both outstanding ratings and kudos from parent and civic groups, stresses the emotional tribulations of a youngster faced with a variety of problems, most of which are solved by himself, his family and the dog. Television Programs of America, the "Lassie" distributor, is also turning out "Black Beauty," in which the format has a tough city kid achieving his reformation through the training of a wild horse. "Flicka," the 20th-Fox series based on its features, will also take the "tender" approach.

Don't Need Violence

Important thing about "Lassie," though, is that it's proved the television pundits wrong. It's held the kiddie audience and built that audience despite a studious avoidance of action, violence and brutality. It's a major victory for producer Bob Maxwell, who believes that tv programmers have tended to forget that "children are also people," that "they do not have to be written down to or treated as unthinking little animals whose interests can only be aroused with action."

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DST Gets Chi Reprieve

Chicago, May 17.

Windy City radio-tv network stations were taken off the daylight savings time hook by the City Council last week which voted to extend DST through the month of October.

After the New York city fathers had voted a similar extension some weeks back, the Chi network outlets were faced with a two-hour time difference during October on westbound shows had the traditional September return to central standard time prevailed.

Stanton Is Frank

Washington, May 17.

Humorous footnote to the grim Stanley-Warner-CBS Albany fight: In last week's protest hearing here, just as lawyers were about finished with four hours of cross-examination of CBS prexy Frank Stanton, the FCC counsel innocently asked whether Stanton planned to affiliate WROW radio (WROW-TV already has CBS and that's what the protest is all about). The CBS head said "yes."

The reply came as a surprise to everyone, including the lawyers and the WROW owners who were hearing the news of affiliation for the first time from the stand. As one observer commented: "It was the frankest statement we ever heard."

TV's 'Make Like the Movie Boys' Cues Rylander's Col (Pix)-to-NBC Shift

'See It' a Toughie

With Alcoa pulling out of sponsorship of Ed Murrow's "See It Now" at the end of the season, CBS-TV is all too aware that institutional advertisers are hard to come by these days and doesn't anticipate any knocking down of doors on the part of potential clients. (On the other hand, Murrow's companion show, "Person to Person" is strictly for the commercial marts, which accounts for the quick Elgin sponsorship wrapup last week after Noxzema had practically been asked to leave.)

"Fact that "See It Now" with its more or less special appeal, is geared for the "institutional boys" is only one of several aspects that may put the show in an awkward spot in terms of future sponsorship commitment. For one thing, it's recognized that the 10:30-11 fringe time with its limited station lineup makes it tough selling. But even more to the point are the controversial overtones of "See It Now." Only the week before the cancellation notice Alcoa got a squak from Atty. Gen. John Ben Shepperd of Texas over Murrow's "appraisal" of the Texas veterans' land scandal.

Alcoa, however, insists that cancellation was cued simply to the company's new advertising-promotion campaign designed to reach a broader and direct-A-Consumer audience.

NBC-TV to Pick Up Mexico & Canada For 'Wide World'

Those NBC-TV cameras will really be roaming when the network's "Wide Wide World" series of ambitious live remotes gets under way. In addition to originations within the U. S., NBC crews will be shipped to Canada and Mexico for live pickups.

Tentatively set on the "Wide World" agenda are such items as the Shakespearean Festival, originating in Stratford, Ont.; the United Nations' 10th anni hoopla from San Francisco; a Marineland show from Florida and a festival from Tiajuana in Mexico. It'll be the first origination below the border.

"Wide World" is scheduled for a Sunday afternoon slotting. In the fall it will alternate with the NBC Opera Theatre and the Maurice Evans series to be sponsored by Hallmark. However, initial show next month is planned for the "Producers Showcase" Monday night 8 to 9:30 slot.

Carl King's New Ciggie Status for OG Cost Him Role in Vidkid Series

As a result of Carl King's being signed by Old Gold for the announcing chores replacing Dennis James on such tv shows as Herb Shriner's "Two For the Money" on CBS (with James "fed up" on plugging, preferring the performing groove), King is losing out on a N. Y. tv show.

WCBS-TV had arranged for King to assume the name role guise in "Capt. Safari of the Jungle" as the live part of the Explorer Pictures Corp.-Martin & Osa Johnson footage headed for 10 to 11 in the CBS key's Saturday morning lineup. Since this is a kiddie show, it was felt that a ciggie pusher wouldn't fit into junior's conception of heroics. Particularly, that is, from the view of prospective sponsors.

Going in for King at the May 21 kickoff is Randy Kraft, currently appearing with Bud Collyer on NBC-TV's "Feather Your Nest," which he will retai

Television's era of the flamboyant and the exploitative is about to set in and it comes as no particular surprise that NBC is in the forefront of such superdooper merchandising. The web, it's understood, has dangled sufficient coin afront film ballyhooist Al Rylander to persuade him to make the shift over from Columbia Pictures. Rylander is exploitation manager of the filmmaker, a post to which he was elevated some two years ago after organizing its special events department in 1946.

Rylander's title will be exploitation director and his prime function will be to ride hot and heavy on the network's aspects & specials," "Shakespeare & Sunday" (Maurice Evans and other compqnents), making with the "movie touch" in translating prexy Pat Weaver & Co.'s "enlightenment" concept into the felicitous terminology calculated to lure the multitude of viewers over to the NBC side. This indicates an all-out battle for "print and position" supremacy with CBS-TV. The latter some weeks ago made a feint in a similar direction by creating a special projects unit to be headed starting June 1 by Bob Blake, under the Charles Oppenheim press orbit. Coincidentally, Rylander's kickoff with the rival web will be early in that month, and it's expected that he'll have his own staff as well as with with webbery press chieftained by vicepresident Syd Eiges, with public relations v.p. Kenneth Bilby in the overall niche.

NBC's newly ordained exploitation department is actually an outgrowth of an earlier one under that designation which was bossmanned by Norman Pader from 1952 to the latter part of '53, with a staff of four or five. However, that was before the advent of the "spectacular" and colorvision age. And it isn't just an accident that Rylander was recruited from the film industry.

Rylander, a New Yorker just past 43, was a freelance pressagent when breaking in. He first joined Columbia pix in 1941 as supervisor of columns and special publicity.

Telemagic Show For Paul Tripp

A novel departure in tv programming designed primarily for kids but slanted for adults as well is on tap for CBS-TV as part of its revamped 7:30 to 8 cross-the-board slottings for next fall (in place of the present news & music quarterhour stanzas).

A half-hour show starring Paul Tripp with a format built around magicos has been earmarked for the Tuesday segment as one of two live entries of the five-times-a-week kidvid segments. Program has been tabbed "It's Magic" and a kine audition will roll on June 2 in New York, with Fred Keating and Galli-Galli among the guest magicos on the audition show.

Tripp meanwhile has been "studying up" on the "hand is quicker than the eye" intricacies since as part of his overall major domo role he'll stooge as parttime magician as well as involve himself in other facets of the show.

Tripp will continue with his Saturday morning "On the Carousel" WCBS-TV entry.

Toni's 'Valiant' Cutback

Toni Co. is cancelling out on "Valiant Lady," CBS-TV daytimer, as of June 7. Coif outfit's axe has fallen on the Tuesday segment only, retaining the Thursday spot. Network is gunning for a Tuesday replacement.

Toni meanwhile has put in for an extension on the web's Bob Crosby show, giving him 11 additional weeks of the Tuesday 3:30 to 3:45 slice.

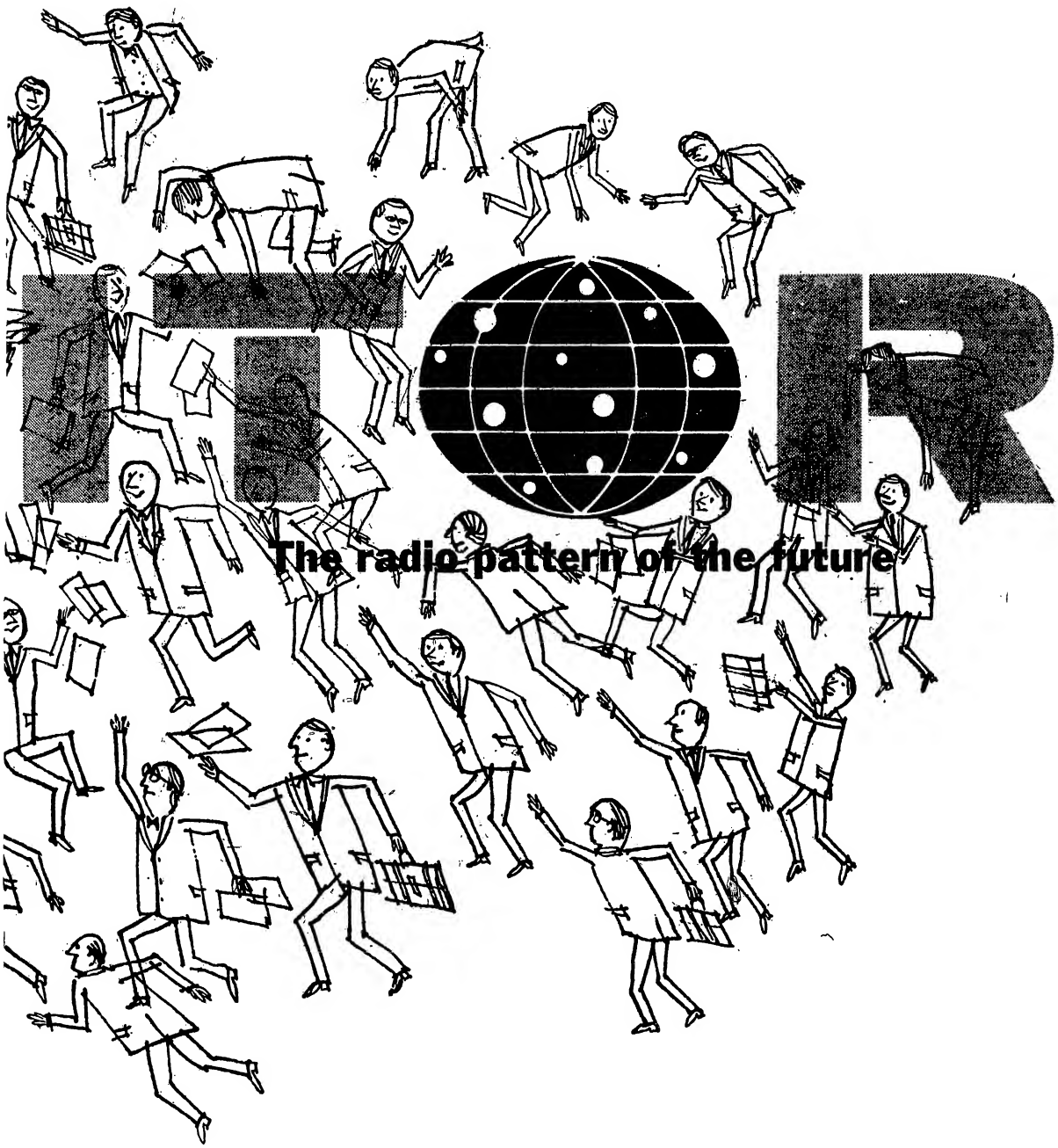
On the line... a million dollars in the first three weeks!

On June 12, NBC will present the special premiere broadcast of MONITOR.

But MONITOR has already arrived. In the three weeks since the rate-card was issued, *America's alertest advertisers and their agencies have rushed to invest more than $1,000,000 in* MONITOR *with the first program almost a month away.*

For MONITOR is an unequalled opportunity to reach a huge *cumulative* audience at prices no national advertiser can afford to pass by. Wherever Americans go, MONITOR goes with them from 8 a.m. each Saturday until midnight Sunday — into living rooms, bedrooms and kitchens; at beaches, ball parks and summer camps; along the highways in 29,000,000 family cars.

Packed with forty hours of the most exciting and entertaining material that the full resources of NBC can provide, MONITOR has everything for everyone — new sounds in music, in news, in everyday living—even new sounds in



oddities (the nation will hear a worm turn, an oyster laugh). MONITOR will take its listeners to the boulevards of Paris with Art Buchwald . . . an assault on the sound barrier with an Air Force jet pilot . . . the uncontrolled hilarity in a TV studio as the comedian warms up his audience . . . above all, to the raw, pulsing life of the unexpected news-break.

Even now, NBC Radio reaches half the families in the United States each weekend. MONITOR will bring in millions more, and keep their radios near them. And to take your message to these millions, MONITOR offers the most flexible plan in broadcasting history. You can buy one-minute announcements, 30-second announcements and 6-second "bill-boards," and you can buy them as you need them — on the entire network or on any or all of the five NBC-owned stations.

A special Introductory Dividend Plan gives you an extra bonus if you sign up now — value piled on value in the precedent-shattering pattern for radio's future.

These are some of the sponsors who have already put their money in Monitor

American Motors, Nash Division
Bendall Pontiac, Inc.
Carter Products
Douglas Laboratories, Inc.
Food Fair Super Markets, Inc. (Washington, D.C.)
General Motors Corp., Chevrolet Division
Gruen Watch Company
Mid-Continent Petroleum Corp.
Philip Morris Inc.
Radio Corporation of America
Seaforth! Shulton, Inc.
Thomas J. Lipton, Inc.
Western Union

EXCITING THINGS ARE HAPPENING ON

NBC Radio

a service of RCA

Disney Cautions Major Studios Not to Treat TV Like Stepchild

By DAVE KAUFMAN

Hollywood, May 17.

Walt Disney, first major filmmaker to turn to production of tv shows, warns the major film studios going into tv pix not to make the error of treating video like a stepchild, adding "if you don't entertain them on tv they won't be looking the next time."

Disney further warned major studios against "sloughing off or discounting" tv program-wise as they make their debuts in tv. The effect of majors taking over tv production depends on "the attitude they take on tv," declares Disney.

The producer, whose Disneyland soared to the top its first year on tv (on ABC-TV), said big budgets are not important for the small-screen medium, nor are impressive sets. "TV producers make mistakes in limiting their appeal," he said, referring specifically to some shows which transplant Broadway legiters originally concocted for a select clientele of what Disney calls "out-of-town New Yorkers."

"The picture industry has the benefit of catering to all tastes and all nationalities. We deal with the entire world. When we make a picture it is with the idea that people in other countries will want to see it, not just those in the U. S.," he said.

"If the appeal in a tv show is limited, the audience will be, too," Disney declared. Producer termed "I Love Lucy" and "Dragnet" examples of tv shows which have universal appeal, and said it is this same broad base which he seeks for his Disneyland show.

Disney said he made the decision to enter tv solely to help his theatrical pix at the b.o., via trailerizing them on video, and added that has worked out exactly as he anticipated, saying the returns from "20,000 Leagues Under the Sea" reflect the impact of its tv campaign. "We went into tv in the belief it would help our business. We didn't ask the exhibitors about it—they don't have the background for such decisions," he said.

"After all, if we have a picture that's a clinker, the exhibitor won't even talk to us," said Disney. Exhibitors are deluging Walt Disney

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Title Conflicts

Telefilm producers appear to be bumping into each other in the race for new properties and titles. At least three collided on "Black Beauty," with Television Programs of America coming out with the first version, and apparently what will now be the only version. Latest collision comes on the "Bengal Lancers" title, with CBS Television Film Sales prepping a kid adventure series, "The Bengal Lancer," and Herbert B. Leonard also in the works with "Tales of the Bengal Lancers" for Screen Gems, described as an adult adventure series.

CBS version is being produced by its British subsid, the Jersey Corp., with two weeks of background footage already completed in Spain. Background shots were filmed in conjunction with CBS' Errol Flynn starrer, "March or Die," which is being filmed there instead of in North Africa, because of the political situation in Tunisia and Morocco. Extras from "March" have been used for "Bengal," but the main lead and principal supports haven't been set yet.

Tap Ed Montagne For CBS Film Shot

CBS-TV is fortifying its stake in vidpix by bringing in Edward J. Montagne as supervisor of film production. His first assignment along these lines will be to ride herd with producer-director-packager Nat Hiken on the Phil Silvers "You'll Never Get Rich" GI series, now working on the second cluster of 13.

Montagne's most recent effort in the telefilm field was putting together the "I Spy" series starring Raymond Massey and in which he still retails a financial interest under Guild Films' aegis. Montagne was the original reiner on Ralph Bellamy's "Man Against Crime" as well as "The Hunter" which succeeded it. His Hollywood credits include RKO and United Artists and in the agency field as producer with William Esty. He'll work at the web on film production based in New York.

Ed Small East For TPA Vidfilm Huddles

Television Programs of America board chairman Edward Small is due in New York this week for a series of huddles with TPA prexy Milton Gordon and exec v.p. Mickey Sillerman. Small is bringing in the pilot of "Count of Monte Cristo," the costumer series which stars George Dolenz and Faith Domergue, and one of the matters up for discussion is whether TPA shall put the series into syndication immediately or hold it for a national deal.

While east, Small will probably go to Washington for a couple of days at the NARTB convention, and the following week, on May 31, he'll attend a week-long sales confab of all TPA personnel at the New Weston Hotel in N. Y.

'Annie Oakley' Hits '56 Sponsor Target

"Annie Oakley," the Flying A Productions-CBS Television Film Sales western starring Gail Davis, is assured of a national run through the end of 1956 via a national spot deal set last week with Continental Baking. Deal calls for Continental to carry the show in 60 markets on alternate weeks starting Jan. 1, 1956, for a 52-week span. Consummation of the sale by CBS, via the Ted Bates agency, gives the show a total run of three years and makes it the fourth longest-running national spot entry in the field, ranking only behind the Kellogg-sponsored "Superman" and "Wild Bill Hickok" entries and Pacific Coast Borax's "Death Valley Days."

Show started in January of 1954 with Canada Dry buying it nationally on alternate weeks for some 39 weeks. (It was sold locally and regionally for the other week.) TV Time Popcorn then took over the Canada Dry time on a national deal running into the first quarter of this year. TV Time was succeeded in 60 markets last month by Carnation Milk, who has the show until the end of the year, with options. Continental then starts its 52-week skein, but if Carnation should renew, the show would then be sold national spot on an every-week basis, with Continental and Carnation sharing the tab through 1956.

MCA Autry, Rogers Gross Climbs to $4,000,000

Latest MCA-TV gross on the Roy Rogers and Gene Autry pix (taken over from Republic and boiled down for tv to under an hour in length) is just in excess of $4,000,000.

It means $1,000,000 in the last fortnight for the pictures, which the syndicator has been selling only six weeks in all.

Salzburg's Demaret Show

Award Television, the J. Milton Salzburg telepix outfit producing and syndicating the "Jimmy Demaret Show," has set a distribution deal under which Sportsvision, the San Francisco-based distribbery, will handle the show in the mid-west and far west.

Award has sold the golfing show in some 39 markets, and is currently producing an additional 26 of the quarter-hours to add to its present 39.

ABC-TV Snags Sponsor For 'Wyatt Earp' Series

Chicago, May 17.

ABC-TV added another link to its Tuesday night chain with the signing of General Mills for the "Wyatt Earp" package next fall. Vidpixer to be produced by Lou Edelman is slated for 8:30 (N. Y. time), following the "Warner Bros. Presents" kickoff hour previously sold out to General Electric, Monsanto Chemical and Liggett & Myers.

Cereal firm's "Earp" buy was through the Dancer-Fitzgerald-Sample agency.

Clear Decks For Bermuda Telepix; Resume June 15

Financial difficulties that upset the entire Bermuda telepix operation last fall have finally been cleared up and production will start on the island June 15. First series to go before the cameras under the revamped financial-production setup on the island will be "Crunch and Des," the seafaring adventure series based on the Philip Wylie Satevepost yarns. Forrest Tucker has signed a five-year pact to star in the series, subject to being released from his theatrical film commitments.

NBC Film Division will finance and distribute the series, which it will pitch for a network sale. Production work on the below-the-line level will be done by RKO Pathe, which will man the studio being built by the Bermuda Government on Darrell's Island, the one-time airfield for the island. Series will be financed in part by the American corporation acting as an investment company in the enterprise. The John Gibbs agency will handle all the above-the-line production details, involving writers, producers, directors and actors. Gibbs personally has been active in clearing up the financial situation left by the first enterprise.

Under the new setup, the corporate groups involved expect to pay off all debts accumulated by the previous operation. This involved

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JOS. SANTLEY SET FOR PATTI PAGE VIDFILMS

Joseph Santley has exited NBC-TV as an executive producer after turning out such properties as "Colgate Comedy Hour" and the Mickey Rooney show to produce Patti Page's new quarter-hour series of 104 musicals for Oldsmobile. Series will be produced by Screen Gems in New York, with the Columbia Pitcures subsidiary merely in the act as physical producer and possibly syndicator of the reruns after Olds' 52-week, twice-weekly run in 175 markets is complete. Screen Gems will also produce the commercials for Olds. Shooting's already started at the Fox Movietone Studios in Gotham.

Deal with Screen Gems to handle physical production, incidentally, provides an interesting case of reciprocity. General Artists Corp., which made the deal for Miss Page with Olds, has been repping Screen Gems on several of its telefilm properties for national sale. When it made the deal for Miss Page, it also had to come up with a production outfit to handle the show, and so it picked Screen Gems, marking perhaps the first time an agency became a client of one of its own clients.

Aquatint

Bermuda's revamped telepix operation, which resumes production June 15, has been receiving queries from agencies about shooting color commercials there. Seems that Bermuda's the nearest point to New York for shooting underwater footage, and a couple of agencies have expressed interest in shooting underwater footage in color for tv commercials.

One of the agencies represents—no kidding—a ball point pen manufacturer.

From the Production Centres

IN NEW YORK CITY . . .

WCBS' **John Henry Faulk** receiving an award tonight (Wed.) from Continental Society for the Children of Virgin Islands for his fund-raising activities . . . **Lilian Okun**, WMCA producer-director of children's shows, leaving Sunday (22) for European vacation . . . CBS maestro **Alfredo Antonini** was guest conductor of Montreal Symph concert last week . . Adelphi College presented WRCA d.j. **Al Collins** with "Purple Panther of Popularity" trophy since the spinner's mascot is a panther and his fave color is purple . . . **James Kelly**, who's played Mike Clancy on "Mr. Keen" since 1937, ill at Christ Hospital, Jersey City . . . CBS' **Galen Drake** will be m.c. at Nat'l Sales Execs banquet June 10, with WCBS'ers **Martha Wright** and **Lanny Ross** also appearing, while Ross and Drake will top benefit for Hospital Center of Orange at W. Orange, N. J., Saturday (21) . . **Jack Sterling** and "Big Top" maestro **Joe Basile** to Bridgeport June 29 for town's coronation ceremonies.

Gisele MacKenzie's guested on Jim Coy's WRCA "Corner" last week . . . **Gov. Frank Clement** of Tennessee gave **Tennessee Ernie** the Ralph Peer award of Nat'l Country Music Festival on the CBS show last Friday (13). **Ed Murrow** nabbed business administration citation of Drexel Institute of Technology . . . WRCA's **Ben Grauer** handled narration at dinner honoring **Brig. Gen. David Sarnoff** given by Williamsburg Settlement at the Waldorf Sunday (15) . . . **Harry Fleetwood** ("Music Through the Night") mourning the death of his mother . . . **Tex & Jinx McCrary** to do their Friday (20) WRCA show from Tavern-on-Green for special **Richard Rodgers** luncheon benefit for Phoenix Theatre . . . **Sonja Goodman** into WRCA Traffic replacing **Agnes Dunn** who's gone to Chi . . . Simmons Associates sales reps formed by **David N. Simmons**, ex-v.p. of John Blair Co. . . . **Sol Cornberg**, NBC's director of studio and plant planning, named district chairman of N. Y. area of Int'l Design Conference in Aspen.

Gotham Recording veep. **Stephen F. Temmer** signed for the third year by Columbia U's School of Dramatic Arts for a lecture series on motion pictures, embracing recording for films, television, radio and disks . . . **Dori Brooks** guesting on **Fred Robbins'** "Disk Derby" on WCBS today (Wed.) . . . **Steve Gilbert**, lately of Radio-TV Representatives, Inc., to WAAT sales staff . . . WMGM seeking summer gab replacements on news and deejay stanzas . . . **Arthur Shaer**, managing director of Coastal Recording Co., was given veepee stripes last week by prez **Fortune Pope** . . . **Morris Novik** sailed on Queen Mary for Int'l Congress of Free Trade Unions in Vienna and will also make Radio Free Europe in Munich. Junket'll further carry the radio consultant to Israel, Italy and London before late-June return . . . WNYC this week devoting airtime heavily to critical school problems via six-day "Educational Insitute's" scheduling. One of speakers will be U. S. Commissioner of Education **Samuel Brownell** . . . WWRL launches advice to lovelorn for Negro listnership called "Your Friendly Adviser." Radio stanza provides a part-time switch to producer for station sales chief **Selvin Donneson**.

Jane Wilson, lyric soprano formerly with **Fred Waring**, pacted for the **Robert Q. Lewis** Saturday show on CBS Radio, replacing **Lois Hunt**, who's taken maternity leave. Miss Wilson will also join the lineup of Lewis' crossboard daytimer on CBS-TV . . . **Oscar Brand** honeymooning in Mexico . . . **Stanley Joseloff**, prexy of Storecast Corp. of America, participating in panel on "FM Broadcasting—Growing Pains and Expansion Strains," at NARTB powwow in D. C. May 25.

G. W. (Johnny) Johnstone, NAM's radio-tv director and creator of "Industry on Parade" takes to the road this weekend on a five-week trek. Next week, NARTB convention, Washington, followed by two weeks in Hollywood, one week in San Francisco and a week of one-day stands.

IN CHICAGO . . .

Chicago Council on Foreign Relations cited NBC educational-public affairs director **Judith Waller**, WBBM's "Seventh Continent" series out of Virginia Renaud's education department and WIS news director Bill Small for their contributions to international understanding . . . **Les Lear** spearheaded the entertainment portions of the Purple Heart Cruise launched annually by Sun-Times columnist **Irv Kupcinet** for Chi-area hospitalized vets . . . Vet miker **Paul Saliner** helming a morning musical gossip crossboarder on WGN . . . WBBK prepping a four-hour Sunday afternoon platter-chatter spread aimed at the auto audience with **Ray Rayner** at the controls . . . WBKB gabber **Tom Duggan** guestspeaks today (Wed.) at the monthly Broadcast Advertising club luncheon . . . **Ed Weiss**, prexy of the Weiss & Geller ad agency, addressed Knox College's inter-fraternity scholarship banquet last week . . . **Jack McGuire's publicity** shop now pressagenting WAAF . . . Electronic Expeditors sponsoring a 120-minute hi-fi slanted complete opera airer Saturday afternoons on WNMP, Evanston indie . . . **Bob Guilbert**, assistant Chi J. Walter Thompson radio-tv director, transferred to JWT's Manila office . . . Deejay **Jim Lounsbury** inked to a five-year pact by WGN.

IN CLEVELAND . . .

Tony Graydon, WJW sales, won the annual Press Club-Variety Club gin tournament . . . **Jo Potaro** and Hair Fashion Guild doing two-a-week WEWS stint . . . Cy Mack Olds picked up **Ken Coleman's** daily WHK sports stanza . . . Euclid Avenue Assn. made tv debut with spot WEWS campaign plugging downtown stores . . . NBC engineers **Clarence Kimpton** and **John Janno** back from Europe hiatus . . . **Paul I. Mahler** ankled WERE sales promotion for similar post at McCann-Erickson . . . WHK's **Bill Gordon** in contract hassle with management . . **Will Dougherty**, former WDOK general manager, now WJW account executive . . . WTAM program manager **Lawson Deming** won Bermuda trip for top weekend programming . . . **Pat Oliver** doing daily 55-minute WXEL moppet pitch . . . WJW's **Joe Finan** pacted daily half-hour shellac stanza for May Co. . . . WXEL's **Warren Guthrie** unopposed as veep in AFTRA elections and **Maggi Wulff**, unopposed as secretary . . . **Bob Ledyard back on WHK** with daily "Dinner Winner" phone pitch at 6:30 p.m.

IN DETROIT . . .

Veteran news commentator **Lee Smits**, of WXYZ, now has a news hound. She's Juno, a six-year-old Irish water spaniel. Smits has taught the dog to go from his office to the news room and bring back a batch of wire copy . . . WJRT, Flint tv station WJR plans to launch late this summer, signed a contract for affiliation with CBS-TV . . . **Fred Wolf's** "Wixie Wigloo"—modernized version of a wigwam in front of old WXYZ building—is being dismantled now that WXYZ has moved to new quarters. The disk jock now will broadcast from a trailer which will be moved to different locations each week . . . "Hot Rod Races" from the Motor City Speedway will be presented once-weekly for the seventh consecutive year over WXYZ-TV.

IN BOSTON . . .

Rod MacLeisch, news reporter, analyist and world traveler, takes over as news director for WBZ-WBZA Radio Monday (23). MacLeish formerly with WVDA in the Hub, got the only interview granted by Queen Juliana in Holland during the floods. He's also a freelance

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FREE SHOWS HIT SYNDICATORS

Syndication-Feature Film Org To Be Tossed in Laps of 30 Companies

Proposals for an industry association, embracing both feature film and syndication distributors, will be submitted to some 30 companies within a month. Dave Savage, head of the organizing committee appointed last week at a meeting of the telepix outfits, said his committee will meet either just before or just after the NARTB convention in Washington and draw up its proposals. It will submit them to a meeting of the industry shortly afterwards.

Savage, assistant to the prexy at Guild Films, said the organizing committee would concern itself primarily with outlining the functions of such an association. He said every company which participated in last week's meeting, called by General Teleradio's Dwight Martin, was vehement on the need for an association, but it would be the committee's task to define the needs into definite working areas. He envisioned some of these areas as public relations, industry relations, research and dissemination of information, handling of foreign negotiations as to currency exchange and quotas, problem of print control and standardization in technical areas. There are other possibilities, Savage said, which will be explored during the committee hearing.

These proposals, along with qualifications for membership and suggestions as to organizational points, will be submitted to the full meeting which will be called after the committee draws up its recommendations. Savage said the association would play no part in this year's NARTB convention, nor is its formation intended to do so. In fact, if successful, he said, the association might see the day when it would hold its own convention. Savage said there was wide acceptance of the idea of an association at the meeting, with the network film subsids, the indies and the feature houses all indicating there desire to get one rolling. Other members of the organizing committee are Teleradio's Martin; Official Films' Jay Williams; MCA-TV v.p. Lou Friedland; Screen Gems v.p.-general manager Ralph Cohn; Ziv's Fran Reel; Unity prez Arche Mayers and Hal Roach eastern veep Herb Gelbspan.

'Blinkey' to Interstate

Interstate Television has picked up its second juve property, "The Adventures of Blinkey," for syndication. The "Little Rascals" distrib has taken the 26 quarter-hour stanzas from producer Murray King, after they were sold to Amazo in 19 markets last spring by Ashley-Steiner.

"Rascals" the old Hal Roach theatrical shorts which have been doing well on the ratings, hit their 61st video market this week for a total gross profit of about $1,400,000.

MCA-TV Catalog's Peak 27; Milland, 'Dr. Hudson' Added

Latest additions to the MCA-TV syndication catalog, giving it the most extensive one in the industry, are the dramatic skein, "Dr. Hudson's Secret Journal" and the reruns of the last 52 Ray Milland vidfilm shows. MCA film pile now stands at 27 half-hour and hour properties, latter being Roy Rogers-Gene Autry features boiled down to video size.

The "Hudson" skein is the first being shot by MCA since merging with UTP some months ago. The series, to star John Howard and based on the Lloyd C. Douglas novel of the same title, although being shot completely afresh for MCA, had a brief track record in video about half a year or so ago, A "Hudson" half-hour appeared as part of UTP's "Author's Playhouse" string. It was well enough received at that time so that UTP, then owned by producer Gross-Krasne, tried to sell a national sponsorship deal on the basis of the one previously exposed pic.

One of the chief reasons MCA picked up the story for a vidfilm syndication package is the valuable promotional association that still

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FEWER SLOTS FOR VIDFILMS

Those "extended program service" plans being put into effect by both NBC-TV and CBS-TV loom as a major headache for syndicators. Under the plans smaller affiliates not receiving network shows because the sponsor doesn't want those areas covered henceforth will get the show cuffo. On NBC-TV, they're offered on a co-op basis, with stations enabled to sell them to local sponsors; CBS-TV is giving them to the stations on a sustaining-only basis.

In syndication, the most pressing problem is that of time availabilities. With the new plans, the available time for syndicated properties will be cut even more, with many of the smaller outlets eager to latch onto the network properties, with their national publicity and nationally-known stars. It's anticipated they'll dump the syndicated properties in favor of the network shows on the basis that the web entries will build audience faster than the syndicated properties.

Moreover, in the case of the NBC-TV shows, the stations anticipate an easier local sell than with syndicated entries. There's the inevitable pitch to a small-town advertiser—"General Motors (for example) has this show all over the country; they certainly know what they're doing, and here's a chance for you to get in the same league with them." With the CBS entries there's a lesser danger, since they can't be sold but must be carried as sustainers, but the syndicators fear it's only a matter of time before Columbia greenlights a co-op pattern on the plan. It's recalled that CBS didn't come up with its plan until after NBC unveiled its

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SAG PACT TALKS SET FOR JUNE 6 START

Hollywood, May 17.

Screen Actors Guild begins negotiations on new telefilm pact June 6 with producers. The Association of Motion Picture Producers repping the major studios, and the Alliance of Television Film Producers repping the indies, and participating in initial talks.

SAG pact expires July 20.

Matty Fox's $1,000,000 Cash From Zeckendorf in C&C Stock Deal; Guild Benefits to Tune of Million

Ayer's 'Passing Parade'

Name of the half-hour telefilm pilot that agency N. W. Ayer recently lensed under the production aegis of Hal Roach is called "Passing Parade," an updated edition of the John Nesbitt radio dramatized true story casing.

Agency aims to sell one of its clients on a network or spot deal on the basis of the pilot, which was shot via DuMont's new Electronicam two-way camera system. An odd angle to the proposition is that if the show clicks with sponsor for early exposure, it'll probably be shot in N. Y. by Roach, who is basically an L. A. producer.

NTA's 102G Sale Of 'Fabulous 40' Features to WOR

National Telefilm Associates has sold the cream of its "Fabulous 40" package of J. Arthur Rank-Alexander Korda-Ilya Lopert features to WOR-TV in New York, in a $102,000 deal involving 11 of the pictures. WOR-TV gets the films in a two-year deal and is slotting them for a full start. Deal represents the highest per-picture price yet paid by a tv station.

Films involved in the sale are "Tales of Hoffman," "Breaking through the Sound Barrier," "Cry, the Beloved Country," "Captain's Paradise," "The Man Between," "Outcast of the Island," "The Great Gilbert and Sullivan," "Three Husbands," "The True and the False," "Death Tide" and "Johnny on the Spot."

Additionally, NTA has sold the entire package in five other key markets, with deals set with WTCN-TV, Minneapolis; KOA-TV, Denver; WVET-TV, Rochester;

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Details of the deal whereby Walter S. Mack's C & C Super Corp. soft-drink outfit took over Matty Fox's Western Television Corp. along with all its features and its $10,000,000 worth of station spot time were revealed in the company's notice of a special meeting of stockholders, slated for June 1 to okay the deal. Notice, which was mailed to stockholders last week, reveals a good deal of information not only about the deal itself, but inside stuff on Fox's feature film operation since its founding in 1951.

Under the deal by which C & C takes over Western, Fox received $1,000,000 in cash, 1,000,000 shares of C & C stock, plus options on an additional 600,000 shares. Cash didn't come from C & C, but from realty operator William Zeckendorf (Webb & Knapp), who purchased 23 shares of Western's 63 outstanding and in turn sold them to C & C for 575,000 C & C shares and options on 400,000 more. C & C purchased Western's other 40 shares directly from Fox, paying him in C & C stock and options. So that under the deal, Fox got cash plus stocks, Zeckendorf paid cash and wound up with C & C stock, and C & C got ownership of Western and all its features and spot time. Special meeting will enable C & C to issue an additional 2,000,000 shares, over and above the 8,000,000 already authorized.

Western's No-Profit Years

Notice throws considerable light on the various transactions that have accompanied Fox and Western through the years. It reveals, for example, that Western never operated at a profit, although in the trade it was consistently believed to be one of the most profitable outfits in the field. Year-by-year statement of earnings reveals a total cumulative loss from the year ended May 31, 1952, until the 10 months ended March 31, 1955, of $781,918.47, with the year-by-year breakdown showing losses of $30,407 in 1952, $166,677 in 1953, $130,748 in 1954 and $288,070 in the 10 months ended in March. There are no figures on the operations of Motion Pictures for Television, however, and it can be assumed that the MPTV setup was highly profitable, since Western paid for all print costs and MPTV collected a 25% distribution fee on sales, a figure that's high to begin with on features and especially so since it didn't have the responsibility of paying print costs. That

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'Life With Father' Syndicated Reruns

CBS Television Film Sales finally has gotten its hands on "Life With Father," the network entry pegged around the Clarence Day book, for syndication reruns. The on-again, off-again situation which has surrounded transference of the property from the network to the syndication subsid has finally been resolved, and Film Sales will start peddling the package in syndication at the NARTB convention next week.

Film Sales, under the arrangement, gets the 26 "Father" films already shot and played off on the network. At the end of the summer, it expects to have the nine or 10 more that are in the process of editing and cutting now, giving it a total of 35. "Father" gets a summer-only stay of execution on the network, going in for the "Lassie" pix on Sundays while the latter hiatuses. "Father's" fate appears to be sealed after the summer, though.

'Kaleidoscope' Canada Sale

Toronto, May 17.

ABC Film Syndication has sold its "John Kieran's Kaleidoscope" series in Canada to the CBC for both English and French airings.

Quarter-hour series on natural history and other educational fronts is in for a 26-week ride, starting on three English outlets and expanding to others. CBC will handle the French dubbing.

Vidfilmers' 'Outside Looking In' Status At NARTB Convention

It looks like another week of frustration for the telepix industry at the NARTB convention this year. Once again, as last year and years previous, the vidfilmers appear slated for the polite sluffoff, with film taking the rap as a minor and passing consideration on the agenda. In fact, the first printed agenda which was distributed four weeks ago had no mention of film matters at all; it's since been amended to include a couple of clinics.

As in 1954, the syndicators and feature houses will put all their attention into their exhibits, which for the most part comprise screening rooms, bar setups, giveaways, promotional material and models. There'll be an air of decorum insofar as the girls are concerned, with no bare legs or midriffs this year for the benefit of Washington officialdom. Apart from the passing attention given the film business on the agenda, the telepix boys seem destined for the role of greeters and barkers once again.

The one serious and hopeful note will be a series of off-the-record conferences slated to be held between a group of syndicators headed by Sterling prez Saul Turrell and the NARTB officialdom as to the advisability of setting up a vidfilm industry association within the framework of NARTB. Turrell was given a tacit okay on exploring the matter at the meeting of 30 distribs last week in N. Y. (see separate story). His action stems from a letter written last month by Harold See, general manager of KRON-TV in San Francisco and chairman of the NARTB film committee, urging the industry to form an association outside NARTB. Turrell wants to see what can be done within NARTB first. While his meetings will be undertaken separately from the industry organizing committee working in N. Y., the results of his talks will be given to a meeting of the entire industry following the convention, the same meeting which will hear the proposals of the organizing committee.

Otherwise, the distribs are pouring coin and attention into their exhibits. Fanciest one will be CBS Television Film Sales' seven-room setup, which will feature a studio equipped with newsreel cameras for the benefit of visiting station biggies; a "Life With Father" room modelled in Gay Nineties decor and with Leon Ames on hand to give away free mustaches and derbies; a western room with Gene Autry, "Annie Oakley's" Gail Davis and "Buffalo Bill Jr." star Dick West on hand; a replica of a Foreign Legion fort on the "March or Die" series; and a room for "Navy Log" in which the Navy will exhibit a cutaway of the Nautilus and 100 of the best pictures ever shot by Navy photogs. Television Programs of America will give away hats — all kinds — pitch helmets ("Ramar"), a "Lassie" highlander and a foreign legion ("Captain Gallant"). ABC Syndication will have Irish McCalla, star of its upcoming "Sheena, Queen of the Jungle" series, on hand in jungle attire. And so on down the line.

'Hey Look, That's Me!'

Last year, CBS Television Film Sales set up a studio at the NARTB convention in Chicago manned by CBS Newsfilm crews, at which visiting station biggies could get a newsreel clip of themselves made and sent back to their station immediately for unspooling over the air.

This year, with the convention in Washington, CBS is going one step further. It's arranging for the station boys to be filmed with their representatives in Congress, for a greater impression on the folks back home.

NTA to Also Float Major Stock Issue

A third major telefilm syndication house is reportedly planning a move into the realm of public ownership via a kingsized stock issue. National Telefilm Associates, the syndication firm first formed a year and a half ago as a states righter outfit and subsequently reorganized as a partnership among prexy Ely Landau, exec v.p. Oliver Unger and sales veep Harold Goldman, is said to be planning a common stock issue of 31,000 shares at an opening price of $5 a share.

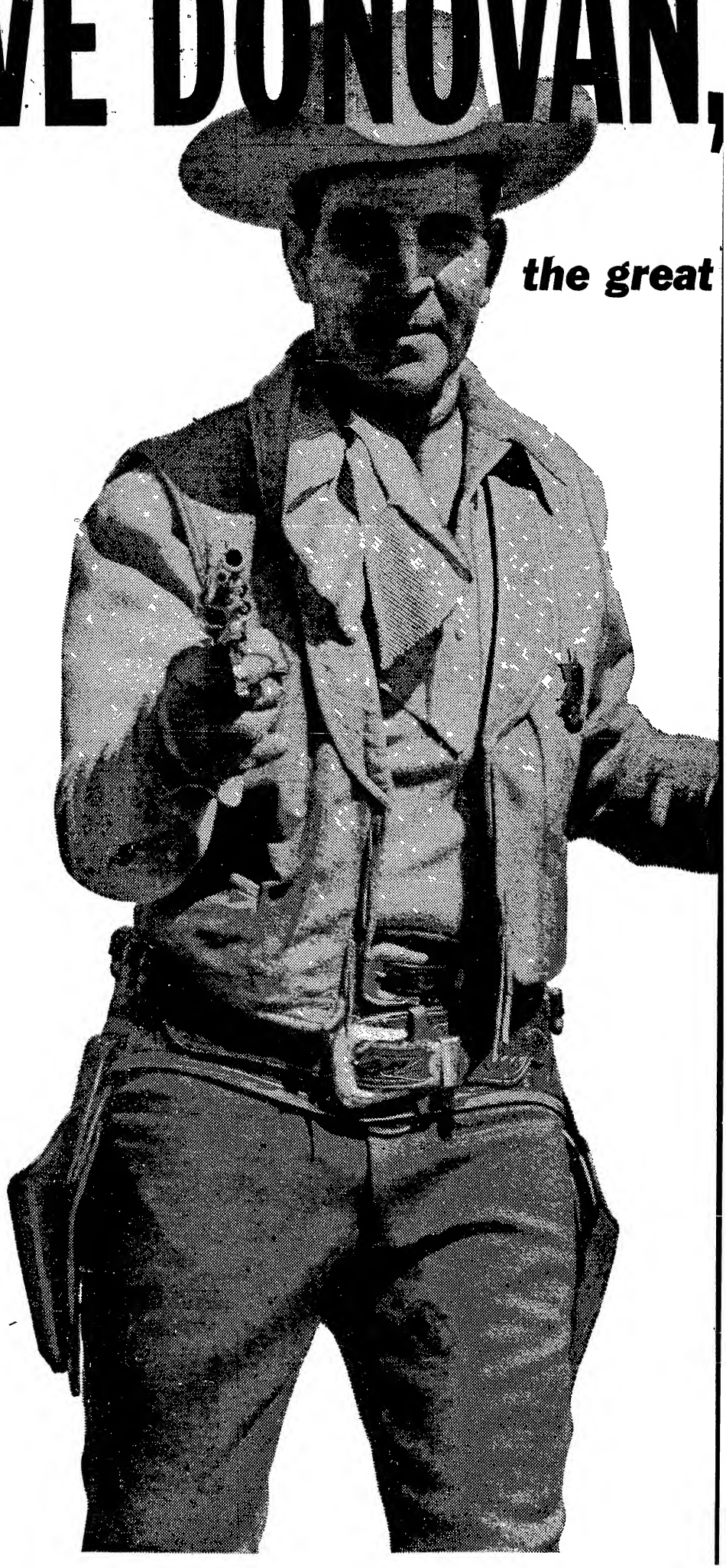
Understood NTA will file for permission to float the issue with the Securities & Exchange Commission within the next couple of weeks, with the Newborg & Co. brokerage house as the major underwriter. Landau, however, refused to confirm the reports, giving a "no comment" in reply to all questions. It's known, however, that NTA is involved in several negotiations pointing to a fast expansion of the operation, and such an issue would figure strongly in its plans.

With NTA joining the fold, the

(Continued on page 40)

STEVE DONOVAN,

the great



WESTERN MARSHAL

new two-fisted TV Western Series

KO's the competition in its Premiere Showing

The very first telecast of STEVE DONOVAN, WESTERN MARSHAL in Seattle-Tacoma drew a smashing 18.8 rating versus the competition of "Where Were You" (17.0), "I Led Three Lives" (11.0), and "Beulah" (2.8), in the 7:00-7:30 PM time period.* And this is just the first round.

STEVE DONOVAN, WESTERN MARSHAL is the brand-new... all-new... two-fisted Western. Each of the 39 half-hour episodes is packed full of action entertainment. Filmed under the supervision of veteran Western TV producer Jack Chertok, this series offers top quality production for viewers and advertisers alike.

STEVE DONOVAN, WESTERN MARSHAL delivers double-action impact—not only on television but also at the point of sale. Sponsorship makes available to you an unprecedented barrage of merchandising material, personal endorsements, premiums.

Westerns rack up an average 30.0 Nielsen rating—24% higher than the ranking average of all evening programs.** And Pulse ratings list six out of the top ten syndicated shows as Westerns.***

Now here is STEVE DONOVAN, WESTERN MARSHAL to beat them all. Excitement and action to capture your audience; powerful merchandising to sell your product—all wrapped up in a single potent NBC FILM DIVISION package.

Get STEVE DONOVAN, WESTERN MARSHAL on your side in the battle for sales in your markets. Don't delay—your market may be snapped up soon. Write, wire or phone now.

*ARB, April, 1955 **Nielsen, 2nd Report—February, 1955 ***Pulse—February 1955 Multimarket

NBC FILM DIVISION

serving all sponsors
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30 Rockefeller Plaza, New York 20, N. Y.
Merchandise Mart, Chicago, Ill. • Sunset & Vine Sts., Hollywood, Calif.
In Canada: RCA Victor, 225 Mutual Street, Toronto; 1551 Bishop Street, Montreal

VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time — day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv.), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.

ST. LOUIS — *Approx. Set Count*—700,000 — *Stations*— KWK (4), KSO (5), St. Louis; WTVI (54), Belleville, Ill.

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	FEBRUARY RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Badge 714 (Myst)	KSD	NBC	Mon. 9:30-10:00	39.9	69	58.3	Studio One	KWK	15.8
2. Eddie Cantor (Com)	KSD	Ziv	Tues. 9:30-10:00	35.0	65	53.9	Cavalcade of America	KWK	17.9
3. Cisco Kid (W)	KSD	Ziv	Sat. 5:00-5:30	33.0	86	38.5	Fred's Action Theatre	KWK	5.5
4. Mr. District Attorney (Myst)	KSD	Ziv	Mon. 10:00-10:30	32.7	77	42.6	Stu Erwin	KWK	9.0
5. Wild Bill Hickok (W)	KSD	Flamingo	Sat. 5:30-6:00	31.5	85	37.0	Cartoons	KWK	5.5
6. City Detective (Myst)	KSD	MCA	Fri. 9:45-10:15	30.3	64	47.3	Meet Corlies Archer	KWK	16.2
							Ray Bolger	KWK	16.7
7. Stories of the Century (W)	KSD	HTS	Wed. 9:30-10:00	29.8	49	60.6	Best of Broadway	KWK	30.6
8. Racket Squad (Adv)	KWK	ABC	Thurs. 9:30-10:00	27.8	46	60.0	Lux Video Theatre	KSD	31.3
9. All Star Theatre (Dr)	KSD	Screen Gems	Mon. 10:30-11:00	26.9	91	29.6	Florian Zabach	KWK	1.9
10. Little Rascals (Ch)	KWK	Interstate	Mon. 5:00-5:30	26.8	86	31.3	Wranglers Club	KSD	6.1
							Zippy the Clown	KSD	2.3

SYRACUSE — *Approx. Set Count*—350,000 — *Stations*—WSYR (3), WHEN (8)

1. Badge 714 (Myst)	WSYR	NBC	Sun. 6:00-6:30	38.8	77	50.2	Omnibus	WHEN	11.0
2. Amos 'n' Andy (Com)	WSYR	CBS	Tues. 7:00-7:30	36.9	77	47.8	Life Begins at 80	WHEN	10.5
3. I Led 3 Lives (Dr)	WSYR	Ziv	Sat. 7:00-7:30	34.9	70	49.6	Halls of Ivy	WHEN	13.7
4. Liberace (Mus)	WSYR	Guild	Wed. 7:00-7:30	29.3	60	49.3	Make Room for Daddy	WHEN	20.0
5. Eddie Cantor (Com)	WSYR	Ziv	Wed. 10:30-11:00	25.2	77	32.7	Red Barber's Corner	WHEN	8.3
							Sports Film	WHEN	6.8
6. Superman (Adv)	WHEN	Flamingo	Wed. 6:00-6:30	23.9	57	42.0	Canyon Jack	WSYR	17.6
7. Wild Bill Hickok (W)	WHEN	Flamingo	Sat. 5:00-5:30	23.2	87	26.8	What's Your Question	WSYR	2.4
							Continuous Performance	WSYR	2.9
8. City Detective (Myst)	WSYR	MCA	Tues. 10:30-11:00	21.0	59	35.6	See It Now	WHEN	14.1
9. Fabian Scotland Yard (Myst)	WSYR	Telefilm Ent	Fri. 7:00-7:30	20.3	49	41.5	Life With Father	WHEN	21.0
10. Meet Corliss Archer (Com)	WSYR	Ziv	Sun. 7:00-7:30	19.0	29	65.3	Lassie	WHEN	46.3

QUAD-CITY — *Approx. Set Count*—300,000 — *Stations*— WHBF (4), Rock Island, Ill.; WOC (6) Davenport, Iowa

1. Range Rider (W)	WOC	CBS	Sun. 5:30-6:00	43.9	83	52.6	Halls of Ivy	WHBF	8.7
2. Superman (Adv)	WHBF	Flamingo	Fri. 7:30-8:00	41.7	69	60.4	Golden Opportunity	WOC	18.7
3. Racket Squad (Myst)	WOC	ABC	Tues. 9:30-10:00	35.0	63	55.9	See It Now	WHBF	20.9
4. Death Valley Days (W)	WOC	McCann-Erickson	Wed. 9:30-10:00	34.4	81	42.6	Red Barber's Corner	WHBF	9.3
							Film Short	WHBF	7.0
5. Stories of the Century (W)	WOC	HTS	Thurs. 9:00-9:30	33.2	55	60.6	Public Defender	WHBF	27.4
6. Life of Riley (Com)	WOC	NBC	Sat. 10:00-10:30	30.0	77	39.1	Chronoscope	WHBF	4.8
							Texas Rasslin'	WHBF	13.0
7. Liberace (Mus)	WHBF	Guild	Fri. 10:00-10:30	25.2	55	45.4	Masquerade Party	WOC	20.2
8. I Led 3 Lives (Dr)	WHBF	Ziv	Wed. 10:00-10:30	21.1	71	28.8	Who Said That	WOC	6.7
9. City Detective (Myst)	WOC	MCA	Mon. 9:30-10:00	20.7	41	51.8	Studio One	WHBF	31.1
10. Wild Bill Hickok (W)	WHBF	Flamingo	Tues. 6:00-6:30	20.6	75	27.4	Sports for the Family	WOC	6.3
							News; Weather	WOC	7.4

ROCHESTER — *Approx. Set Count*—290,000 — *Stations*—WHAM (5), WHEC (10), WVET (10)

1. Stories of the Century (W)	WVET	HTS	Fri. 7:00-7:30	36.1	86	41.8	U of R Commentary	WHAM	5.7
2. Fabian Scotland Yard (Myst)	WHAM	Telefilm Ent	Wed. 10:30-11:00	29.8	72	41.3	Sport Shot	WVET	15.1
							Sports	WVET	7.8
3. Amos 'n' Andy (Com)	WHAM	CBS	Sun. 7:00-7:30	31.0	62	50.4	Meet Corliss Archer	WHEC	19.0
4. Superman (Adv)	WHAM	Flamingo	Mon. 6:00-6:30	29.4	87	33.7	Adventure Serial	WVET	5.3
							Serial; Edition; Weather	WVET	3.3
Cisco Kid (W)	WHAM	Ziv	Tues. 7:00-7:30	29.4	64	45.7	Ozzie and Harriet	WHEC	16.3
6. Wild Bill Hickok (W)	WHAM	Flamingo	Wed. 6:00-6:30	28.0	73	38.1	Early Show	WVET	11.0
							Show; Edition; Weather	WVET	7.8
Liberace (Mus)	WHAM	Guild	Tues. 9:30-10:00	28.0	49	57.6	Red Skelton	WHEC	29.6
8. Range Rider (W)	WHAM	CBS	Thurs. 6:00-6:30	26.6	78	33.9	Early Show	WVET	9.0
							Show; Edition; Weather	WVET	5.7
9. Championship Bowling (Sp)	WHAM	Walter Schwimmer	Sat. 2:00-3:00	26.3	89	29.6	Uncle Johnny Coons	WVET	5.5
							Youth Takes a Stand	WVET	0.4
10. Ellery Queen (Myst)	WVET	TPA	Wed. 7:00-7:30	24.3	60	40.6	Norby	WHAM	16.3

WILMINGTON — *Approx. Set Count*—225,000 — *Stations*— WDEL (13), Wilmington; WPTZ (3), WFIL (6), WCAU, (10) Philadelphia

1. Waterfront (Adv)	WCAU	MCA	Sun. 6:30-7:00	32.2	69	46.5	Janet Dean R.N.	WFIL	8.5
2. Annie Oakley (W)	WFIL	CBS	Sun. 6:00-6:30	21.1	52	40.9	Omnibus	WCAU	12.2
Superman (Adv)	WCAU	Flamingo	Mon. 7:00-7:30	21.1	49	43.0	Award Theatre; News	WPTZ	10.7
							Name's the Same	WFIL	15.9
4. Abbott and Costello (Com)	WPTZ	MCA	Sat. 6:00-6:30	18.5	56	33.3	You Are There	WCAU	8.7
Boston Blackie (Myst)	WCAU	Ziv	Thurs. 7:00-7:30	18.5	55	33.8	Award Theatre	WPTZ	10.8
6. Badge 714 (Myst)	WCAU	NBC	Fri. 7:00-7:30	16.0	40	39.9	Award Theatre	WPTZ	15.6
Wild Bill Hickok (W)	WCAU	Flamingo	Sat. 5:00-5:30	16.0	69	23.0	Wrestling	WFIL	4.4
8. Foreign Intrigue (Adv)	WCAU	Official	Sat. 7:00-7:30	15.6	42	37.5	Frontier Playhouse	WPTZ	11.5
9. The Falcon (Myst)	WPTZ	NBC	Wed. 10:30-11:00	15.2	47	32.6	Big Town	WDEL	7.0
10. Life with Elizabeth (Com)	WFIL	Guild	Sun. 4:30-5:00	13.0	34	38.0	Zoo Parade	WPTZ	16.1

SCRANT'N-WILKES-BARRE *Approx. Set Count*—200,000 — *Stations*— WARM (16), WGBI (22), Scranton; WBRE (28), WILK (34), Wilkes-Barre; WNBF (12), Bing'ton

1. Annie Oakley (W)	WILK	CBS	Sun. 6:00-6:30	32.3	59	54.8	Meet Corlis Archer	WBRE	12.8
2. Eddie Cantor (Com)	WBRE	Ziv	Thurs. 8:30-9:00	27.9	37	76.1	Climax	WGBI	24.8
3. Mr. District Attorney (Myst)	WBRE	Ziv	Fri. 7:00-7:30	27.1	59	45.9	I Married Joan	WNBF	6.4
4. Range Rider (W)	WILK	CBS	Sun. 5:30-6:00	23.4	49	48.1	Cartoon Carnival	WARM	13.6
5. Boston Blackie (Myst)	WBRE	Ziv	Tues. 7:00-7:30	22.3	46	48.1	Early Show	WGBI	11.8
6. Secret File USA (Doc)	WGBI	Official	Sat. 9:30-10:00	20.3	29	69.2	Texaco Star Theatre	WBRE	31.4
7. Ramar of the Jungle (Adv)	WARM	TPA	Mon. 6:00-6:30	20.2	48	42.4	W Bar E Ranch	WBRE	10.3
8. Championship Bowling (Sp)	WGBI	Walter Schwimmer	Sat. 6:30-7:30	20.1	40	50.4	Theatre 34	WILK	10.0
							Death Valley Days	WBRE	19.7
9. Superman (Adv)	WILK	Flamingo	Tues. 7:30-8:00	20.0	34	59.3	Dinah Shore	WBRE	23.8
							News Caravan	WBRE	24.1
10. Death Valley Days (W)	WBRE	McCann-Erickson	Sat. 7:00-7:30	19.7	35	55.9	Championship Bowling	WGBI	18.8

Tele Follow-Up Comment

Baseball can be another kind of poison at the tv b.o. (meaning, of course, that upbeat notices for the "Damn Yankees" musical in N.Y. do not as yet indicate that the town is breaking down the fences to snare tickets). Chrysler's "Showers of Stars" tintcast tried the diamond pastime theme on CBS-TV last week (12) under a thin, hackneyed book mated too generously to cold-blooded song and production cues, sending such stalwarts as Marguerite Piazza and Tony Martin and the "Lucy" team of William Frawley and Vivian Vance into the fray; Mel Allen was added to play himself as the tv sportscaster.

What "High Pitch" proved is that Miss Piazza can sing, Martin can sing, and that the ex-Metopera chirper can also handle such strictly rock 'n' roll song-and-hoofery duties as "Dance With Me, Henry" of Georgia Gibbs disclick note. Martin deported himself as if he wished it were all over in a hurry while managing to tear into a couple of numbers in his w.k. nifty way. The "original musical comedy" by Milton Lazarus, pegged on an opera thrush (Miss Piazza) buying a misfit team called the Holligans and persuading Martin via amours and stuff to switch from the pennant-headed opposition, was under par for the course. Good opportunity was muffed for slanted original songs out of the David Rose bag, the hour depending for its musical interest on Miss Piazza's quickie operatics out of the "Boheme"-"Carmen"-"Traviata" (etc.) groove, plus a cluster of nicely-wrought pop standards and the inevitable "Take Me Out to the Ball Game" en masse. It was strictly out of the lowercase boy-meets-girl heap with ASCAP and color added. *Trau.*

Ed Murrow had the benefit of two likable and voluble guests out of the show biz ranks on his "Person to Person" last Friday (13), and so the show emerged as one of the brighter of the season. As a starter, Murrow visited the Oscar Hammersteins 2d at their Bucks County, Pa., farm, and the topics ranged from show biz to interior decorating (Dorothy Hammerstein's forte) to politics and prejudices. In the show biz vein, Hammerstein recalled his famous family, mentioned the upcoming musical adaptation of John Steinbeck's "Sweet Thursday" in his and Richard Rodgers' "Pipe Dream," talked about the filming of "Oklahoma" in the Todd-AO process, and said love is more difficult to lyricize about after having written some 1,000 songs on the topic.

On politics and prejudices, Murrow started the discussion with reference to the "you've got to be taught" (to hate) line from "South Pacific," eliciting from Hammerstein a sincere and effective dissertation on the fact that prejudices are inculcated, not inherent. On politics, he spoke earnestly and succinctly on the present "anarchy" in world affairs and strongly came out for strengthening the UN and world government—a police force to enforce "contracts" between nations. Re the matter of prejudice, he boosted television, mentioning his constant verbal battles with friends who "won't have a set in the house" and pointing out what tv has done for Broadway and legit in terms of bringing it writers, actors and directors.

On this matter of television, Murrow found another animated protagonist in Betty Furness. She makes her living in it, of course, but she went beyond that, mentioning the "stimulating" atmosphere of being around topnotch producers, writers and actors on "Studio One," recalling the experiences with Murrow at the '52 political conventions and summoning up a fund of anectdotes and remembrances about her seven years in video. There were ample and natural plugs for Westinghouse, too, what with the story of how she came to do the commercials and a tour through her none-but-Westinghouse-equipped kitchen and pantry. Daughter Barbara was on hand too, adding a bit of freshness and young assurance that added to the pleasantness of the quarter-hour. *Chan.*

"Kraft Theatre" rounded out its eighth anni as television's oldest continuously sponsored show with a timely and well-written though unspectacular drama pegged on the topic of juvenile delinquency. Actually, the William Mourne teleplay was more a study of the breakup and resurrection of a family than a study of delinquency, but the drama hinged on the arrest of the son of a hardhearted judge and the jurist's subsequent realization and atonement of his past sins.

Despite its soap-operaish overtones and a rather unbelievable ending, "Judge Contain's Hotel" (the name applied to the State reform school because the judge filled it so frequently) was a solid piece of dramatic craftsmanship. Detailing the ambitions and letter-of-the-law hardness of the judge, Charles Dingle, it develops the picture of a loveless home—a son turned to delinquency by resentment and a wife to drink by emptiness. In seeking to judge his son, Dingle achieves his own reformation.

Dingle was up to his customary excellent par as the soul-searching judge; Elizabeth Fraser topnotch as the tearful wife and John Cassavetes properly resentful and smart-alecky as the unhappy son. Harry Townes and Don Briggs were good in support. Producer-director Maury Holland, one of the J. Walter Thompson vets, maintained a good directorial pace, keeping the drama interesting throughout. To celebrate the anni, Kraft did the show in color, though with most of the action occurring in a home and in the courtroom, there was no apparent reason for it. *Chan.*

"Colgate Comedy Hour" latched onto the observance of Armed Service Week for its show from March Air Force Base in California, last Sunday night (15), but the patriotic motif barely disguised the mediocrity of the stanza. There's also the question why the Defense Dept. should allow itself to be a shill for toothpastes, soaps, detergents, hair rinses, etc., all of which were plugged as much as the Army, Navy and Air Force. If this was going to be a genuine salute to the Armed Forces, maybe some cutting down of the commercials was in order.

The show was staged outdoors at the air base before an audience of Air Force personnel. This setting always calls for the same comments and Gordon MacRae and Rhonda Fleming, who shared the emcee chores, said the usual things without any variations. In addition to songs by MacRae and songstress Jane Morgan, Abbott & Costello put on a skit involving a training routine between a rookie and a tough sergeant. It was a trite and obvious bit, ending with Costello losing his trousers at the finale. The Clark Bros., a duo of Negro hoofers, did well in a fancy turn of tap terping.

Most interesting bit on the show was an aerial display of four acrobatic jet planes doing rolls, corkscrews and diamond formations. Another good gimmick on the show was the landing of a jet plane which took off several hundred miles away at the outset of the show and came in at the midway mark. Even though the land-to-air radio connections were not only made, the progress of the flight made for sustained interest.

At the finale, there was another one of those snafus. MacRae had already closed the show with a "see you next week," when he discovered that he hadn't brought on Abbott & Costello for their final bow. *Herm.*

It's surprising how much can be done with that limited-halfhour tv slot when there's real talent behind the show. Sunday's (16) "General Electric Theater" on CBS-TV, scripted by Rod Serling, was an eye-opener in that respect.

Called "Man With a Vengeance," it was a biting vignette of Hollywood life, a harsh story about a ruthless director who had come up the hard way and was going to pay back those who once had stood in his way.

Serling knows his medium and he wisely didn't bite off more than he could chew. The yarn wasn't complete—it began in the middle and left off the same place. But it unravelled with sock impact and caught the flavor of the hard, ambitious guy destroying a weak man and himself in the process.

Barry Sullivan, and the director, looked the part and sounded it. The character he etched was cold and unpleasant, but it rang true. Luther Adler as the down-at-the-heel oldtimer, who knuckled under and, at the crucial moment, rebelled against the attempt to rob him of his dignity, did very well. Neva Patterson looked trim in a small part.

Serling's dialog gave the piece a solid backbone. He said what he had to say simply and without much of a flourish. In the brief time available, he made his point dramatically and well without overstating it. It's to the credit of the actors, and of director Don Medford, that the play wasn't hammed up beyond the line of credulity. Show, using a small cast, used only three sets, which was ample.

Climax had Sullivan trying to humiliate Adler and gave the latter a chance at some virtuoso thesping. Eventually, the entire cast and crew walked away from Sullivan, symbolizing his isolation. Scene was played to the hilt and ended the play on the right note. Ronald Reagon, a fine actor in his own right, did the introes. He seemed wasted in the role. *Hift.*

In addition to offering an almost full hour of topdraw entertainment on his "Toast of the Town" last Sunday (15), Ed Sullivan also did some firstrate pitching for Negro performers via a spiel on their fight against Commie inroads into tv. Sullivan, incidentally, is a heavy booker of Negro talent as exemplified by Sunday's performer lineup, which included the Will

(Continued on page 44)

RED BARBER SHOW
Producer-Director: Craig Allen
Writer: Barney Nagler
Fri., after Gillette fights to 11 p.m.
FARM STATE INSURANCE COS.
NBC-TV, from N.Y.

(Needham, Louis & Brorby)

Red Barber has stepped into the NBC-TV post-Gillette fight slot on Fridays until June 24 when the fights go out for the summer and both they and Barber are replaced by teaming of sports film stanza and Jan Murray's "Dollar a Second," for Gillette and Gillette's Toni, respectively. Actually, Barber, who's done an almost identical ("Red Barber's Corner") post-fight bit for same insurance house on CBS-TV (after Pabst's Wednesday matches), is filler for that same Murray who went back to ABC temporarily. The new edition of the Barber sports featurette, whose length and meat depends largely on how sharp the preceding boxers were at their k.o. biz, is a rather unimaginative windup for the boxing.

In initialer Friday (13), he chatted through a flimsy talk with Yankee hurler Bob Turley. A couple of pleasantries were exchanged with Mrs. Turley too, but the folksiness of the telestanza might have been more down Laraine Day's alley. (Femme handles similar affair to the Barber starter on WPIX, N.Y. television indie which carries Giant baseball games.)

It's obvious from this NBCast, and the CBS show of same order which went on last December, that Barber—and for that matter, most other sportscasters — can't look especially good handling a show of such minor importance and without benefit of any definite time limitations. *Art.*

LATIN AMERICAN REVUE
With Angel Rosa, Carmen Del Rio, others
Producer-director: Danny Hope
60 Mins.; Wed., 8 p.m.
BUSTELO COFFEE
WATV, Newark

WATV, Newark indie, has begun to peg some of its programming at the growing Spanish speaking population in New York's Metropolitan area. Latest in station's Hispanic kick is "Latin American Revue," an hour-long chile flavored vaudeo show. Series evidently is making no stabs at broadening its viewer potential since almost 90% of the goings on is in Spanish. Some of the acts overcome the lingo barrier but it still remains a Latino show for a Latino aud and there is no getting away from that.

Series is emceed by Angel Rosa who sticks to his native tongue for the intros and the descriptive matters. He occasionally throws in some anglais but not enough to illuminate those uninitiated in Spanish. Same goes for pitch-femme Carmen Del Rio, whose plugs for the Bustelo bean mean nothing to anyone but the south-of-the borderites.

Opening show last Wednesday (11), Joe Valle, "the Bing Crosby of the Carribean," delivered a couple of chile items, Miguel Trevino, ballet soloist with the Carmen Amaya Revue in Mexico City, displayed some exciting footwork as did the dance duo Ana & Julo. Tito Puente, the mambo orch leader known to Gothamites through his work at Birdland, and The Palladium, was the special guest for the day. *Gros.*

SHOESTRING REVUE
With Dorothy Greener, Arte Johnson, Beatrice Arthur, Joan Bowman, Dody Goodman, Raimonda Orselli, Mary Ann Niles, Maxwell Grant, John Sharpe, Arthur Partington, Peter Conlow, Mel Larned; Ben Bagley; Jane Pickens, femcee; Don Russell, announcer
Producer: Wes Kenny
Director: Barry Shear
Supervisor: David Lowe
55 Mins., Thurs. (12), 7:30 p.m.
WABD, N.Y.

Last Thursday's (12) WABD version of "Shoestring Revue" was a first for tv, televising a show while it still ran on Broadway. True, "Shoestring" is in the "off-Broadway" small-operation category although housed in Times Square's President Theatre, on 48th St.). And also sadly true, the show has not been drawing, (it has posted closing notices twice, then rescinded them), and the WABD skedding was also, intended as a boxoffice assist.

Nevertheless, this presentation was a tv novelty, and a welcome one. Ten numbers from the revue were offered for an hour's entertainment that had few low spots. The material was good and bad, but mostly good. Cast comprised young, talented people who knocked themselves out for a generally bright, smart and funny hour.

This sort of intime revue lends itself well to tv. The minimum of sets and props might jar in a theatre, but not here. This type of material (and performer) is best suited for closeups and the narrower confines of a tv screen, and came off very well here. Presentation was given from WABD's Studio 5 in Manhattan, and direction and lensing were firstrate.

Revue portion ran only 50 minutes (with a graceful introduction by Jane Pickens, and a prolog that featured an interview with the 21-year-old producer of the Broadway "Shoestring," Bill Bagley). But the 50 minutes ran swiftly, without one interruption for a commercial—and what a treat that was. Only production flaw was the sound—the mikes picked the pianos up too loudly.

The 10 selections given were cleverly chosen and arranged. The presentation disclosed some grade-A talent in comediennes Dorothy Greener, Dody Goodman and Beatrice Arthur, and dancers Arthur Partington and Peter Conlow. Best things done were Miss Greener's riotous description, in Brooklynese, of skate doings in Brooklyn ("Roller Derby"); Miss Arthur's lecture on flower gardens, and her satire on torch songs ("Garbage"). Sketches didn't keep pace with the song satires, and the big ensemble number that furnished the windup, "Medea in Disneyland," was only fairly entertaining. But overall, this was an excellent tv musical hour. *Bron.*

MAN ON A BUS
With Broderick Crawford, Ruth Roman, J. Carroll Naish, Walter Brennan, Rosemary DeCamp, Kim Charney, others
Producer: Charles Levin
Director: Joseph Lewis
30 Mins., Sun. (15), 2 p.m.
WRCA-TV, N. Y.

"Man on a Bus," a one-shot for United Jewish Appeal funds last Sunday (15), essentially tried to say too much in a single half-hour telefilm program and dissipated most of its punch. The series of dramatic vignettes by novelist Stephen Longstreet repeated the same basic points over and over again — under slightly different guise—and that was that Jews have an infinitely greater chance of helping and being helped in Israel than they did in any of the European or North African countries from which they came. Attempt in each instance was to bring the point home via flashbacks.

Framework for the stories, most of them delivered by w.k. Hollywood film stars, was a bus stranded on the Israel desert. The unexpected pause gave the passengers a chance to reflect and stack up past against future. Outcome was a series of otherwise disconnected monologs: J. Carroll Naish was a beaten old man from a European concentration camp going to an Israeli old folks home; Ruth Roman was a disappointed bride from one of the Arab nations, Walter Brennan was another European refugee, and so on. Kim Charney was a juve with a story of his own; Rosemary DeCamp was an ancient good Samaritan with a word or two in reiteration, and Broderick Crawford was bus driver and host. Director Joseph Lewis injected a generally sombre effect in the quasi-documentary film. It was a phlegmatic production. It was done, incidentally, with MGM cooperation. *Art.*

THE SAINT OF BLEECKER STREET
(NBC Opera Theatre)
With Virginia Copeland, Richard Cassilly, Leon Lishner, Rosemary Kuhlmann, Mignon Dunn, Marie De Gerlando, Elizabeth Carron, David Aiken, Lucy Renee Becque, Reid Shelton, Bessie Mijanovich, Keith Kaldenberg, John Reardon, Samuel Krachmalnick Orch.
Producer: Samuel Chotzinoff
Director: Kirk Browning
Music and Artistic Director: Peter Herman Adler
Writer: Gian Carlo Menotti
90 Mins.; Sun. 3:30 p.m. (one time) Sustaining
NBC-TV, from New York

The NBC Opera Theatre closed a distinguished season Sunday (15) with the presentation of Gian-Carlo Menotti's "The Saint of Bleeker Street." It was a season in which the Samuel Chotzinoff-headed branch made several departures in the longhair realm including the interracial presentation of "Tosca." With the Menotti effort, the network went into an operatic and musical hybrid which closed a short time ago on Broadway.

"Saint," superbly presented by an excellent cast, is a taxing fusion of music and drama. These elements are not distinct but are so integrated that the story is told in musical terms. The musical background handled by Samuel Krachmalnick, and the sets by Trew Hocker contributed vastly to an entirely successful venture.

The production is one that has a series of constantly mounting tensions. Even though lyrics were hard to follow at various times, the story line was never lost.

The current presentation was one instance in which the video version had enormous advantages over the Broadway original. The camera closeups penetrated so deeply, that the viewers could be overwhelmed by the tremendous surge of music and drama. The sets had great depth and a feeling of the Italian section of New York's lower east side.

A more difficult role than that of Annina, the girl whose hands bear the stigmata on Good Friday, could hardly be conceived. There was a wealth of feeling in Virginia Copeland's portrayal. Vocally, she carried off the difficult arias in a deep emotional style. Miss Copeland, one of the three sopranos that played the role on Broadway, frequently left the viewer emotionally spent. Her opening during which the stigmata appears was probably one of the top moments ever afforded a video audience. It would be difficult for a viewer not to be overwhelmed by this enormous combination of music, drama and religious association.

In the role of her protective brother, Michele, Richard Cassilly was equally as effective. He also whipped up the dramatic moments with a controlled fury. In the wedding scene, he gave the effort one of the lighter moments with a rendition of an Italian styled folk tune. But he reached his heights as a soul in torment.

Rosemary Kuhlmann's anguished Desideria made a deep impact during her brief stage appearance. Her taunting aria in which she accuses Michele of being in love with his sister, comprised another highlight of the show. Leon Lishner as the priest also carried off his role brilliantly.

The surrounding cast was skillfully chosen. In this televersion, each voice had to be a performer as well. The chorus was well drilled and disciplined. Indeed most of the minor parts had to be versed in the major roles, since the top parts were too rough to be essayed on an eight-show weekly basis.

"The Saint of Bleeker Street," which won the Pulitzer Prize, provided one of television's most rewarding moments. In fact, like another of Menotti's works, "Amahl and the Night Visitors," it should become an annual, with the present company preserved intact if possible.

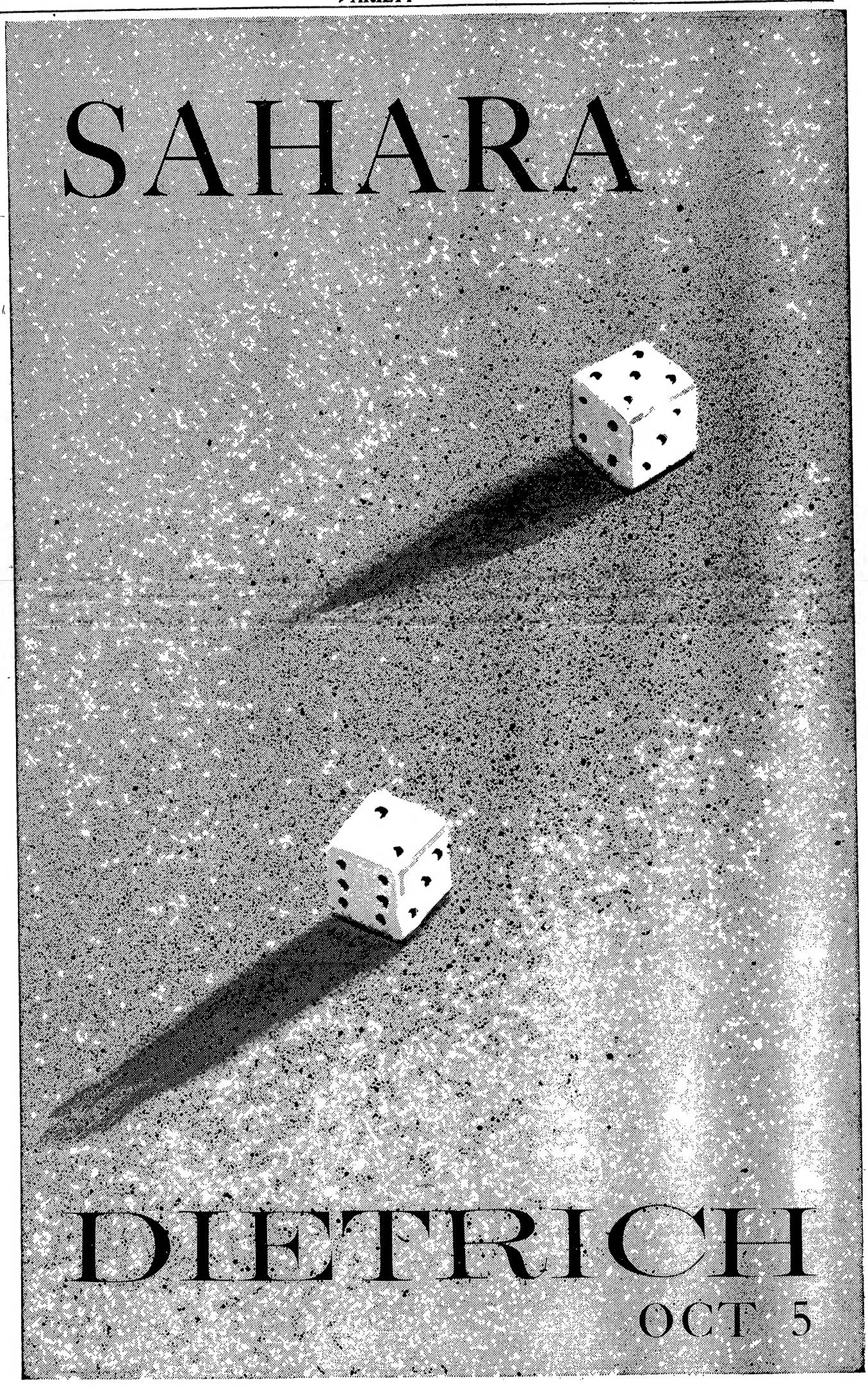
Sole blot of the session was NBC's breakin of a newsflash on the vaccine situation which could easily have waited until 5 p.m. *Jose.*

BASEBALL CLINIC
With Jack Horner, others
Producer: Art Wittum
Director: Roger Miller
30 Mins.: Sat., 11 a.m.
PEARSON CANDY CO.
KEYD-TV, Minneapolis-St. Paul

This show, presented at an ideal time for attracting the youths at which it's directed and seemingly made-to-order for its candymaker sponsor, should be a magnet, too, for adult fans of both sexes. It offers Jack Horner, good-looking, personable and authoritative KEYD-TV sports director, visiting

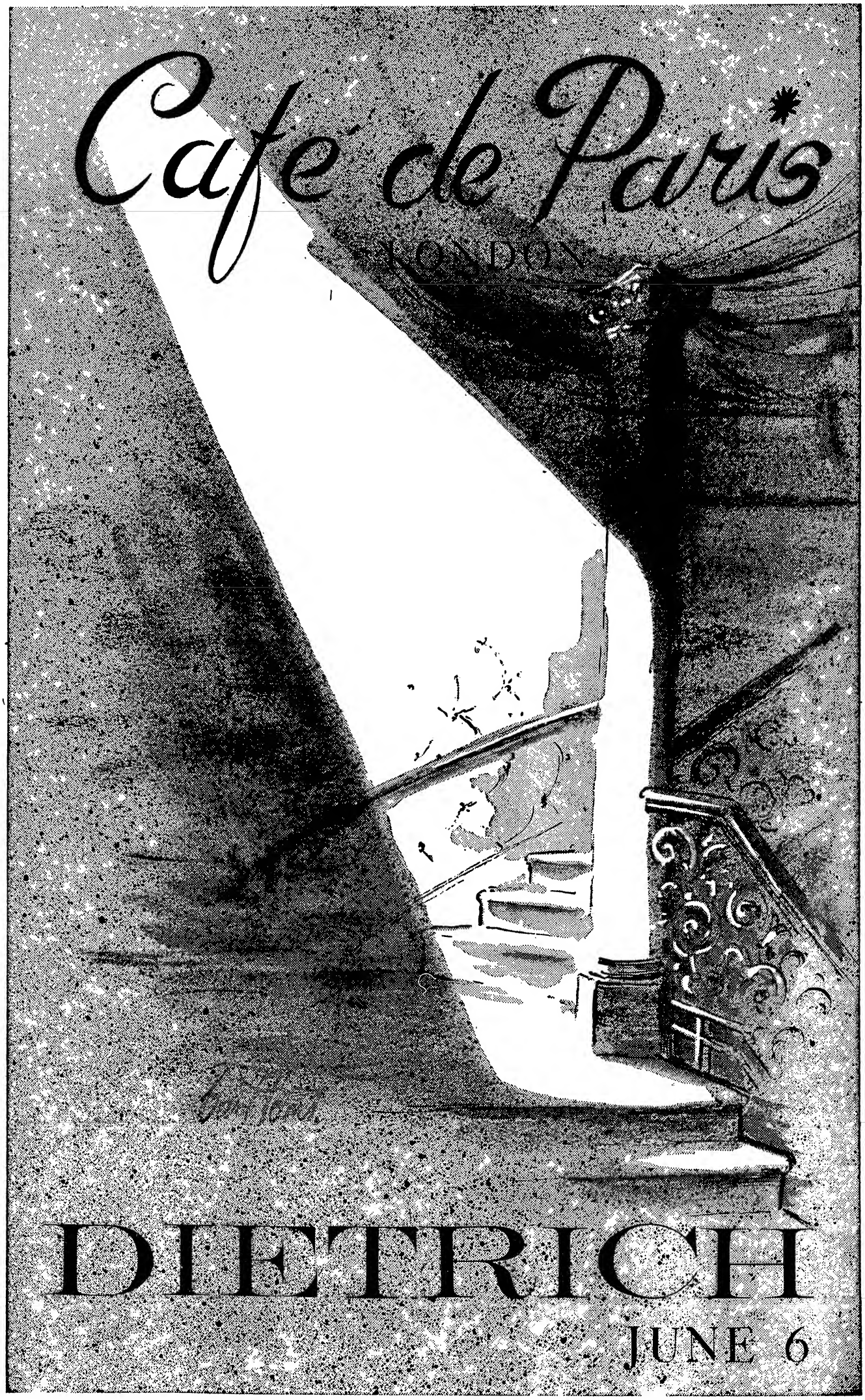
(Continued on page 44)

SAHARA



DIETRICH

OCT 5


Café de Paris
LONDON
DIETRICH
JUNE 6

Politz Three-Area 'Study in Depth' Reaffirms Vitality of Radio Vs. TV

The Alfred Politz research organization has come through with another sampling design to pinpoint radio's continuing large place in the population's sun in areas that are heavily saturated with television. But unlike its "landmark" study of 1953 that was generally translated as embracing the whole aural medium everywhere, the latest output, again put in motion by the Henry I. Christal Co., station reps, actually is built from analyses of three important, widely separated markets ordered by WJR in Detroit, WHAS in Louisville and WGY, serving Albany-Troy-Schenectady.

Hailed as a "study in depth," the Politz survey found (1), confirmation of the "continuing vitality of radio in its unique role as the constant companion of the American people" (2), a discovery that people are much more highly selective "than ever supposed in their listening" and (3), "significant new information for advertisers that can lead to a far more efficient use of radio."

It was also brought out that, conforming to the '53 pattern, "almost everybody in television areas listens to radio," a statement that would in itself constitute one of the best blurbs in the entire study. However, this statement doesn't doesn't necessarily set up a national formula of such tv versus radio viewing-listening. Inevitably, the general praise for the sound medium in the tv era emerges in reality as a specific buildup for the three stations in the areas covered, since these outlets are the leaders in all major departments of local competition, according to Politz. These departments are great differences between stations in number of listeners, the sponsoring stations' No. 1 position "for all types of programs," for being more public spirited and helpful to listeners, for carrying the best advertising, for reliability and completeness of service programs; and, as the final wallop, "in an emergency, radio is still the preferred medium of information and help, and in each market, listeners depended most for this aid upon one station."

Mass of Statistics

An introduction to the Politz study hits other radio statistics in this manner: "Every medium . . . has an obligation to provide its advertisers with complete and reliable information on which sound decisions can be based. Through the year, radio has supplied a greater mass of statistics on its audience than any other medium. There has been more emphasis on quantity of data, however, than concern with its reliability; more emphasis on attempting to pinpoint superficial values than on understanding the fundamental values. Radio's flood of figures, often contradictory and frequently interpreted beyond their statistical limits, has served to confuse rather than to enlighten. The effects of television on radio, while substantial, have also been widely misunderstood. Comparisons of the two media, more dissimilar than alike in character, have been predicated on statistics incapable of measuring either medium with sufficient depth, scope or accuracy."

With the latest Politz poll showing radio's three-market position vs. tv, the next important study in the industry will turn on video versus print media, with newspapers the "loser." This is a unilateral analysis made by NBC's research department headed by Hugh Beville, reportedly at a cost of $250,000, and will show how a Fort Wayne, Ind., station (WKJG-TV) fared against newspapers when it opened late in 1953. It's a full-year sizeup—a sixmonth print to and after the station's launching, considered sufficient to negate the "novelty" factor in tv viewing. Web's statistics along these lines will be spread out at a press party next Tuesday (24).

Meanwhile, CBS Radio was in the act last week with a study pointing up that network as "the most economical buy among national advertising media," and showing also that the number of people reached per dollar by the web "is more than twice the number of people reached per dollar by magazines and almost double what it is for television."

TV Off the Hook

Continued from page 29

Maxwell, who for years had produced "Superman" and other kid shows on radio and television, had a study made of juvenile reactions to the program by Dr. Robert Thorndyke of Columbia U.

Study found that (1) children can be held and appealed to "humorously and emotionally as well as physically" and (2) empathy or the identification factor between the child and the character on the screen or tv set is far stronger and more positive if the character has "emotional dimension."

"We found," Maxwell said, "that while children were willing to identify with Superman or Dick Tracy while the program was in progress, the identification ceased when the show went off the air because the children were well aware of the one-dimensional, comic-cartoon character of the characters." In contrast, Maxwell points to Tommy Rettig, the juvenile lead in "Lassie," and Sherry Jackson and Rusty Hamer, the kids in "Make Room for Daddy," as characters whom the children identify as "real people," with the identification lasting after the program has gone off the air and remaining as a discussion piece for the kiddies.

TPA prez Milton Gordon sees in the emotional approach a "catharsis by which children may release their tensions" just as easily and as quickly as in the action program. That's the reason TPA helped finance "Lassie" and is shooting "Black Beauty" on its own. Gordon feels there's a great future for this type of programming on tv, since it's done on an acceptable family level, avoids the criticisms laid on the action shows and has considerable merits on his own. The one factor which must be watched closely, Gordon says, is that the programs be done properly, with sensibility and sensitivity throughout.

Matty Fox

Continued from page 33

the Western losses were paper losses is further indicated by the fact that the earnings statement in each year (except the 10-month span) wrote off amortization on film in amounts equal to distribution revenues (less distribution costs).

Also revealed are the terms under which Guild Films' subsid, MPTV Films Inc., took over distribution on the Western library on Feb. 1. MPTV Films will receive a 30% distribution fee on all cash sales, and 20% of proceeds on all "barter" deals wherein it sells for spot time rather than cash. It also confirms the fact that Guild made a cool $1,000,000 without lifting a finger when the Western-C & C deal went through, since under the terms of the deal MPTV (Fox) must pay Guild 10% for servicing of all licenses for cash and spot time sold by MPTV before it turned the pix over to Guild but serviced by Guild afterwards. Since C & C is buying up the $10,000,000-plus in spot time as part of the deal, Guild will get some 10% of that.

Fox, it's revealed, went on the hook to the tune of $2,900,000 last June (1954), borrowing that amount from Walter Heller & Co., Chi factoring house, and using as collateral his accounts receivable and a chattel mortgage on his pix. (Purpose of the loan isn't stated, but it's believed Fox made it to keep his syndication operation, involving financing half-hour and quarter-hour shows and maintenance of a sales force, going.) Heller gets all collections from the licenses as payment, and as of April 27, 1955, Western still owed Heller $1,946,813 in unpaid principal and interest, having paid off nearly $1,000,000 thus far. As part of Heller's loan conditions, incidentally, it must receive an average of $50,000 a month from the proceeds from the spot time. If Heller receives less than $25,000 a month, it can terminate C & C's rights to the spot time and require it to sell to other advertisers. If Heller receives between $25,000 and $50,000 a month, it can make C & C dispose of up to 50% of the spot time to others.

Notice contains a detailed description of Western's film library, a matter about which Fox has been vague in the past. There are over 800 films in the library, of which 642 are full-length westerns and features, others being serials and shorts. Of these, Western owns 202 features outright and in perpetuity, 98 of them for tv and theatrical, 104 for tv only. Rights to 240 of the remainder, however, will expire during 1955 and 1956, with one package of 218 which expires in 1956 making the bulk of these. Rights for others run as far into the future as 1973.

Western still has an accumulation of $2,913,518 in notes payable after March 31, 1955, with $1,619,617 due within one year from that date. Creditors include Heller for over $900,000; the Lansing Foundation, $129,000; other charitable organizations, $500,000; the Harris Group (owners of Flamingo Films), $4,000; De Luxe Labs, nearly $24,000; trustees for Eliot Hyman (head of Associated Artists), over $7,000, and Reynard International Inc., $150,000. Also revealed were notes paid off last year to Bankers Trust amounting to $885,000.

NTA

Continued from page 33

number of publicly owned syndication houses is up to three, the others being Official Films and Guild Films. Movement to public ownership spotlights not only the expansion of the industry and the accompaying need for capital financing, but pinpoints what's fast becoming the end of an era, with the one-man "wildcatter" operations going by the boards in favor of the responsible (to stockholders) outfits operating in the full glare of detailed public information. Guild floated its issue last fall; Official was publicly owned from the start, some five years back.

NTA's decision to float stock comes at a time when it's in its best position, prestige-wise, in its history. It recently took on one of the highest priced feature packages in the field, the J. Arthur Rank-Alexander Korda-Ilya Lopert "Fabulous 40" group. In addition, it's partnered by General Electric and Motion Picture Center topper Joe Justman to help ailing stations. Firm was formed at the beginning of 1954 as a states-righter group, with Landau having bought out the Prockter Syndication International catalog as a starter. A few months later, Unger and Goldman merged their Comet Films and subsidiary companies with NTA, bringing in a large feature library as well as syndicated properties. It then became a three-way partnership, with the states rights aspect quietly dropped.

'Frontier,' 'Buckley,' 'Brown' Make Rounds

Ashley-Steiner agency is making the network and sponsor rounds with three new pilots, all of them completed within the past couple of weeks. Heading the list is Tony Miner's new adult western, "Frontier," pilot of which was produced by Matthew Rapf and directed by Sidney Lumet. Pilot was produced for NBC-TV.

Other two are "Buckley," a series about a valet and starring Reginald Gardiner, and Bill Manhoff's Keenan Wynn starrer, How Now, Brown."

Big 10 Grid to CBS-TV

Chicago, May 17.

CBS-TV has apparently won out on the bidding for the Big 10 package of five regional college football telecasts this fall.

Deal is being wrapped up this week for the five games which will be televised in the National Collegiate Athletic Assn.'s District 4 which embraces seven midwestern states.

On at least one date, the Big 10 game will be competing against a similar NBC-TV regional gridcast. Latter network last week bought the District 4 rights to the Notre Dame-Southern Methodist contest Sept. 24 under the proviso in the NCAA tv program which permits a school to participate in one regional and one national telecast. BC-TV earlier bought the rights to the eight nationally beamed NCAA "Game of the Week."

NARTB Convention Agenda

SHOREHAM & SHERATON PARK HOTELS
Washington, D. C.—May 22-26, 1955

SUNDAY, MAY 22

REGISTRATION
7:00 a.m. — Shoreham
8:00 p.m. — Main Lobby

EXHIBITS AND RECEPTION
HEADQUARTERS OPEN
9 a.m. — Shoreham, Exhibit Area
6:00 p.m. — and 1st, 2nd Floors

MONDAY, MAY 23

REGISTRATION
7:00 a.m. — Shoreham
8:00 p.m. — Main Lobby
10:00 a.m. — Shoreham
12:00 p.m. — West Ballroom

FM SESSION
Presiding: Ben Strouse
WWDC-FM, Washington, D. C.
Chairman, NARTB FM Committee
Donald K. De Neuf
World Radio Network
Ithaca, N. Y.
Raymond S. Green
WFLN, Philadelphi
Lloyd Jacquet
WGHF, New York

2:30 p.m. — Shoreham
4:30 p.m. — West Ballroom

TELEVISION BUSINESS SESSION
Presiding: Clair R. McCollough
WGAL-TV, Lancaster, Pa.
Chairman, NARTB Television
Board of Directors
Presiding at the Election:
Judge Justin Miller

TUESDAY, MAY 24

OFFICIAL OPENING OF THE CONVENTION
REGISTRATION
7:00 a.m. — Shoreham
5:00 p.m. — Main Lobby

EXHIBITS AND RECEPTION
HEADQUARTERS OPEN
9:00 a.m. — Shoreman, Exhibit Area
6:00 p.m. — and 1st, 2nd Floors

MORNING
JOINT SESSION
MANAGEMENT AND ENGINEERING CONFERENCES
10:00 a.m. — Sheraton Hall
12:00 p.m. — Sheraton Park

Presiding
Clair R. McCollough
Co-Chairman, 1955
Convention Committee

Invocation
The Rev. Dr. Clayton T. Griswold
Radio-TV Director, Presbyterian Church
of the U. S. A.

Presentation of the Colors
National Honor Guard
The American Legion
Music by U. S. Marine Band Orchestra

Keynote Address
Mark Ethridge, WHAS,
WHAS-TV, Louisville, Ky.
Publisher, Louisville Courier-Journal
and Louisville Times

Presentation of Keynote Award to Mr. Ethridge by
Harold E. Fellows, NARTB
President and Chairman of the Board
The President of the United States

Introduction: Mr. FELLOWS
Escorts: HENRY CLAY, KWKH, Shreveport, La.,
Co-Chairman 1955 Convention Committee, and Mr. Collough

LUNCHEON
12:30 p.m. — Sheraton Park
2:30 p.m. — Sheraton Hall

Presiding
Mr. Clay

Introduction of Speaker
Mr. Fellows

Speaker
George C. McConnaughey
Chairman, FCC

Special Feature
Catherine E. Styles, Auckland, New Zealand
Voice of Democracy Winner

AFTERNOON
JOINT SESSION
2:45 p.m. — Shoreham
5:00 p.m. — Main Ballroom

Presiding
Mr. Clay

Introductions
Ralph W. Hardy, NARTB Vice-President for Government Relations

Speaker
Hon. J. Percy Priest
Chairman Interstate and Foreign Commerce Committee,
House of Representatives

3:15 p.m.
A panel Discussion
Federal Communications Commission
Moderator: Mr. Fellows
Hon. George C. McConnaughey
Hon. Rosel H. Hyde
Hon. E. M. Webster
Hon. Frieda B. Hennock
Hon. Robert T. Bartley
Hon. John C. Doerfer
Hon. Robert E. Lee

ENGINEERING RECEPTION
6:30 p.m. — Sheraton Hall
Exhibit Hall

WEDNESDAY, MAY 25

8:00 a.m. — Shoreham
9:30 a.m. — Blue Room

WAGES AND HOURS PANEL
BREAKFAST (AN INFORMAL DISCUSSION)
EXHIBIT AND RECEPTION
HEADQUARTERS OPEN

(Continued on following page)

NARTB Convention Agenda

(Continued from Preceding Page)

9:00 a.m. Shoreham, Exhibit Area
6:00 p.m. and 1st, 2nd Floors

MANAGEMENT CONFERENCE

10:00 a.m. Shoreham
12:15 p.m. Main Ballroom

Presiding
Mr. Clay

Introductory Address
"Radio in '55"
David J. Mahoney, President, David J. Mahoney, Inc., Advertising, New York
"A Better Estate," E. R. Vadeboncoeur, WSYR, Syracuse, N. Y.
"Operation ERTOM," A. Prose Walker, Manager NARTB Department of Engineering
"Automatic Programming," Russell J. Tinkham, Ampex Corporation, Redwood City, Calif.
"Selection and Motivation of Salesmen"—a panel discussion
Moderator, Charles A. Tower, Manager, NARTB Employer-Employee Relations Department
John P. Foley, Jr., Vice-President, the Psychological Corporation, New York, N. Y.
William T. Earls, C. L. U., General Agent, Mutual Benefit Life Insurance Company, Cincinnati, Ohio
Richard J. Brown, KPOJ, Portland, Oregon
Herbert E. Evans, Peoples Broadcasting Corporation, Columbus, Ohio
James L. Howe, WIRA, Fort Pierce, Fla.
Simon Goldman, WJTN, Jamestown, N. Y.

LUNCHEON

12:30 p.m. Sheraton Park
2:30 p.m. Sheraton Hall

Presiding
Mr. Clay

Annual Convention Report
Mr. Fellows

Afternoon

RADIO ADVERTISING BUREAU

2:30 p.m. Shoreham
5:00 p.m. Main Ballroom

An advanced seminar in the newest radio sales and advertising ideas and techniques

GOVERNMENT RECEPTION

6:00 p.m. Sheraton Park
7:30 p.m. Exhibit Hall

RADIO PIONEERS DINNER

7:30 a.m. Shoreham
Terrace Ballroom

THURSDAY, MAY 26

MORNING

MANAGEMENT-LABOR RELATIONS PANEL BREAKFAST

8:00 a.m. Shoreham
9:30 a.m. Blue Room

Speaker
Stephen Dunn
McCobb, Heaney and Dunn, Grand Rapids, Mich.

EXHIBITS AND RECEPTION HEADQUARTERS OPEN

9:00 a.m. Shoreham
3:00 p.m. and 1st, 2nd Floors

MANAGEMENT CONFERENCE
"Television: The 10th Anniversary"

10:00 a.m. Shoreham, Exhibit Area
Main Ballroom

Presiding
Mr. McCollough

Introductory Address
Mr. McCollough

"The First Years"
Dr. Allen B. DuMont, President, DuMont Laboratories, Inc., and the DuMont TV Network

Management and Growth
"The Pioneers' Problems"
Harold Hough, WBAP-TV, Fort Worth, Tex.
"The Business of Television"
Robert E. Kintner, President, ABC
"The Value of Ethics"
John E. Fetzer, WKZO-TV, Kalamazoo, Mich. Chairman, Television Code Review Board

Television 1955-1965
"TV Programming Evolution"
Sylvester L. "Pat" Weaver, President, NBC
"The Role of the Industry in our Society"
Dr. Frank Stanton, President, CBS

LUNCHEON

12:30 p.m. Sherton Park
2:00 p.m. Sheraton Hall

Presiding
Mr. McCollough

Address
The Rev. Dr. Norman Vincent Peale
Pastor, Marble Collegiate Church, New York

Convention Business Session

AFTERNOON

TELEVISION BUREAU OF ADVERTISING

2:30 p.m. Shoreham
4:10 p.m. Main Ballroom

"Television Bureau in Action"
Norman (Pete) Cash, TvB Director of Station Relations

1. "$400,000 to ?"—Mr. Cash
2. "The Bureau Is Yours"—Richard Moore, TvB Co-Chairman, KTTV, Los Angeles
3. "Television—the Selling Machine"—Oliver E. Treyz, President of TvB

4:20 p.m.
5:00 p.m.
"Strangers Into Customers," a film depicting the power of television as an advertising medium, introduced by H. M. Beville, Jr., Director of Research and Planning, NBC

ANNUAL CONVENTION RECEPTION

6:00 p.m. Sheraton Park
7:30 p.m. Exhibit Hall

ANNUAL CONVENTION BANQUET

7:30 p.m. Sheraton Park
Sheraton Hall

NBC-TV Chi Crew To Make Like It's Real, Despite 'Ding Dong' Exit

Chicago, May 17.

Although NBC-TV's Windy City network originations will hit their lowest ebb next month when "Ding Dong School" moves to New York, the web isn't closing up its production shop completely. While program manager Ben Park likewise shifts to Manhattan June 1 to become NBC-TV's director of public affairs under veep Davidson Taylor, the Chi post is to continue with Alan Beaumont moving in from his producer berth. Jim Troy, continues second in command, as business manager.

The future of "Hawkins Falls," NBC's solo Chi crossboarder when "Ding Dong" departs, is still up in the air with Borden's reportedly eyeing its afternoon location for the morning "Way of the World" strip. Should "Hawkins," the network's oldest soaper, get the bounce, only the weekenders "Meet Mr. Wizard" and "Zoo Parade," or a total of two half-hours weekly, will carry the Chi banner next season.

Sept. 22 Set As Kickoff Date For British Com'l TV

By HAROLD MYERS

London, May 17.

Commercial television goes on the air in London on Sept. 22. This is the firm date set by the Independent Television Authority and will stand unless a Labor victory at the polls upsets arrangements.

Associated-Rediffusion, the weekday program contractor for the London web, will have the privilege of teeing off the new station, but the honor and the glory of the occasion may be shared with the other contractors for London, Birmingham and Manchester. This is now being considered and a firm decision will be made within a few days.

A special opening night gala is being planned by Roland Gillett, production executive for A-R. Details are now being finalized, but it's expected that the initial telecasts will comprise a trailer of the things to come on the network's future programs. They will settle down to regular programming on Friday, Sept. 23.

It now appears certain that at least 500,000 receivers in the London area will be capable of picking up the alternative wavelength in September and unless there's a bottleneck in conversion, the figure will increase substantially before the end of the year. This is reckoned to give a minimum viewing audience of 2,000,000 out of a population of 10,000,000. There's complete confidence that the rival web will have maximum appeal in its initial stages.

With a full realization of the problems involved, A-R are aiming to achieve wide popular appeal. Locally, they have already signed Orson Welles, Eve Boswell and Sir John Barbirolli, and are now closing deals for three key U.S. series to be featured on their London station. With five stages at Wembley Studios, which they acquired early in the year, a further two at Television House in Kingsway, which will be their headquarters by the end of this month, they reckon they will be able to cope with all the necessary live programming and reserve filmed shows for those programs which may have an exportable value.

Weekend time in London will be the responsibility of Associated Broadcasting Co., the outfit headed by Prince Littler, Norman Collins and Val Parnell. They have already indicated that their program highlights will be a drama session on Saturdays with "Sunday Night at the Palladium" as the highspot of their telecasting on that day. The drama programs are now being lensed at Highbury Studios by Harry Alan Towers, under the umbrella title of "Theatre Royal." The Palladium programs will be telecast live and headliners from America will be imported specially as and when available. Johnnie Ray and Bob Hope have already been set for one night guest spots.

Special NARTB Events on Agenda For Femmes; Fashion Show, Cruise

Washington, May 17.

While radio-tv execs view exhibits and attend meetings during next week's NARTB convention, their wives will o.o. the capital and be entertained at a series of special events set up for their pleasure. This special femme program is angled for the 500 wives of delegates who will accompany their husbands to the organization's 33rd annual huddle, but may also prove a lure for some of the distaff registrants.

Wives of FCC commissioners have been invited to attend the special femme lineup of events, which will be hosted by a committee headed by Mrs. Harold Fellows, frau of the NARTB prexy. Serving with Mrs. Fellows as co-chairmen are Mrs. Ralph W. Hardy, wife of the Vice President for Government Relations, and Mrs. John Meagher, whose husband is association v.p. for radio.

The women will be entertained at a luncheon-fashion show; on a midafternoon cruise to Mt. Vernon aboard the S.S. Mt. Vernon, luxury river boat recently acquired by City Investing Co. and by tours of such national shrines as the White House, Capitol, etc. In addition, they will, of course, attend the social function on the convention agenda.

NARTB liaison is being handled by Fran Riley, assistant manager of publicity and information, and information, and Mrs. Louise Aldrich, librarian.

Other members of the hostess committee, all wives of convention committee members, are as follows: Mrs. Henry Clay, KWKH, Shreveport, La.; Mrs. Clair McCollough, WGAL-TV, Lancaster, Pa.; Mrs. Campbell Arnoux, WTAR-TV, Norfolk; Mrs. Kenyon Brown, KWFT, Wichita Falls; Mrs. Kenneth Carter, WAAM, Baltimore; Mrs. John De Witt, Jr., WSH, Nashville; Mrs. E. K. Hartenbower, KCMO, Kansas City; Mrs. James Moore, WSLS, Roanoke; Mrs. Frank Russell, NBC, Washington; Mrs. Ben Strousse, WWDC, Washington.

Frieda's Swan Song

Washington, May 17.

Delegates to the NARTB convention won't be surprised if Comr. Frieda Hennock sounds off during the FCC panel session on Tuesday.

The occasion may well be her swan song as a member of the agency. Her term expires June 30. However, Miss Hennock will probably be seen at future conventions — as lawyer in private practice.

UHF'ers Mobilize At NARTB Meet

The ultra high stations, many of which are dissatisfied with the failure of the FCC and the Senate Interstate Commerce Committee to move faster in their behalf, will gather on the eve of the NARTB convention to develop a plan of action to prevent "a widespread shutdown of UHF operations."

Under the leadership of Harold Thoms, the UHF Coordinating Committee issued a call last week to all UHF'ers to meet on the evening of May 22 at the Hotel Washington to consider "a most flexible" agenda. Thoms advised broadcasters that many ultra high stations are "hanging on by the skin of their teeth" in the hope that FCC and the Senate will do something to rescue them.

Indications that the FCC is "favorably disposed" toward deintermixture and that subscription tv "may be forthcoming", Thomas said, "have aroused hope that some measures alleviating the serious plight of most UHF broadcasters may be expected soon."

It is this hope, he said, that has encouraged UHF'ers to "keep going for a little while longer. The only alternative to this hope is a widespread shutdown of UHF operations".

An eight-point agenda for the meeting lists as number one item consideration of "methods of relieving UHF broadcasters of the heavy financial burden of meeting equipment obligations". Next is deintermixture, followed by measures to reduce VHF coverage and confinement of stations to their own markets.

Other items on the agenda are subscription tv, problems of getting network programs for UHF stations, all-channel sets and measures to reduce cable costs.

ABC RADIO BACK IN NARTB FOLD

Long a holdout, ABC Radio finally has joined NARTB, along with its four o&o station. Announcement of the net's decision to throw in the sponge as a holdout to the industry organization came on the eve of the NARTB convention, which starts at the end of this week in Washington. ABC's television network and its tv o&o's have been NARTB members all along.

ABC prez Robert E. Kintner, explaining the decision, reaffirmed his belief "that radio is and will continue to be a potent medium and a potent selling vehicle." ABC's decision to join gives NARTB complete membership among the eight radio and tv networks and gives it a total of 1,991 members, representing a gain of 160 stations and one network since its membership drive began March 1.

Simoniz, Pall Mall In 'Big Story' Renewal

Both Simoniz and Pall Mall have renewed "Big Story" on NBC-TV for a 26-week span in the fall. Show will take its customary eight-week hiatus on July 8 and return in its Friday-at-9 slot on Sept. 9.

Deal, set via SSC&B, was made with Pyramid Productions, the Everett Rosenthal-Walter Loewenthan combine which took over "Big Story" along with several other properties from Bernie Prockter a few weeks back.

RADIO PIONEERS SET HALL OF FAME AWARD

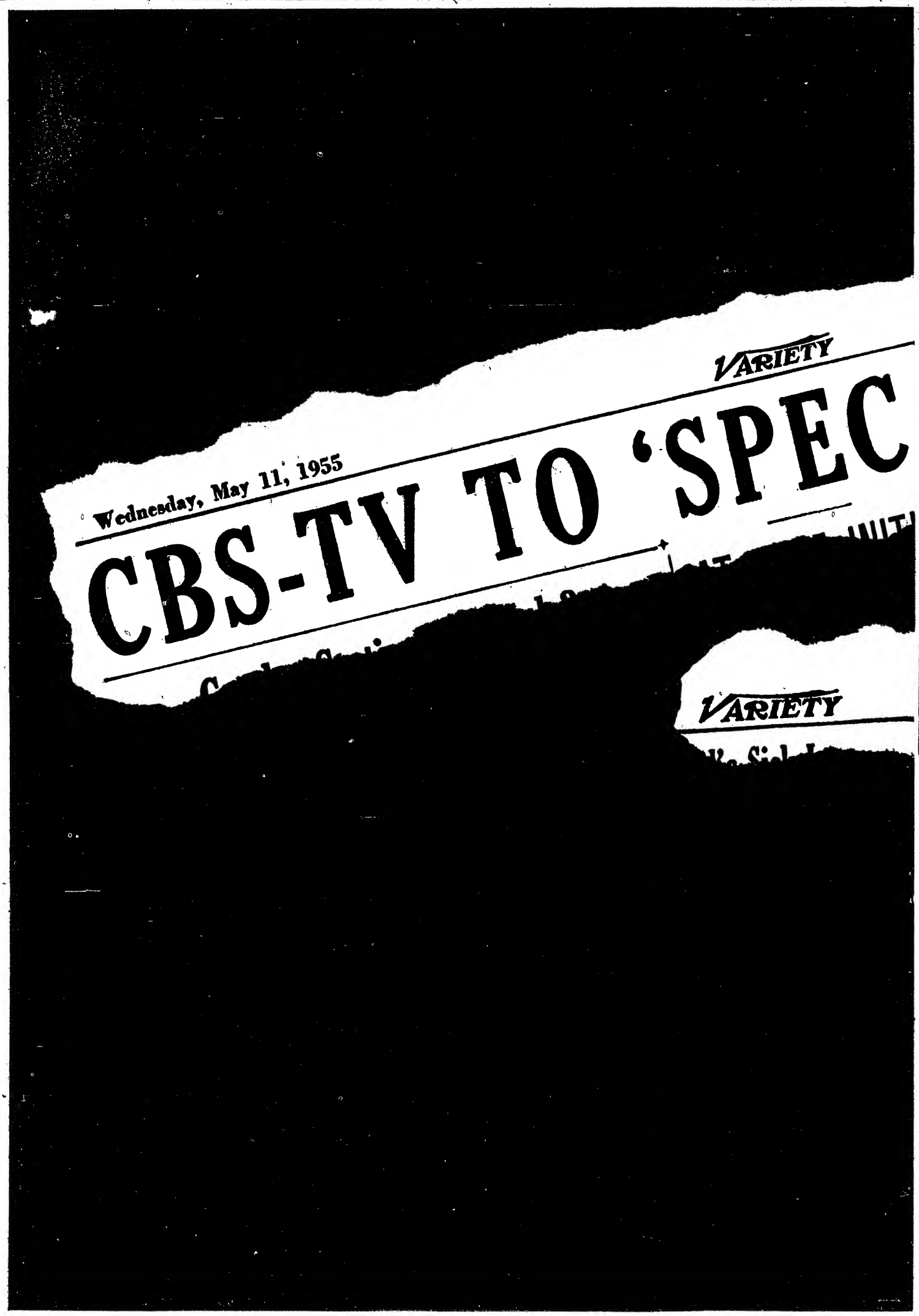
Radio Pioneers will hold their 14th annual banquet next Wednesday (25) at the Shoreham Hotel in Washington, concurrent with the NARTB convention there. Dinner will cite ex-President Herbert Hoover, NBC prez Sylvester L. (Pat) Weaver Jr., Jack Benny, Fred Allen, and CBS Radio sales veep John Karol, and FCC Comr. Robert T. Bartley will be awarded an honorary life membership.

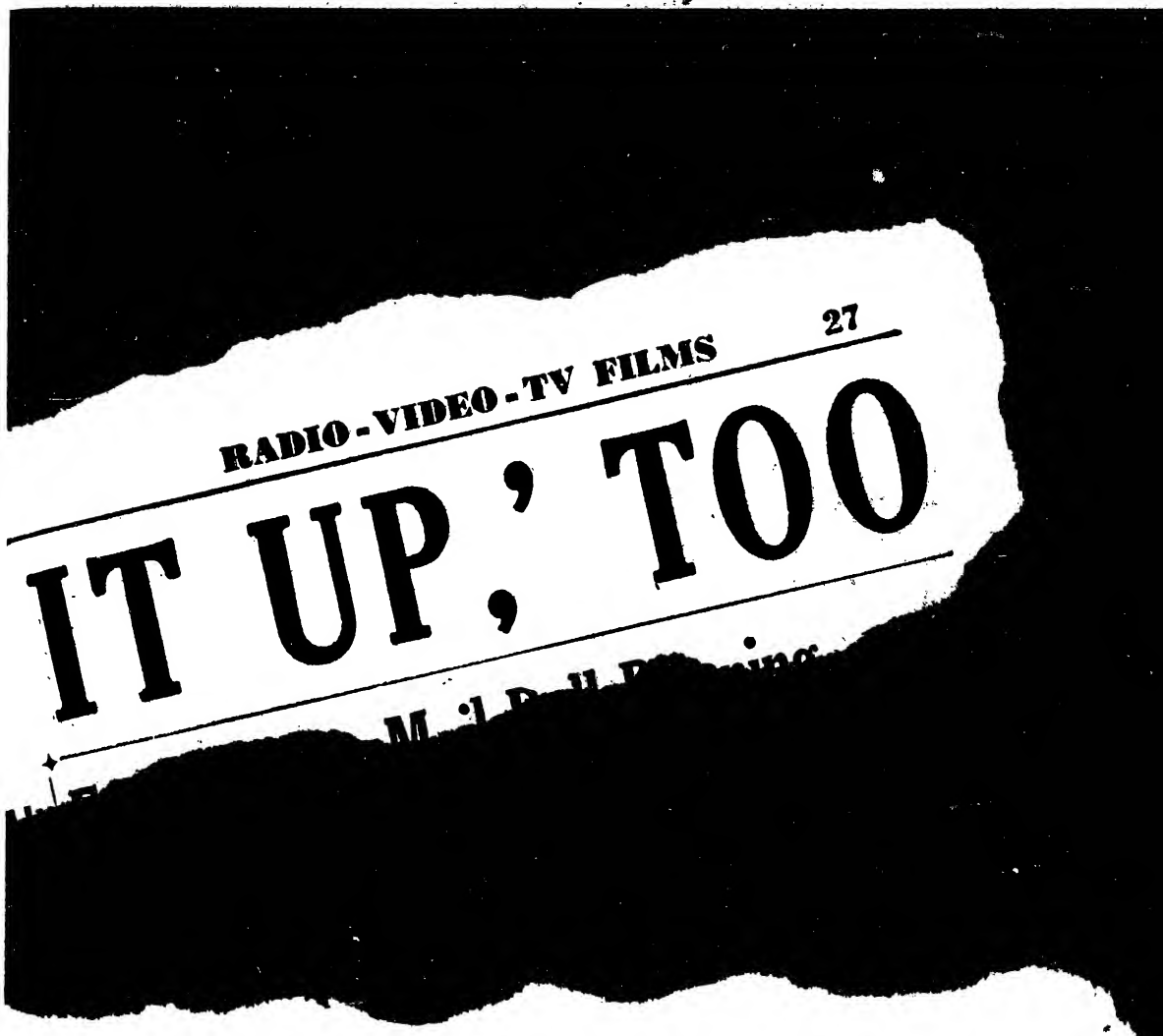
A Radio Hall of Fame Award, to be hung in the Smithsonian Institute, will be presented in honor of early American physicist Joseph Henry. Raymond F. Guy, the Pioneers' 1st vicepresident, will preside in the absence of Arthur B. Church, with William S. Hedges, chairman of the Hall of Fame and Awards committee, making the presentations. FCC chairman George C. McConaughey will be at the head table.

Bert Bacharach Quits 'Man's World' in Huff

Fashion scribe and video gabber Bert Bacharach ankled WOR-TV (N. Y.), and broke with independent packager Dave Zuckerman in a peeve after only a six-week stint as emcee of the Friday night "A Man's World." He dropped his part in the stanza, described as being heavy on the paid and cuffo plugs plus regular sponsorship, and his curtain line was "I can't do as I please."

Bacharach declared that he'd given "quitting notice" two weeks before last Friday's (13) stanza, when "I saw I'd have no control of what was being forced on me." It's said that a hassle between the emcee and Zuckerman ensued when the producer nixed a Bacharach guest choice for other than a pay-as-you-appear vis-a-vis; that was apparently the clincher.


VARIETY
Wednesday, May 11, 1955
CBS-TV TO 'SPEC
VARIETY



EXCITING THINGS ARE HAPPENING ON

NBC TELEVISION

a service of RCA

WE WELCOME BACK AGAIN THIS FALL THESE SPECTACULAR SPONSORS:

Ford Motor Company;

General Motors Corp., Oldsmobile Division;

Sunbeam Corporation;

Radio Corporation of America

AND WELCOME TO THESE NEW SPECTACULAR SPONSORS:

Hallmark Cards, Inc.

The Maybelline Co.

Tele Followups

Continued from page 37

Mastin Trio, starring Sammy Davis Jr., and Louis Armstrong.

Other talent on tap included Gary Crosby, Senor Wences and Richard Hearne (Mr. Pastry), who was on the CBS-TVer the previous week. Show slipped in only one segment, a sketch built around Hearne as a piano mover. Generally a funny guy, Hearne's deft comic ability was better demonstrated in his standard "Lanciers" routine.

The 21-year old Crosby came through just like a chip off the old block. He's got pappy Bing's mannerisms down pat and works with the nonchalance of a vet. Besides making a strong impression as a solo songster in an opening production number, he was also spotted in the closing slot with Armstrong, with whom he's been paired on records. Working together casually and effectively they provided the stanza with a sock windup. In addition to giving out with his gravel-voiced lyricising, Armstrong also took a couple of snappy trumpet solos.

A powerhouse performer, Sammy Davis Jr. demonstrated his versatility via a couple of vocals, some mimicry and a windup hoofing bit in which the other members of the trio, his father and uncle, Will Mastin, participated. The younger Davis denied rumors the act was splitting up and in line with this delivered a number in praise of his two partners playing up the angle "they taught me everything I know." Still another plus factor on the bill was Senor Wences ventro turn. Working with hand puppets, he's got a slick act that's a sure pleaser.

Show also had a smart commercial in an item tagged "A Study in Mercury," which employed musical passages in describing the merits of the Mercury autos. *Jess.*

TV Reviews

Continued from page 37

the St. Paul American Association baseball park during the team's home stands to interview players and have them show techniques and plays. It not only teaches the youngsters how to play and understand the game better, but it contains much of interest baseballwise for all lovers of the diamond sport.

On this occasion, Horner brought before the camera two St. Paul outfielders, Moryn and Hutson, a pair of the league's heaviest swatters who were with the parent Brooklyn club earlier in the season. They told and demonstrated how to wield the stick to boost batting averages. Both men apparently are as proficient with their tongues as with their bats because they talked well, expressing themselves lucidly and easily without breaking grammar or English rules. Horner's own vast baseball knowledge served him in good stead during the interviews, analyses and demonstrations.

In delving into the technique of getting baseknocks and giving the youngsters pointers on hitting, the trio explored the matters of necessary relaxation at the plate, timing, coordination, wrist action, bunting, etc. Especially interesting were answers to Horner's queries anent batting slumps. The players agreed the reasons for such slumps are difficult to determine, but among possible causes were fatigue and failure to follow the ball naturally. They said extra batting practice and increased concentration at the plate may help to bring a player out of the slump.

Horner invited kids to come out of the stands and meet the players and ask the latter questions before the camera and mike. Several responded and were interviewed by the sportscaster. Incidentally, the youngsters, instead of watching on tv, are privileged to visit the park and witness the show firsthand, admission being by candybar wrapper. Commercials are okay at Horner's hands. A baseball film appropriately preceded the program. *Rees.*

NTA's 102G Sale

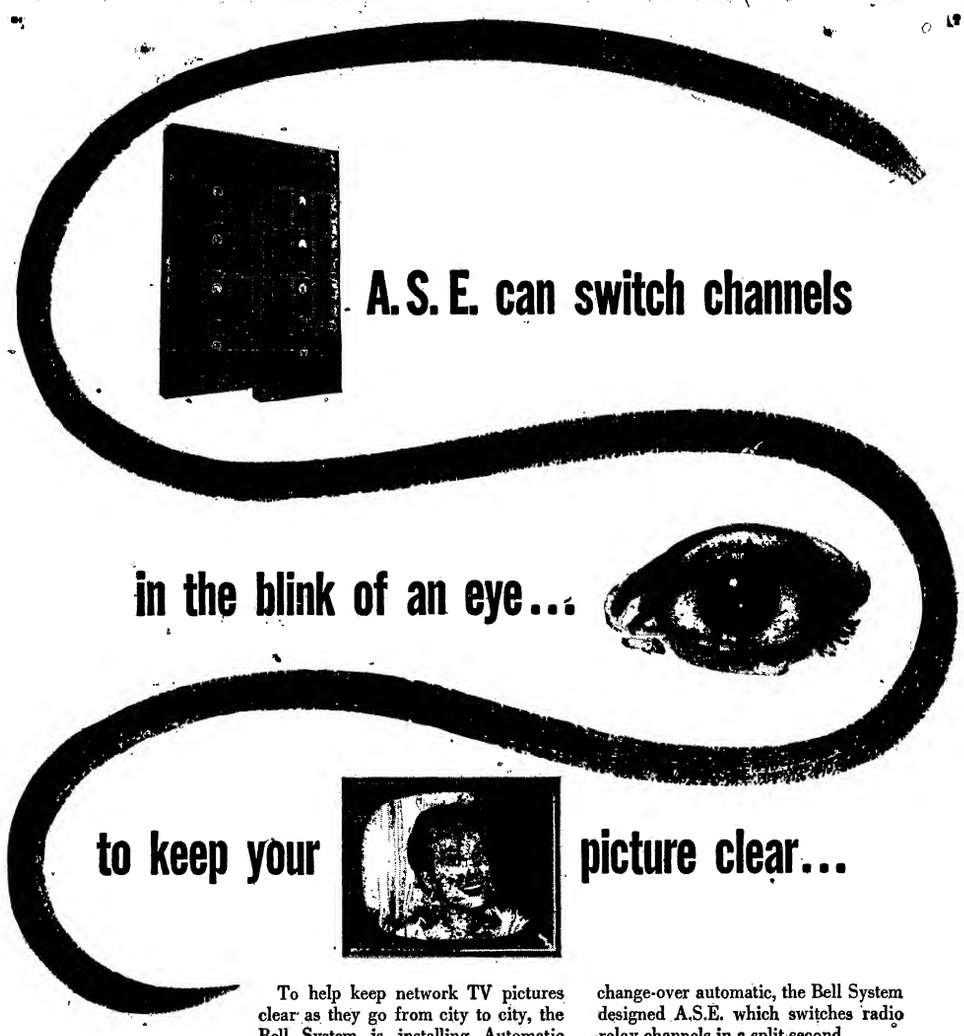
Continued from page 33

KPIX, San Francisco; and KDKA-TV, Pittsburgh (latter two are Westinghouse outlets). NTA apparently is planning to sell the other 29 films in the package under a separate deal to another outlet in New York. WOR-TV will tie the 11 films into its "Million Dollar Movie" format in the fall. This group, along with about one-third of the Associated Artists 56 features, will pick up where the Bank of America package, owned by General Teleradio, leaves off.

MCA-TV Catalog

Continued from page 33

can be garnered from the 20th release of Douglas' "The Robe" and from the recent big-play U-I gave "Magnificent Obsession," the book to which "Hudson" was a sequel. First of the MCA series went into production at the Gross-Krasne studios (as result of a clause in the merger deal) last Monday (16). Show will hit the syndication mill by the fall, it's expected. The co-producers for the series, which MCA says will be based on the title character's good deeds rather than strictly medical or religioso twists, are Gene Solow and Brewster Morgan.



To help keep network TV pictures clear as they go from city to city, the Bell System is installing Automatic Switching Equipment (A.S.E.) on all major multi-channel radio relay routes.

Here's how it works:

Even the most carefully engineered microwave radio systems are affected by some fading caused by atmospheric changes. The only way to avoid this interference in television pictures carried from city to city by radio relay is to switch the signals to another path.

Manual switching is not fast enough to beat sudden fades. To make the change-over automatic, the Bell System designed A.S.E. which switches radio relay channels in a split second.

Now—when fading threatens—it is recognized by an electronic device that sends a warning signal back to the control station. The picture is then switched automatically to a protection channel. The entire operation could take place several times a second without disturbing your program in any way.

Advances of this sort in equipment and technique assure that the television public will have the benefit of the best possible service now and in the future.

BELL TELEPHONE SYSTEM

Providing transmission channels for intercity television today and tomorrow

STATION REPS SEEKING FLANAGAN SUCCESSOR

Station Representatives Assn. hasn't found a replacement for retiring boss Thomas F. Flanagan, even though membership has already been canvassed once for recommendations. Flanagan will shortly step down as managing director of SRA, but he will maintain a longterm, active consultancy with the outfit and take on "special assignments" from time to time.

Flanagan said there is a possibility that despite his retirement the current three-man staff of SRA will be expanded. (Since Reg Rollinson left the radio spot job some months ago, it's just Flanagan and two secretaries.) Tentative plans are to add a public relations man. Depends on budget allocation.

Flanagan says his reason for semi-retirement is so that he can devote time to outside biz interests.

Disney

Continued from page 32

Productions for bookings of "Davy Crockett," the tv pix being telescoped for theatrical showings, and 400 prints have been ordered, Disney said.

Disney recalled that in 1948 he went on record as saying tv is the best medium to exploit pix, and said this week he considered his first year on video had brought in concrete evidence of that opinion.

The producer cautioned, however, that "you can put the wrong plug of a picture on tv by using the wrong scene, one that doesn't have any particular appeal, or get people into the theatres. You must be very careful in selecting material to be used on the plugs." Disney said on the whole he felt exhibs were pleased with the results from his tv show, that one theatrical chain had written him attributing its entire profit to two pix which had received heavy plugging on his show.

Disney said he didn't feel the majors would control tv, explaining: "There are too many hours of programming to control tv. It's a free enterprise field, as far as I can see. There may be room for a fourth network, the way everyone is fighting for time slots."

"When we started in tv, everybody thought we had to do things differently. But we're doing the same thing for the same audience. Even some of our sponsors couldn't see it when I said I was going to do the same thing I have been doing for years. We seek to provide variety in our programs, because I think this is essential to keep an audience. But that's the same pattern I followed through the years in motion pictures," he pointed out.

Disney will produce 26 shows for Disneyland next season, and has scheduled four more Davy Crockett episodes starring Fess Parker (to be shot in Ohio and along the Mississippi River beginning in 30 days); two Tomorrowland stanzas; six Adventureland, and 12 Fantasyland.

In addition the producer is teeing off his new, cross-the-board Mickey Mouse Club, also on ABC-TV, next fall.

Cuffo Shows

Continued from page 33

own; and CBS affiliates will certainly press for equal consideration on the matter of sales.

While the plans' effect extends only to smaller markets, the telefilm sales boys don't view the situation as a small matter. In a network advertiser's buy of 60 markets, for example, the network's prime evening time is left open in 170 cities, not an inconsiderable sum. That 8-10 p.m. time is a natural for syndicated film, and the distribs have been cashing in heavily in that area. But under the extension plans nearly all those 170 open markets can get the network shows. Even if only half of them, say 85, take the shows co-op or sustaining, it means a substantial cut in playing time for the syndicated entries.

St. Louis—Tom Brooks, formerly of WSAZ and WSAZ-TV, Huntington, Va., now a gabber at KWK-TV . . . Eleanor Werner has been upped to director of the Gil Newsome show at KWK. Was formerly with KSD-TV and KTVI in a producer-director role.

It's so nice to have a "PERSON" like
this around the house with Ed Murrow

Around the house on Friday, May 27 will be
Mr. and Mrs. Harry S. Truman
Of Independence, Mo.

The Joseph Katz Company
for
American Oil Company

Campbell-Mithun, Inc.
for
Hamm Brewing Company

NEW ENGLAND: A REGIONAL SURVEY
With James Fleming, John P. Marquand, Esther Forbes, Charles Morton
30 Mins.; Thurs. 9:30 p.m.
NBC, from Boston

This Yankeeland show, purporting to tell the story of New England, part of a 14-week series, kicks up some differences of opinion from Bostonians. John P. Marquand, the well known novelist famed for his portrayal of the "proper Bostonian," pontificated for 15 minutes on an analysis of the "New England Character," male species. Deploring the disappearance of the so-called Yankees who stemmed from the Puritans, he stated that Massachusetts was "almost completely Irish."

This statement was rather puzzling to listeners, and checking with the Kirstein Library in the Hub and with newspaper information desks, it comes out that Boston is 74.3% Catholic, but that includes Irish, Italian, Polish and other races. Metropolitan Boston is 60% Catholic, but 36% Irish, while the entire state has less than 25% Irish.

"The Puritan Yankee group is what I have been brought up in," Marquand said. "In many ways, I wish that I had been brought up in South Boston, because I think one of the great American novels that someone would write—I wish that James Farrell would do it—would be a saga of a South Boston family that is rising to political prominence, and its various relationships with the rest of the New England scene."

(The saga of a South Boston family rising to political prominence was written as "Ward Eight" by Joseph F. Dinneen, Boston Globe feature writer, in 1936. Dinneen also wrote "The Purple Shamrock," story of Boston's famed Mayor James Michael Curley, and the story of the Brink's robbery from which the picture "Six Bridges to Cross" was made. "Ward Eight" is still used as required reading in civics course in several New England colleges).

James Fleming tossed out the questions to Marquand, who plugged his many books in answering, punctuated by distracting street noises picked up during taping in offices of Little, Brown book publishing offices, Boston.

Esther Forbes, biographer-novelist and Pulizer prize winner, was picked up from her home in Worcester. She attempted to size up New England women in 10 minutes, but straddled the fence and negated herself. She declared that "mass media" have apparently made females more cosmopolitan.

The one bright spot in the show was limited to less than two minutes as Charles Morton, associate editor of the Atlantic Monthly as an "out of stater," took an objective view of Yankees and their humor.

Whether this show, No. 2, in the series of half-hour radio programs explains life in New England is problematical. The New England story, compiled by an NBC documentary team which traveled through the area for several weeks, is aimed towards telling the nation how the Yankeelanders live, work, play, and build for future.

Guy.

QUESTIONS FOR OUR TIMES
With Julian Bentley; Joe Foss, announcer
Producer-Writer: Bentley
30 Mins.; Sat., 5:30 p.m.
Sustaining
WBBM, Chicago

With news and news interpretation looming increasingly important in the local radio programming scheme, WBBM news director Julian Bentley has come up with one of those naturals leaving only the wonderment as to why it hadn't been done before. Per the tag, it's a full-scoped probing of the top news stories of the week, using the taped reports from the world-wide CBS correspondents and those gathered by the local news crew. It's the sort of thing radio is especially adept at and it provides a meaningful added dimension to WBBM's news coverage.

Bulk of the half-hour (15) was devoted to the President's mid-week news conference with Bentley counterpointing the Chief Executive's recorded remarks with the necessary background perspective. Next was a taped visit with the Chicago German Consul General for an insight on East Germany's new independence. CBS newsman Bill Costello was heard with a report on the aftermath of the latest Las Vegas H-bomb blast and Eric Sevareid delivered a thoughtful analysis of the mental health problem as being much more serious though less highly dramatized than polio. *Dave.*

Radio Followup

"Telephone Hour" spread out to 60 minutes on Monday (16) in a "Birthday Broadcast" celebrating the NBC program's "going on 16." Whether it's the regular half-hour or Monday night's extended special, Bell Telephone's richly rewarding gift to radio somehow also serves as a reminder that glamor-laden television is indeed bankrupt when it comes to regular slotting of serious or middlebrow music performed by the great artists of our time. This is a branch of universal culture that has been left almost wholly to the aural medium, the only probable exception on a network basis being, of course, ABC-TV's "The Voice of Firestone," a comparable music attraction that is even older than the "coin is no object" Bell-ringer.

Monday's was an inspiring period, virtually a rediscovery for those deeply immersed in routine tv works. Such artists as Lily Pons, Eileen Farrell, Brian Sullivan, young violinist Michael Rabin and Jose Iturbi (the latter in the only recorded cut-in, playing Debussy's "Clair de Lune") were originated from New York's Carnegie Hall to constitute one of the truly resplendent musical periods of our time, complete with all the trappings and virtuosity basic to the calibre of the musicians. Add, of course, Donald Voorhees and the 57-piece Bell Symphonic Orchestra, with tribute paid to the maestro by Miss Pons in a well-earned accolade. Add also the producer of the series, Wallace Magill.

It was an altogether stirring performance spanning 12 numbers, with Miss Pons heard in "Dancing Doll" and "Je suis Titania" from "Mignon"; Sullivan in "Le Reve" from "Manon," in the love duet from "La Boheme" with Miss Farrell and with Rabin in a tenor-fiddle arrangement from "Elegie"; Miss Farrell in "Voi lo sapete" from "Cavalleria Rusticana" and "Morning"; and Rabin in Mendelssohn's Concerto in E Minor, with which he debuted on the show five years ago at age 13. Voorhees led the orch in "Pines of the Appian Way from "Pines of Rome," two selections from "Sleeping Beauty" and Kreisler's "Caprice Viennois." *Trau.*

UNCLE BOB'S STORY CLUB
With Bob DeHaven
Producer-director: DeHaven
Writer: DeHaven
25 Mins.: Sat., 9 a.m.
Sustaining
WCCO, Minneapolis and St. Paul

Assuming that the second in this newly-launched series is a criterion, "Uncle Bob's Story Club," a kid show scheduled by this up-on-its-toes CBS station, is likely to achieve its avowed purpose. That purpose is "to provide genuine adventure and entertainment for the youngsters without the use of hypodermic needles, gunshots and space ships." It seems capable of winning a sizable small fry audience, at least luring the youngsters away from tv sets long enough to tune in for the required 25 minutes. It also is calculated to demonstrate that the young ones don't have to be wooed by violence and sensationalism.

Locally this sort of transcribed children's disk jockey show, combining platter stories and music aimed at the tykes, represents somewhat of a switch and departure. With Bob DeHaven as "Uncle Bob" choosing the material and tossing in pleasant chatter, program boasts an added asset that gives it a headstart toward success. That's because DeHaven, popular and likable airway veteran, is one of the top stars in his field here and his name attached to a show spells "boxoffice" and even means something to the youngsters. Emerging with his first kid show, the versatile performer seems to be in his element and quite as much at home as in his numerous other widely different offerings. The fact that he's a longtime parent may help to explain this.

Holding what must have amounted to much enjoyable entertainment for the kiddies, the show included a musical recording of Peter Piper singing about a frog and the recordings of two children's stories, Davey Crockett, the Indian Fighter, and The Little Fireman, a good choice by DeHaven who invites letters with requests, etc., from the children and sends his autographed photo to all writers.

It shouldn't be too difficult to ink a sponsor for this one. *Rees.*

SALUTE TO FUTURE FARMERS
With Jim Hill, others
Producer-director: Jack Huston
Writer: Huston
30 Mins.; Tues. (10), 7:30 p.m.
MIDLAND COOPERATIVES
WCCO, Minneapolis-St. Paul

CBS affiliated radio station WCCO, which still thrives during these tv days, proved on its toes again and scored once more, this time with a commercially sponsored show to celebrate the Future Farmers of America's 25th anniversary.

Inasmuch as the FFA is a very important Minnesota organization with numerous chapters throughout the predominantly agricultural state and inasmuch as this birthday was considered a significant event both in the rural and urban sections, the program needs must have found a large audience.

It undoubtedly was a pleased audience, too, because like virtually all WCCO produced shows this was a topdrawer presentation calculated to hold dialers' interest throughout. Entitled to bows were Jack Huston, the highly capable stager-writer, and Jim Hill, the station's associate farm director, who was an arresting narrator-emcee-interviewer.

The show engrossingly related FFA's history from its inception, painted the picture of its steady growth and strikingly set forth and recreated dramatic events along the line. Deserved tributes were paid to those who have played prominent parts in making FFA an instrument to improve agricultural methods and raise the levels of farming and farm life generally.

In citing specific FFA contributions to farm and national well-being, the program notably revived memories of the organizations' activities during agricultural crises' periods. The important assists in FFA development from agricultural college heads and teachers were properly acknowledged. FFA victories in stock judging and public speaking contests, its athletic programs and its entertainment talent also were dwelt upon.

Midland Cooperatives was an appropriate commercial sponsor and its pitches were well in order. *Rees.*

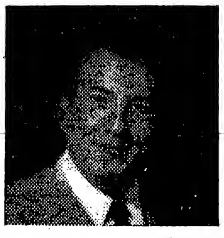
Thank you ETHEL THORSEN

- For the most magnificent selling job I have seen in the 25 years I have been in business.
- Four weeks ago, I decided to venture into television via your program, "FASHION PREMIERE," on WPIX, Saturday afternoon following the ball game activities.
- During this short test, the sales results have been so phenomenal that I am now contemplating increasing my chain of Carol Ann and Midtown Millinery Shops considerably throughout New York, Brooklyn, Long Island and New Jersey.
- Since the response from your program has exceeded my wildest expectations, I am taking this means to express my gratitude.
- Am looking forward to a long association next fall after your summer vacation.

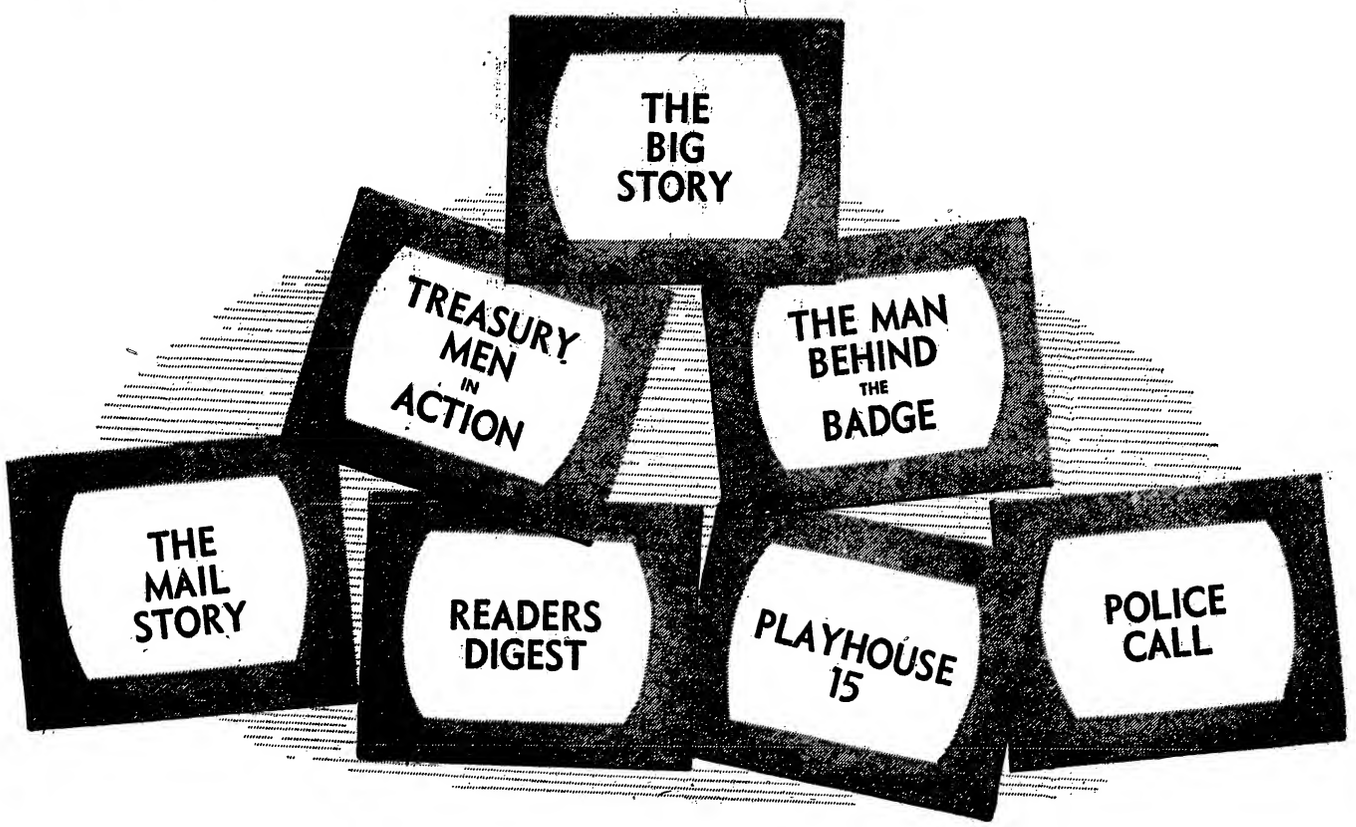
HARRY BROWN, *Pres.*

Carol Ann Shops

Midtown Millinery Shops



PYRAMID PRODUCTIONS, INC.



Our list of successful television productions will grow steadily—

In preparation are a number of live and film shows for national and syndicated sponsorship.

Full length Motion Pictures that PYRAMID will produce:

THE BIG STORY
TREASURY MEN IN ACTION

PYRAMID PRODUCTIONS, INC.

EVERETT ROSENTHAL
President
LEONARD LOEWINTHAN
Executive Vice Pres.

EXECUTIVE OFFICES
1 East 57th Street
New York, N. Y.
PLaza 1-0430

PRODUCTION OFFICES
221 West 57th Street
(P.T.E. Inc.)
New York, N. Y.

CASTING and FILM DEPT.
1780 Broadway
New York, N. Y.

Television Chatter

New York

Herb Landon returning to Kenyon & Eckhardt next month. Will be berthed on the Coast . . . Producer **Jesse Zousmer** and director **Bob Sammon** of CBS-TV "Person to Person" to Kansas City to set the **Harry S. Truman-Margaret Truman** May 27 show and later in the week to Omaha on this week's (20) **Gen. Curtis Le May** remote . . . Harrison Productions completed two-minute trailer for Greater N.Y. Fund . . **Art Van Horn**, costarred with **Hubbard Cobb** on ABC radio's "How to Fix It," readving vidversion of show . . . CBS-TV's Sunday afternoon kiddeo. "Let's Take a Trip," goes to 7-7:30 p.m. starting July 17 for summer . . **Dorothy Maruki**, now in "South Pacific" at Paper Mill Playhouse (same role of Liat she did for several months in B'way company), leaves for the Coast in Sept. for tv assignments . . . **Tina Louise**, musicomedy and tv chirper, appeared on **Steve Allen's** "Tonight" last night (Tues.) and planes to H'wood today for featured role in Metro's "Kismet" . . . **Martha Scott** returns to NBC-TV's "Modern Romances" Monday (23) after six-weeker on Coast shooting **Cecil B. DeMille's** "Ten Commandments."

Jerome Thor co-starring with **Phyllis Kirk** on CBS-TV's "Appointment With Adventure" this Sunday . . . **Harry Geller**, Ames Bros. musical director on their vidfilm skein, in from Coast today (Wed). for confabs on next group of the syndicated property. Geller, incidentally, cleffed his own RCA Victor album for fall release . . . **Leo Handel** of Handel Film Corp. also in N. Y. this week to powwow on coin for a new tv film series, "Harbor Patrol" . . . **Steve Previn**, director on the "Foreign Intrigue" and "Sherlock Holmes" series for Sheldon Reynolds, in from Paris en route to the Coast . . . **Eddie Cantor** planed to Portland, Ore., for a series of personal appearances for sponsors of his "Comedy Theatre" syndicated series . . **Jay Leon Schiller**, supervisor of media research at ABC, engaged to Roberta Landman, a non-pro.

Ben Gross doing two-part profile on **Lawrence** ("Meet the Press") **Spivak** in the Daily News, May 22 and 29 . . . **Pat Richer** of WRCA-TV publicity planing to Europe May 21 for a five-weeker . . . Producer-director **Bob Stewart** marketing **"Sky's the Limit"** program as a parlor game . . . Comstock Foods moving out of alternate Monday quarter-hour of CBS-TV's **Garry Moore** show . . . Lotsa sports names shaping up for Junior Champions tourney June 4 at Madison Sq. Garden co-sponsored by WRCA-TV and Savings Bank Assn. . . . **Ted Granik** to present "Women Want to Know" May 23 on the NBC o&o's "TV Workshop" . . . **Robert Dale Martin** handling casting at CBS-TV in **Milo Frank's** switch to the Coast . . . **Irene Connelly** of WRCA-TV Traffic engaged to **Lt. (jg) Robert Sullivan** with Sept. 3 wedding planned . . . Producer **Willie Stein** has rented a summer home in Yorktown Heights.

Scott Schacter, Steve Allen's audio engineer, became father to his 3d offspring last week (a boy, after two gals) . . . **Douglas J. Baker** to Academy Pictures as a "representative" . . . **Dolly Stark**, ex-umpire, joins **Bert Lee** and **Kal Ross** on WATV's "Sports of the Day" roundtable cross-the-border . . . **Tyrone Power** shot a series of Camel commercials for the William Esty agency this week at Transfilm . . . Guild Films prexy **Reub Kaufman** on a business swing through the midwest and thence to the Coast . . . Parsonnet & Wheeler commercial biz in an upswing, with the firm turning out a Lever Bros. blurb for Sullivan, Stauffer, Colwell & Bayles last week . . . **Peter Donald** subbing for **Don McNeill** on "Breakfast Club" this week . . . **Peter Arnell**, "Name's the Same" producer, invited to address the National Contesters Assn. convention in Salt Lake City July 23.

Michael Higgins in **Paddy Chayefsky's** "Catered Affair" on NBC-TV Playhouse" Sunday (22) . . . **Grace Albertson** commuting between New York and Philadelphia on alternate Mondays to do the commercials for Felin Meat Products on WFIL-TV's "City Detective" series.

Alan Gilbert, son of the vaude vet comic **Billy Gilbert**, has had a promotion at ABC-TV and is now asst. producer and writer for "Penny-to-a-Million." . . . **Margaret Craig**, wife of **Walter Craig**, tv veep at Weintraub agency, into hospital this week for surgery . . . **Helen Andrews**, radio-tv copywriter at N.W. Ayer, calling on agency clients in Chicago area for two weeks.

Merrill E. Joels on ABC-TV's "Elgin Hour" last night (Tues.) in "San Francisco Fracas" . . . Video actress **Jeanne Williams**, who opened last week in "Safari" at Barbizon Plaza, is not to be confused with the **Jean Williams** formerly of the "Kismet" musical . . . **Bob Oakley**, Coast personality, to emcee "Bob Oakley's Coffee Corner" being auditioned for network tv this week with cast including singers **Harriet Kay** and **Johnny Simms**, **Bill Harrington Trio**, and **Robert Arben** scripting. Format is styled as a "morning Steve Allen approach."

Chicago

Lee Salberg, ex-WBKB and WBBM-TV promotion staffer, named regional manager of TV Guide's Wisconsin edition . . . **Russ Reed** back into the cast of NBC-TV's "Hawkins Falls" after a five-week junket to England with spouse **Marjorie Marlowe**. **Carlton Kadell** new "Hawkins" thesper . . . Atlas Film Corp. shooting tele blurbs for Kellogg, Rath Packing and Greyhound . . . **Jerry Murad's** "Harmonicats" logged in for **Jim Moran's** WBKB "Courtesy Hour" Friday (20) . . . **Betty Furness** here this week repping Westinghouse at Polk Bros.' jubilee hoopla . . . CBS page **Dick Hafner** made his tele singing debut on WBBM-TV's "In Town Tonight" last night (Tues.)

World B'casting's 250G To Promote Radio; Seek An Additional $1,250,000

World Broadcasting System says it's kicking in roughly $250,000 to promote the audio medium. However, the company expects its stations as well as advertisers to fork out another $1,250,000 to build a forthcoming campaign to full strength.

Plan is hinged on a "radio is powerful" theme and is exclusively for the over 1,000 radio stations buying the Ziv subsid's program service. The World part of the investment goes toward promotion pieces, including contest blanks on "I like such and such station because" (in 25 words or less), prizes (trips abroad) plus an announcement and jingle campaign to push the audio medium. In return, World hopes member stations and local, regional and national advertisers will come across with the rest of the coin and build the campaign to the $1,500,000 level. Latter coin will go for direct mail pieces, additional local prizes, etc., according to Pierre Weis, World general manager. Actually, the only fact that World bases the remaining $1,250,000 goal on is that "80 to 90% of World's stations" went along with previous promotion campaigns, none of which were of current recommended dimensions. Company hasn't yet had a chance to tap stations or advertisers on feelings about proposals.

World stations will get their jingles come next month sometime. This preface to the overall "radio is strong" promotion comprises some 16 jingles plugging music, sports, news, times service, special events, the stations' advertisers, mystery shows and weather casts.

OF FINALIZES DEAL ON 'MARGIE,' ERWIN RERUNS

Official Films last week wrapped up syndication rights to "My Little Margie" and "The Erwins," closing the deal for the properties with Hal Roach Jr. and Roland Reed, who jointly own the shows. Involved are 126 "Margie" pix and 130 "Erwins," together constituting one of the largest bundles ever placed on the rerun market. William Morris agency handled the deal.

Acquisition of two series, both of which were cancelled on the networks this season, brings Official to third or fourth place in the industry in terms of the number of properties it's handling. This year alone, aside from "Margie" and "Erwins," Official has acquired the "Foreign Intrigue" reruns (117 pix with 39 more coming), "Star and the Story," "Three Musketeers," "Robin Hood" (sold on CBS-TV for the fall), "This Is Your Music," "The Scarlet Pimpernel" and in the fall will have reruns on "Four Star Playhouse."

Sponsors Even Want To Get Close to 'MM'

Series of adjacencies covering the local end of the cross-the-board network "Mickey Mouse Club" have been sold by WABC-TV, the Gotham key of the ABC-TV network, some five months before the show goes on the air. Station has sold out all its daily 20-second breaks at the quarter-hours, to R&B Dolls, Gund Mfg. Co., Silvercup Bread, Castro Convertibles, 7-Up and Gold Medal Candy. It's also landed two out of the five 10-second station ID's in the "Mickey Mouse" breaks, with Silvercup and Costa Ice Cream in on those.

All the breaks are cross-the-board and are for 52-week firm deals. Show starts on net Oct. 3.

Casper, Wyo.—First annual conclave of the new Wyoming Assn. of Radio-Television Broadcasters is slated for this city on June 6. Outfit, incorporated only last April 19, is prexied by Donald Hathaway of KSPR here.

Inside Stuff—Radio-TV

RCA and NBC joined last week in "world preeming" of a color tv show recorded on magnetic tape and sent out over commercial network facilities. Telecast originated with the prototype RCA tv tape recorder installed for field testing at NBC studios in N. Y. and transmitted over closed circuit to St. Paul to tie up with the dedication of the new research centre of Minnesota Mining & Mfg. Co. there. The tape is produced by MMM.

On the program were RCA board chairman David Sarnoff, Dr. Harry F. Olson, director of RCA's acoustical and electromechanical research lab, and a talent lineup including singer Eddie Fisher, dancers Bambi Linn & Rod Alexander and comedian Al Kelly.

A municipality in New Jersey is buying spots on New York's WRCA (radio and tv) for a 10-day period next month aimed at attracting new business into the town and retaining its hold on the current commerce. It's the City of Paterson, which recently held its "downtown business district" centennial backed by on-air promotion from the NBC flagships.

Pact via the Force agency of Paterson covers a special remote on the "Tex & Jinx" radio show June 16 from the town's Alexander Hamilton Hotel, plus participations and station breaks on "Norman Brokenshire Show," "Jinx's Dairy," "Byline," "Ted & Jinx Show" and "Herb Sheldon Show." Personalities of the owned & operated will make guest appearances in Paterson and record interviews with city and business officials for airing on their programs as part of the "you buy, we give" buildup.

Four radio and tv editors of N. Y. dailies will be guests of honor at the United Jewish Appeal luncheon on June 7. Feted will be John Crosby of the Herald Tribune, Ben Gross of the Daily News, Jack O'Brian of the Journal-American and Jay Nelson Tuck of the Post, with the Mirror's Nick Kenny making plaque presentations.

Affair is being staged by video producer Walt Framer.

CBS' "Invitation to Learning," Sunday morning radio series on great books chaired by Dr. Lyman Bryson, will mark its 15th anni on May 29. The skein has never had a summer hiatus. Ad lib literati stanza has dissected some 750 books from 15 countries and there have been between 500 and 600 guests. According to the network, the discussioner has never sought and never had a sponsor and was once advertised as "our 69th most popular program." In 1950, publisher Herbert Muschel started to issue transcripts of each program in mag form and the current annual sale on the reprint is 16,000. Ralph Backlund produces the show for CBS Public Affairs.

WLIB, the New York indie serving the Negro market, held a day-long membership drive on behalf of the National Assn. for the Advancement of Colored People yesterday (Tues.). Station lined up such w.k. civic leaders as Mrs. Eleanor Roosevelt, Mayor Robert F. Wagner, and Dr. Channing Tobias, as well as such artists as Lena Horne and the Mariners to deliver transcribed pitches throughout the day. Occasion was "Freedom Day," marking the first anni of the U. S. Supreme Court decision outlawing segregation. Station is also picking up speeches by Harold E. Stassen and Dr. Ralph Bunche today (Wed.) from a "Freedom Day" dinner at the Plaza.

ABC Opposes Toll-TV

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AB-PT would not list ABC earnings separately in its financial reports, however, because none of the other networks do and it might place ABC at a competitive disadvantage. (Details of the motion picture facet of the meeting appear in the Pictures Section.)

Goldenson revealed that the network is considering the conversion of its Coast studio space for filmmaking for tv, and if necessary, will build additional studio space. He revealed that the network owns a 50% interest in the Danny Thomas and "Wyatt Earp" series, along with an unspecified interest in the "Ozzie & Harriet" and other series. There's no ownership in the "Disneyland" show, but the web owns tv rights to it.

Good deal of discussion at the meeting centered about Walter Winchell, who leaves the air at the air at the end of June. One stockholder pointed out that Winchell has been saying many favorable things about RCA stock, and why doesn't he mention ABC's. To which Goldenson replied, "I certainly hope he doesn't." The stockholder replied by asking Goldenson whether he thought Winchell was "trying to get a job on NBC?" Many stockholders seemed miffed that Winchell was leaving and asked that management try to get together with him again.

$5¼ Billion Market

CHANNEL 8 MIGHTY MARKET PLACE

316,000 WATTS

STEINMAN STATION

Clair McCollough, Pres.

WGAL-TV Lancaster, Pa.

NBC • CBS • DuMont

Representatives:

MEEKER TV, INC. New York, Los Angeles, Chicago, San Francisco

An Interesting

LEGAL NOTICE

The name "PAWNEE BILL" is now the exclusive property of

THE PAWNEE BILL ARCHIVE

Western Frontier Historical Collection

UNLIKE other historical names, "Pawnee Bill" is not in the public domain. Its proprietary rights are legally confirmed by a Federal Court decision handing down a permanent injunction prohibiting infringement upon these rights.

THE Court decision was logically based upon the distinguishing fact that Major Gordon W. Lillie (Pawnee Bill) had invested millions of dollars in advertising and exploitation to develop the commercial value of the name, "PAWNEE BILL", thus definitely establishing its proprietary rights.

WITH its acquisition of these rights this Archive has also acquired an important collection which historians and societies are recognizing as an important contribution to U.S. western frontier history contemporary with the life of Pawnee Bill:

Starting as a teen-age trapper in the Indian territory, Pawnee Bill became the teacher of the Pawnee Indians and was later inducted as their White Chief. He rode boot to boot with many of our truly historical western frontiersmen. He pioneered in the Wild West show business, competing against William F. Cody and finally combining his show with Buffalo Bill's—making it the largest and most spectacular form of mass entertainment the world had ever seen.

And it was Pawnee Bill who officially led The Boomers in the Opening of Oklahoma—which forged the last link in the chain of States comprising the United States of America.

For more information please communicate with

ALLAN ROCK, *Director*

The Pawnee Bill Archive

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Thanks EVERYBODY—

FOR THE WONDERFUL COMMENTS ON

"THE PSYCHIATRIST"*

Premiered on NBC-TV's "TONIGHT" Tuesday, May 3rd, 11:30 P.M.

"Steve Allen last night used 29 minutes of his customary midnightly nonsense and music to present . . . 'THE PSYCHIATRIST.' It was an interesting story, well-acted and produced . . . It had a tidy intelligence in its simple, interesting, forthright story."

JACK O'BRIAN
N. Y. JOURNAL AMERICAN

"With dignity, considerable dramatic skill and a well-meaning earnestness that has to be commended, Mr. Allen unwrapped a new dramatic series titled 'THE PSYCHIATRIST,' on which he and his wife have been working for many months."

HARRIET VAN HORNE
N. Y. WORLD-TELEGRAM & SUN

"THE PSYCHIATRIST was done straight-forwardly, accurately, and well."

JAY NELSON TUCK
N. Y. POST

"Mr. Allen's program undoubtedly had . . . educational values. It also held attention: other people's problems . . . are interesting to watch . . . Television can be immensely useful in furthering the nation's understanding of mental health and it should be so employed."

JACK GOULD
N. Y. TIMES

"In this day of heavily over-dramatized stories, it was a refreshing experience . . . to see your program . . . I hope it will not be the last in behalf of psychoanalysis."

H. BAKST, M.D.

"You have made a most helpful contribution to a frightened generation with the presentation of THE PSYCHIATRIST."

S. DOWELL, RECTOR
CHRIST EPISCOPAL CHURCH
Shaker Heights, Ohio

"THE PSYCHIATRIST . . . was certainly tops and rendered a valuable service."

E. R. STRAIT, MINISTER
CONGREGATIONAL CHURCH
Green's Farms, Conn.

"Your presentation was true to the profession . . . I know of no other attempt in this area that has dealt with this problem as realistically as your program."

WAYNE H. COWAN
CHRISTIANITY and CRISIS
New York, New York

"I was impressed . . . with the intelligent and forthright manner in which the production was handled. THE PSYCHIATRIST was . . . deeply moving."

WILLIAM G. THOMPSON
N.B.C.-TV Sales Dept.

"Last night I was deeply moved by your presentation of THE PSYCHIATRIST . . . It is a healthy step forward in television."

CARL P. GREENE
Biow-Beirn-Toigo

"Your PSYCHIATRIST drama documentary was sensationally good. Theory, practice, principles, script, direction and casting were superb. I hope this is the bellwether for a new series."

LARRY HOOVER
TIME, Inc.

"I was so stimulated by . . . THE PSYCHIATRIST that I am impelled to write to you. I am a psychiatrist by profession and felt that the play was by far the most lucid presentation of how an analyst and patient work together that I have ever seen."

RAYMOND SOBEL, M. D.

"Haven't seen anything more worthwhile in years . . . On with the series!"

WALTER STEGMAN,
Chief, Information Division
Municipal Broadcasting System
City of New York

"It was a particularly timely and informative production . . . A serious and well thought out dramatization."

MERLE W. MUDD,
Executive Director
Connecticut Association for Mental Health

"Please thank your beautiful wife, Jayne Meadows, for suggesting THE PSYCHIATRIST story. It held me spellbound."

MILDRED DUVALL
Emanee Studio

"If this Academy can be of any help as a source of information or guidance in the development of the program we would like to consider how we might be of help."

GEORGE C. ANDERSON,
Director, National Academy of Religion and Mental Health New York, New York.

"You have got yourself a fine show in . . . THE PSYCHIATRIST."

HERMAN BOXER
Film Associates of California

"THE PSYCHIATRIST . . . was far and away the most adult and the most accurate description of this difficult subject that I have ever seen."

WILLIAM SCHWARTZ,
Assistant Professor in Social Administration, The Ohio State University

"THE PSYCHIATRIST was fine and I hope you continue with the idea."

HELEN RHODES,
President, New York 9, New York Chapter, Child Guidance League

"I want to compliment your . . . description of what happens in a psychoanalyst's office . . . I hope you do more of this work."

JAMES I. DICKENSON, M.D.,
Director, Psychiatric Clinic, The Norwalk Hospital, Norwalk, Connecticut

"I enjoyed . . . THE PSYCHIATRIST . . . I certainly hope this is . . . the start of a continued program along those lines."

DAVID W. LEAKE.
McGraw-Hill Book Company, Inc.

"Congratulations on THE PSYCHIATRIST."

ELINORE WATTLES
Stevens Publications

"An extremely vital subject, pertinent to the welfare of American society was treated with dignity and understanding when the PSYCHIATRIST was presented . . . as part of 'Tonight' . . . The program was unusually interesting and sustained itself throughout."

THE BILLBOARD

"You . . . quite thrillingly depicted a scene from the office of a psychotherapist. I . . . certainly think it's a thing which very much needs to be done. I don't recall ever having seen a professional group do as excellent a job in an effort to bring to the public this very difficult subject."

EDWARD T. AUER, M. D.
Chief of Services, Hospital of University of Pennsylvania, Department of Psychiatry

". . . Everyone with any interest in his fellowman should be glad about THE PSYCHIATRIST and hope that Allen will come through with others in the same vein."

VARIETY

—Jayne Meadows and Steve Allen

P.S.: Thanks, too: **ED KING,** *Director;* **HOWARD RODMAN** and **AL FELDSTEIN,** *Writers;* **JOHN BORUFF, NITA TALBOT, ANNE SEYMOUR** and **SHAUN DOOLEY,** *who acted in the opening show.*

*2nd Show: MAY 19th (Thursday) on "TONIGHT" (11:30 P.M. - 12 MIDNIGHT) NBC-TV

"THE PSYCHIATRIST" is produced by BRISTAD ENTERPRISES INC., 141 West 44th Street, New York

Writers Guild

Continued from page 26

later than one week after receiving the contract.

Other Working Rules proposals:

No member shall do any work, including reviewing stock film, before a definite assignment under contract is begun; no member shall sign any contract violating the minimum basic agreement. Violators face disciplinary action and a fine of up to $2,000, or, on flat deals where the coin involved is over $2,000, no more than 100% of the amount received for such writing.

Every member shall report to WGAW for appropriate action, any violations or abuses of the Code of Working Rules or pact.

No member can work for producer on Guild's "unfair" list unless producer first posts bond guaranteeing full amount of compensation. Violation of rule subjects member to a fine, maximum amount of which may not exceed 100% of his remuneration from pact, and minimum of $250, whichever is lower.

No member shall participate in ghost writing. Violation means disciplinary action and fine of up to $2,000 if coin involved is over $2,000, not more than 100% of amount received or paid for such writing.

No member can work for producer on speculation or under any arrangement in which payment is contingent on approval or ability to pay. Members may discuss their thoughts and reactions regarding material owned by the producer; it's recommended, however, that in such cases the writer make a written memo of any suggestions made by him and register the material with the Guild. Violation means disciplinary action plus a fine of up to $2,000, or, on flat deals where coin involves more than $2,000, not more than 100% of coin received for such scribbling.

It a writer also is a production exec and intends to claim collaboration credit, he must, when he begins to work as a writer, notify the Guild and any other writer assigned to the script of his intent. If he doesn't comply, he faces disciplinary action.

A writer must use his own name when entitled to writing credit unless he has already established a pseudonym or registers one with WGAW before starting work on an assignment, or before disposition of any rights to literary material on which he wants to use such a pseudonym.

TEXACO STAR THEATRE
SATURDAY NIGHT—N.B.C.
Mgt.: William Morris Agency

EVERY DAY. ON EVERY CHANNEL TV
BROOKS COSTUMES
8 West 61st St., N.Y.C. • Tel. PL. 7-8900

Lentheric

Continued from page 28

Mist, a new spray, on the show without having set up the distribution of the product beforehand. The homeoffice was swamped with calls from wholesalers and dealers demanding immediate shipment because people had gone into stores asking for it. Another was the plugging of a powder pack which for the year it had been on sale, hadn't moved at all. The tv pitch on it got it out on the counters in a flash.

This is the type of "rating" Mohr feels advertisers should apply to their shows. Moreover, he objects to the use of the rating system on a quantitative as well as a qualitative basis. "The rating services have come to look upon themselves as entities rather than media, as actual measurements rather than means of measurement. There's no common standard of measurement among them. When I go into a gas station and fill my tank, I know I'm getting so many gallons; whether I translate it into quarts or ounces or what have you, I know what I've got. Ratings mean different things to different people," Mohr states.

Bermuda Telepix

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something list $265,000 in Bermuda alone, plus payments to actors and other talent. Studio is being built by the Government (it will be completed around July 1, and will feature a 150x150 foot soundstage, plus the landscaping of the entire two-square-mile island so that virtually any sets can be built) and leased under a longterm pact to the Bermudian company which will operate as a studio corporation, merely leasing the studio and supplying studio services to production companies using the lot.

The American group (none of the companies have yet been named) will act as an investing corporation and will find American production outfits (telepix and feature film producers) who will use the island. Investing outfit will then help finance the production in return for a piece of the series being shot there. Thus, the Bermuda corporation will no longer be taking risks, since its income will derive only from rentals and services. The American role will be somewhat more speculative, since it will involve investing in series shot on the island. RKO Pathe has been brought into the picture as the studio personnel, but will be paid by the individual producers using the lot, just as in any payment of below-the-line costs.

"Crunch & Des," on which a pilot was shot in the original venture, goes before the cameras for exteriors June 15, then moves into the new studio for interiors as soon as it's completed. Bermuda Assembly recently appropriated some $65,000 to convert the studio from an airplane hangar. NBC will shoot 39 pix in the series as a starter, aiming for a fall air date. That's the only property set for production thus far, although Guild Films is considering shooting a children's series based on medieval knighthood titled "The Golden Griffon." Another possibility is resumption of the "Mandrake the Magician" series, of which nine were shot in the first venture for ABC Film Syndication. ABC has reported subsequent sponsor interest, and if it can latch onto a bankroller, will finish four more to make 13.

Operation is also planned as a base for feature film production, although the groups involved are counting on telepix both as a starter and a staple. They figure as they get telepix production rolling, then can build enough of a backlog of sets, other equipment and facilities and experience to handle any feature production in the same manner as any Coast studio operation.

Westinghouse

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it's reported, NBC was casting eyes in the direction of the Annenberg-owned WFIL-TV in Philly as an alternate solution to its "get into Philly" problem. Such a deal would have left Westinghouse's WPTZ out in the cold (since an affiliation with CBS was out of the question).

With a third V coming up in Boston, Westinghouse must needs solidify its WBZ-TV affiliation with the web. Ditto in Pittsburgh (where two more V's are on the horizon). Now the WDTV (Westinghouse) and NBC Pitt "marriage" is assured.

Meanwhile the Westinghouse Frisco situation is in a "still to be resolved" status. Westinghouse's tv station in Frisco carries a CBS affiliation tag. But CBS, it's known, has aspirations for its own Frisco station. Meanwhile NBC has signed a two-year pact with KRON-TV. Should CBS go on its own, where does that leave Westinghouse—and is it "protected" on an eventual Frisco affiliation with NBC despite the two-year KRON contract?

Hummerts

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ly nowhere else). That means a hero or heroine about to go on vacation will be "locked in a closet" or "lost in an open boat" (or some similar literary device) for the duration of the vacation. The part will not be recorded in advance, nor ghosted. This rule is a distinct hardship upon the writers.

Hummerts took to signing up their leads on three and five-year contracts after one former favorite, with 17 years in the shop, broke away altogether rather than sacrifice his future in television.

CBS-TV 8G AUDITION FOR HOWARD MILLER

Chicago, May 17.

With tv network activity slowing down to a virtual standstill here, the opportunity even to audition a Chi-based show ranks as something of a major event. CBS-TV shelled out over $8,000 for an audition kine last week of a proposed half-hour show hosted by deejay Howard Miller who recently was signed to an exclusive tv contract by Chi CBS veep H. Leslie Atlass.

Guesting on the tryout stint were the De John Sisters, Julius La Rosa, Felicia Sanders, Archie Bleyer and Columbia Records a&r chief Mitch Miller. Show is pegged to the disk trade with La Rosa getting a "This is Your Life" bio treatment and Mitch Miller working a simulated recording session with Miss Sanders.

Marquette, Mich. — Harry D. Peck becomes v.p. and general manager of WAGE-TV, here, in a moveover from a similar job at WISN and WTVJ, Hearst outlets in Milwaukee. The tele station, headed by Jerome Sill, hopes to get airwise in mid-July.

From The Production Centres

Continued from page 32

writer with slick mag credits . . . **Jack Beauvais**, continuity editor at WEEI, quit the Hub CBS outlet Sat. (14) after 24 years to devote full time to his advertising business . . . **W. Gordon Swan**, program manager WBZ-TV, got a citation making him Honorary Chief of the Fire Dept. He's responsible for station's fire prevention films, including "Cry in the Night" which recently won, for the third consecutive year, the Gold Medal from the National Assn. of Fire Underwriters . . . **Priscilla Fortescue** of WEEI took off Sat. (14) on a three weeks jaunt to Europe to gather material in Germany and Ireland . . **Charles Ashley**, WEEI news broadcaster, officiated at a drawing in Smith Patterson Jewelry Store during its celebration of old customers day . . . Musician's Guide cited **John Scott**, WEEI disk jockey as "one of the top disk jockeys in the U. S." and appointed him to editorial advisory board . . . Another WEEI personality receiving national recognition in her field was **Heloise Parker Broeg**, director of the Food Fair Program at the station . . . Annual "Break-Up" party of Radio-TV Advertising Executives Club in Hub set for Friday (20) at 5 p.m. at Sherry-Biltmore. Officers and directors will be elected.

MINNEAPOLIS-ST. PAUL

In the Twin Cities with his own touring show, **Eddie Arnold** made appearances on two KSTP-TV programs, "Sunset Valley Barn Dance" and "Mainstreet" . . . KSTP producer **Walter Reed** on absence leave to attend U. of Southern California where he'll work in film production masters degree . . . New annual AFTRA tv and radio awards here this year included new designation of "best master of ceremonies in radio" and it went to **Bob DeHaven**, WCCO personality . . . KEYD-TV, newest Twin Cities' video station, doesn't start its daily programming until 3 p.m. . . . **Ken Anderson**, one of U. of Minnesota's ace baseball team's twirlers, paying way through school by working as radio station disk jockey . . . KSTP-TV's "Sunset Valley Barn Dance" troupe making personal appearance tour in state . . . Eastern daylight savings responsible for fact that KSTP-TV during summer months carries NBC's "Tonight" only one-half hour three evenings a week, instead of full 60 minutes nightly (excepting Saturdays) as hitherto. Newspaper radio-tov columnists have received readers' protests against show's absence . . . **Dr. Howard Conn**, local Plymouth Congregational church pastor, has taken over NBC's "National Radio Pulpit" for 11 weeks. . . . A technical forum on lithography, believed to be the first anywhere to have joint union-management sponsorship, was held on a closed tv circuit for Dunwoody Institute, local manual arts school, and watched by 700 persons.

IN PHILADELPHIA . . .

Joseph L. Tinney, executive v.p. of WCAU, named to the Board of Directors of the United Fund in Philadelphia . . . **Joe Grady**, co-emcee of WPEN's "950 Club" and WPTZ "Dance Party," tabbed "Man of the Month" for May by the Junior Chamber of Commerce of home township **Mac McGuire**, wakeup deepay at KYW set to debut two-hour Saturday midnight session featuring hayseed platters and guests . . . **Gene Milner** preems "Tune Quiz" (23) on WIP (Mon.-Fri.; 3-4 p.m.). Milner was heard on "Hometown America" with **Art Raymond** last season . . . **Ron Hower**, WPTB art director, home with the mumps, contracted from his children . . . **Martin Bagley**, NBC-TV casting head in New York, in town Sunday (15) as judge on **Mike Ellis'** "Stand By Broadway," final stanza of season . . . **Ed McMahon**, who does a five-minute show biz segment on WCAU-TV will have bit part in each production at the Valley Forge Music Fair . . . **Harry Watt**, British pix director, in the U. S. A. to observe commercial tv, visited WCAU-TV . . . **Pat Landon** adds a WPTZ Sunday news and sports segment to his schedule (22).

Ed Lamb

Continued from page 29

the honor of my name is concerned. Most of all, I hope to be known as a man who had the courage to resist the whims of dictatorships and the evils of corrupt administrators."

By resisting the FCC "frameup," Lamb said certain "far-reaching good effects" may result. Already, he declared, the "professional witness racket" is ending. The Justice Department, he added, is reducing its "stable of liars for hire" and cases of "many innocent men" who have been convicted by "professional falsifiers" may be reviewed.

The FCC case, Lamb said, has given him the "privilege" of exposing the "professional witness" and the "greater privilege" of defending freedom of the air.

TV Scouts Europe

Continued from page 27

ing both ways. For instance, coming in from London is Ernest Borneman, whose mission is to negotiate tv deals for the short stores, novels and plays in the Peter heyney estate. Borneman is making the trip at request of the Hon. Hylie Bathurst, now married to Cheyney's widow. Six-weeker will take him to Ottawa, Montreal, New York and the Coast, and he's due in N. Y. on the 29th, thence to Hollywood June 14. Apart from negotiating for the Cheyney properties, Borneman is taking with him several tv script packages, including four complete series of 13 installments each and six one-shotters.

Another departee is Milton Lyon, book director of several of the Max Liebman NBC-TV spectaculars, who planes out next Monday (22) to spend the summer in England and on the Continent to gander legit shows and the overseas tv industry.

UNUSUAL HOUSE FOR SALE

If you want a home with imagination, see this converted barn in Fort Salonga (Northport), L. I., within commuting range of NYC. Located on two meadowed and wooded country acres with quiet town lunch 3 min. away. Completely remodelled, but still expansible; all new inside, completely new plumbing, new 2-zone h/w oil heat, new electrical system, storm windows, screens, insulation. Ground floor: 4 bedrooms, wide living-room 30 ft. long with TV alcove, raised old-brick fireplace and hearth, door to south terrace; modern kitchen with custom built cupboards; laundry room, and two baths; ample closet space. 2nd floor: 3 rooms with separate entrance, shiny new kitchen and bath, and very over-size expansion attic. Owner moving away, forced to sell. Write T. Strongin, RFD 1, Northport, N. Y., or phone Northport 3-0571-R.

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MEET CORLISS ARCHER
MR. DISTRICT ATTORNEY
I LED 3 LIVES
FAVORITE STORY
CISCO KID
BOSTON BLACKIE

Oklahoma Oil's Chi Buy

Continued from page 26

tional outlets. And the constant plugging of the Oklahoma tag has projected it into the "big name" class.

Oklahoma's biggest single identity currently is on WGN-TV's telecasts of the White Sox and Cubs home ball games, shared 50-50 with Hamms beer, Diamond package costs Oklahoma $320,000 with another $30,000 for the filmed blurbs lensed at Kling Films. Another $80,000 on an annual basis goes to WBKB for a 10-minute slice of Tom Duggan's nightly commentary.

Present radio splash is being made on WCFL with a $102,000 buyin on the station's year around sports package. Bundle includes Bob Elson's current airing of the Sox home and road games, football in the fall, hockey in the winter and Elson's off-season two-hour afternoon interview show from the Pump Room. Package is shared with Coca-Cola, White Owl cigars and General Finance.

Bankroller last week temporarily ended about a $6,000 weekly AM spot schedule in order to test the pull of the baseball shows. Cutback represents no basic change in attitude toward radio which is figured to be a natural avenue to the car-driving gas-buying public. Last year, when Oklahoma spent something like $500,000 on radio-tv, the AM spot campaign ran as high as $7,000 per week.

WBNS-TV's Big Stick

Columbus, May 17.

The second tallest self-supporting antenna tower in the nation is being erected for WBNS-TV here. When installation of the 842-foot tower is complete about Sept. 1, the station will increase its wattage from 219,000 to 224,000, which will enable it to transmit to a 50-county viewing area.

Present coverage is a 33-county area from a 495-foot tower.

WABC-TV Drops Last Of 'Bait & Switch' Clients

All "bait & switch" advertising and pitchmen have been quietly eliminated at WABC-TV, the ABC-TV flagship in New York. Station has been picking the "pitchmen" accounts off one by one, with the last of them, the National Food Club, eliminated as of this week. Since station veep Ted Oberfelder started axing the mail order sponsors, Better Living for Television, Amana Food Plan, Ratner Products and National have bitten the dust.

Outlet, incidentally, is now well in the black, with a first quarter net profit 41.7% over the same period last year. Profit for the first four weeks of the second quarter, covering the month of April, are 116% above those the April previous.

Cleveland—Twenty-two tv stations have been formalized to carry Cleveland Browns pro grid tilts next year through unannounced local outlets.

DuMont's Spin-Off

Continued from page 26

possibly have lost more than just one board seat if the proxy battle occurred, so, after "an agreement on three or four points" (says DuMont), he voluntarily relinquished brother Bruce's place.

The Rhoades spokesman said that Erpf will vote as a member of the eight-man board "for good, irrespective of the side," meaning Par or DuMont. Nevertheless, it's seen by most observers, particularly those who were present at the open flareup by the Rhoades lawyer at the stockholders meeting, that Par will be favored in most all Erpf voting. Otherwise, Rhoades alleged motivation, "to break the stalemate on the board," will not have been served.

Independent chairholder Percy Stewart was said to have thrown in his lot with Par on most major issues that arose, and because of the threatened impasse, most matters never came to a vote, DuMont suggested. Since it was a DuMont management man—the opposition—unseated by Erpf, it appears only natural to informed sources that Rhoades didn't fight that "go noplace" situation to a victory only to permit it to begin all over again.

The details of the understanding between Rhoades and DuMont, preceding the appointment of Erpf, were not disclosed. Dr. DuMont said that they were "strategic" to his position.

WRCA-TV Weather Spots

Animated weather spots covering every contingency are being charted by WRCA-TV as 30-seconders (five for intro, 10 for commercials, 15 for weather).

Opening will feature a weathervane in appropriate garb, like muffler and the shivers for "Cold," electric fan for "Warm," man putting plant on window sill for "Rain," etc. Station is producing six films on the subject.

This is Conversation

DR. BERGEN EVANS H. ALLEN SMITH BENNETT CERF CLIFTON FADIMAN, HOST

And this is how Conversation has been rewarded: The George Foster Peabody Award; Variety Showmanagement Citation; The Ohio State Recognition.

We are grateful for these honors and we appreciate the contributions of the sixty-seven distinguished guests who have appeared, with incomparable Clifton Fadiman as host, on Conversation during this past year on NBC-Radio.

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THE $64,000 QUESTION • DOWN YOU GO • STOP THE MUSIC • MAHALIA • QUIZ KIDS • FEARLESS FOSDICK • MURDER AT MIDNIGHT • HY GARDNER CALLING • GOLDEN TIME

Jocks, Jukes and Disks

By HERM SCHOENFELD

Gisele MacKenzie: "Hard to Get"-"Boston Fancy" (Label X). "Hard to Get" should get a big play on the strength of its video kickoff last week on the "Justice" show in which Gisele MacKenzie starred. It's a solid ballad which Miss MacKenzie projects to the hilt and this could be the payoff platter for the talented, versatile songstress. "Boston Fancy" is a so-so tune.

Eileen Barton: "He Asked Me"-"How Could You Forget Me" (Coral). "He Asked Me" is a charming entry with a clever lyric. Eileen Barton delivers it with a pleasing lilt for the jock and juke spins. The flip is a good torch number in a slow rhythm format with Miss Barton's vocal getting topnotch backing by the Dick Jacobs orch.

Robbin Hood: "Mirror, Mirror"-"One Love Is Enough for Two" pair of doubtful tunes for its wax bow. "Japanese Rhumba" may go over big in Tokyo, but the Nippon version of the Latin tempo will mean little for this market. The Meadows sisters, however, belt it snappily. Flip is a mambo number which means even less.

The Voices Three: "Coo, Coo, Coo"-"Call Me Darling, My Darling" (Big). This new label gets off the ground with a male trio working over a solid rhythm & blues number, "Coo, Coo, Coo." If this cycle hasn't run its course yet, this side should make some noise in the pop market. The vocal combo belts it with a very fast, tricky arrangement. "Call Me Darling" is a pleasing ballad on which the trio shows okay form.

Gary Crosby: "Ayuh, Ayuh"-"Mississippi Pecan Pie" (Decca). Gary Crosby needs better material than this to hit on wax. "Ayuh Robbin Hood," bows promisingly with this coupling. She sells "Mirror" with good pipes and commercial style. It could be big. "One Love" is a bright, change-of-pace item with fair chances. Miss Hood again showing excellent vocal form.

Eddy Arnold: "The Kentuckian Song"-"The Cattle Call" (Victor). Eddy Arnold comes up with a likely pop hit in "The Kentuckian," the title song from the upcoming UA film. It's in the folk genre with a fine lyric. Arnold sells it with a simple, sincere delivery, backed up by a lush Hugo Winterhalter arrangement. Flip is a solid remake of one of Arnold's old hits, a western yodelling tune.

Bulawayo Sweet Rhythms Band: "Bulawayo Rumba"-"Hondo Chiwutz" (London). This native South African combo, which clicked last year on "Skokiaan," has another swinging platter in this release, (MGM). MGM's new songstress, although this sound no longer has the novelty impact. The rumba number moves brightly as does the flip, both marked by the interplay of the reed lead and rhythm section.

Jayne & Audrey Meadows: "Japanese Rhumba"-"Hot Potato" (Victor). This sister duo of video personalities has been paired on a is a musical melange with a tropical theme and a rhythm format. Young Crosby works hard, but it comes out pretty noisy. Flip is a familiar-sounding novelty with a contrived lyric.

Barry Frank - Bolivar Orch: "Sweet and Gentle" - "Lemon Merengue" (Seeco). This is an excellent coupling of two numbers illustrating two new Latin dance tempos. "Sweet and Gentle" is a cha-cha-cha number with definite pop possibilities. It has a catching beat and fine lyric. Barry Frank handles the vocal neatly with expert backing from the Bolivar crew. Flip is a merengue instrumental, another easy-to-take side which rates spins from the jocks.

Jimmie Komack: "This Is the Place" - "Rock-a-Bye Your Baby With a Dixie Melody" (Coral). Jimmie Komack, the talented comedian-cleffer currently in "Damn Yankees," comes over ingratiatingly on wax. "This Is the Place" is a clever ballad which he handles in straight style. Flip is a takeoff on the Italo versions of pop oldies. This is a hokey Gallic slice of a tune associated with the late Al Jolson. Komack does it with a little bit of low Monte. Eartha Kitt and Alan Freed. The joke should be funnier than it is.

Best Bets

GISELE MacKENZIE (*Label X*)	**HARD TO GET** *Boston Fancy*
EILEEN BARTON (*Coral*)	**HE ASKED ME** *How Could You Forget Me*
ROBBIN HOOD (*MGM*)	**MIRROR, MIRROR** *One Love Is Enough For Two*
EDDY ARNOLD (*RCA Victor*)	**THE KENTUCKIAN SONG** *The Cattle Call*

LAWRENCE WELK
and his
CHAMPAGNE MUSIC
192d Consecutive Week, Aragon Ballroom, Santa Monica, Calif.

Exclusively on Coral Records
HEY MISTER BANJO
•
LOVE ME OR LEAVE ME

'Melody' Soundtrack Aimed at Longhairs

MGM is prepping release of the predominantly longhair soundtrack from the Metro pic, "Interrupted Melody." Diskery plans to peg its promotional guns at the classical deejays and FM stations to get maximum exposure for the package.

Film, the bio of Metop star Marjorie Lawrence, stars Eleanor Parker in the singer's role, but the soundtrack voice is that of warbler Eileen Farrell. Latter gets the billing on the disks.

Belletto Now a Sextet; 1st Western Trek Set

Hollywood, May 17.

The Al Belletto Quintet has added bass man Skip Fawcett, and rebilled it as a Sextet. Group opens two-week date at the Play-Bowl in Calumet City, Ill., tonight (Tues.). From there the Sextet makes its first trip west with the first stop at Facks, San Francisco, for four weeks, beginning June 3.

Group recently waxed an LP album under the banner of Stan Kenton Presents for Capitol Records. Sextet personnel includes Belletto, alto sax; Danny Conn, trumpet and mellophone; Fred Crane, piano-baritone sax; Jimmy Guinn, trombone; Charles "Bama" McKnight, drums, and Fawcett.

Album Reviews

Gwen-Verdon-Stephen Douglass-Ray Walston: "Damn Yankees" (RCA Victor). The original cast set of "Damn Yankees," which RCA Victor rushed to the market last week, has numerous bright spots, although the commercial click of this package, like other cast album sets, ultimately must depend on the b.o. success of the legit musical. The Dick Adler-Jerry Ross score, which has produced two strong pop entries in "Whatever Lola Wants" and "Heart," has a couple of other tunes which, in the play's setting, register very effectively. In this category are "Goodbye Old Girl," delivered by Robert Shafer and Stephen Douglass, and "Who's Got The Pain," done by Gwen Verdon. Unfortunately, some of Miss Verdon's most attractive qualities are unable to be transferred to wax, but her projection in this set is adequate. With the help of brief introes to each number, the story continuity is established to make this an integrated package. Highlights of the package include Miss Verdon's workover of "A Little Brains, A Little Talent," "Lola" and "Two Lost Souls," latter with Douglass. Jimmie Komack and Nathaniel Frey also have a good spot with "The Game," while Ray Walston scores on "Those Were The Good Old Days." Hal Hastings' musical direction is snappy.

Charlie Christian With Benny Goodman Sextet & Orch (Columbia). This is another one of Columbia's superlative jazz sets culled from its archives. Featuring the late Charlie Christian on guitar, this is a great memento of the swing era when Benny Goodman, his orch and various combos were on top. Set includes such standards as "Gone With What Wind," "Air Mail Special," "A Smooth One" and several others, including versions never issued before. Al Avakian and Bob Prince supply slightly over-technical notes replete with stuff about "augmented elevenths" and "flatted thirteenths" which add nothing to the digging of this stuff.

Wayne King Orch: "Melodies of Love" (Decca). Wayne King happened to have the original click version of "Melody of Love" about 15 years ago, and the recent revival of that tune has cued Decca to release this set by the maestro. It's lilting, easy-to-take music that fits into the "mood music" pattern. Most of the selections are waltzes with a couple of magyar tunes for variation.

Morton Gould Orchestra: "Oklahoma-Carousel Suites" (RCA Victor). This symphonic takeoff on a couple of scores by Rodgers & Hammerstein should bridge both the pop and longhair markets. Morton Gould has synthesized the major themes from the scores of "Oklahoma" and "Carousel" into colorful instrumental arrangements wherein the original melodies are woven together, but retain their identities completely. It's a brilliantly recorded platter, technically, and it could serve as an excellent hi-fi demonstrator.

Decca Inks Army Singers

Frank Verna, solo singer with the U. S. Army Field Band, has been inked by Decca Records.

His first release is a coupling of "If We All Said a Prayer" and "As I Live and Breathe."

Songs With Largest Radio Audience

*The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. * Legit musical. † Film.*

Survey Week of May 6-12, 1955

A Blossom Fell	Shapiro-B
All of You—*"Silk Stockings"	Chappell
Ballad of Davy Crockett	Wonderland
Berry Tree—†"Many Rivers to Cross"	Miller
Breeze and I	Marks
Cherry Pink, Apple Blossom White—†"Underwater"	Chappell
Church Twice on Sunday	Harms
Dance With Me, Henry	Modern
Danger! Heartbreak Ahead	Robbins
Darling, Je Vous Aime Beaucoup	Chappell
Heart—*"Damn Yankees"	Frank
Hey Mr. Banjo	Mills
Is This the End of the Line	Broadcast
Keep Me in Mind	Famous
Learnin' the Blues	Barton
Love Among the Young	Meridian
Love Me or Leave Me	BVC
Melody of Love	Shapiro-B
Play Me Hearts and Flowers	Advanced
Sluefoot—†"Daddy Long Legs"	Robbins
Something's Gotta Give—†"Daddy Long Legs"	Robbins
Strange Lady in Town—†"Strange Lady in Town"	Witmark
Take My Love—†"The Glass Slipper"	Feist
Tweedle Dee	Progressive
Two Hearts, Two Kisses	St. Louis
Unchained Melody—†"Unchained"	Frank
Whatever Lola Wants—*"Damn Yankees"	Frank
When You Wish Upon a Star	Bourne
World Is Mine	Paramount
Young and Foolish—*"Plain and Fancy"	Chappell

Top 30 Songs on TV

(More In Case of Ties)

All of You—*"Silk Stockings	Chappell
Ballad of Davy Crockett	Wonderland
Berry Tree—†"Many Rivers to Cross"	Miller
Chee Chee-oo Chee	H&R
Cherry Pink, Apple Blossom White—†"Underwater"	Chappell
Dance With Me, Henry	Modern
Darling, Je Vous Aime Beaucoup	Chappell
Farewell	Wonderland
Hard to Get	Witmark
Heart—*"Damn Yankees"	Frank
Hey Mr. Banjo	Mills
How Important Can It Be	Aspen
I Gotta Go Get My Baby	Springfield
Just One More Time	Paxton
King Size	Rubank
Learnin' the Blues	Barton
Let's Get the Show on the Road	Cohn
Little Miss Tippytoe	Morris
Melody of Love	Shapiro-B
Oh Yeah	Jungnickel
Play Me Hearts and Flowers	Advanced
Sand and the Sea	Winneton
Siamese Cat Song—†"Lady and the Tramp"	Disney
Silver Dollar	Hampshire H
Silver Moon	Harms
Sincerely	Arc-R
Tweedle Dee	Progressive
Unchained Melody—†"Unchained"	Frank
Whatever Lola Wants—*"Damn Yankees"	Frank
Young and Foolish—*"Plain and Fancy"	Chappell

VARIETY 10 Best Sellers on Coin-Machines

1.	UNCHAINED MELODY (5)	*Al Hibbler*, Decca; *Les Baxter*, Capitol; *Roy Hamilton*, Epic
2.	DANCE WITH ME, HENRY (7)	*Georgia Gibbs*, Mercury
3.	CHERRY PINK AND APPLE BLOSSOM WHITE (8)	*Perez Prado*, Victor; *Alan Dale*, Coral
4.	BALLAD OF DAVY CROCKETT (11)	*Bill Hayes*, Cadence; *Tennessee Ernie Ford*, Capitol; *Fess Parker*, Columbia
5.	A BLOSSOM FELL (2)	*Nat (King) Cole*, Capitol; *Dickie Valentine*, London
6.	HOW IMPORTANT CAN IT BE (12)	*Joni James*, MGM; *Sarah Vaughan*, Mercury
7.	WHATEVER LOLA WANTS (3)	*Sarah Vaughan*, Mercury; *Dinah Shore*, Victor
8.	HEART (1)	*Four Aces*, Decca; *Eddie Fisher*, Victor
9.	CRAZY OTTO MEDLEY (15)	*Johnny Maddox*, Dot; *Crazy Otto*, Decca
10.	MELODY OF LOVE (19)	*Billy Vaughn*, Dot; *David Carroll*, Mercury; *Four Aces*, Decca; *Ink Spots*, King

Second Group

I BELONG TO YOU	*Ralph Flanagan*, Victor
SINCERELY	*McGuire Sisters*, Coral
DON'T BE ANGRY	*Crew-Cuts*, Mercury; *Nappy Brown*, Savoy
IT'S A SIN TO TELL A LIE	*Somethin' Smith*, Epic
HONEY BABE	*Art Mooney*, MGM
PLAY ME HEARTS AND FLOWERS	*Johnny Desmond*, Coral
DARLING, JE VOUS AIME BEAUCOUP	*Nat (King) Cole*, Capitol
TWEEDLE DEE	*Georgia Gibbs*, Mercury; *Lancers*, Coral; *Vicki Young*, Capitol
TWO HEARTS, TWO KISSES	*Pat Boone*, Dot; *Doris Day*, Columbia
LEARNIN' THE BLUES	*Frank Sinatra*, Capitol; *Frank Sinatra*, Capitol

(Figures in parentheses indicate number of weeks song has been in the Top 10)

HEAVY WAX PLAY THIS SUMMER

Song Sharks & Hit Tunes

The NBC-TV "Justice" series came up with a small scale, but solid music biz show last Thursday (12). Not only did this show help launch a potential hit in the title song of the half-hour drama, "Hard To Get," but it was an entertaining meller that accurately spotlighted how a song shark operates. In doing this, it was a genuine public service show for the vast number of amateur cleffers in this country who are fair game for the usual shark's pitch that goes something like this: "I can make your song a hit if you're willing to share some of the expense in promoting it." (No legitimate publishers, incidentally, ever ask a songwriter to shell out money to help push his song).

The "Justice" yarn was an authentic expose of how a gullible songwriter or singer can be taken for a lot of loot. In the show, Gisele MacKenzie, playing both a cleffer and a songstress, was touched for $1,500 by an agent who promised to get her disk around to the disk jockeys. She paid for the recording session and for several thousand copies. The agent, however, had only a couple of dozen disks pressed and pocketed the difference. The only discrepancy with reality was the fact that the agent hired a full 19-piece band to accompany the singer. In real life, it would have been a pianist or an organist to help cut down the costs.

Miss MacKenzie clicked in the role. Not only can she sing (she cut the tune, "Hard To Get," for Label X prior to the show), but she showed herself to be a highly competent dramatic actress. The tune, by Jack Segal, registered as a strong entry and may wind up with such other numbers as "Let Me Go, Lover" and "Play Me Hearts and Flowers" on the bestselling lists. The impact of four reprises on a single video show has already proven enough to produce a hit if the material warrants it. *Herm.*

Tooters Tune Up for Quiet Conclave In Cleve.; No Rumbles Vs. Petrillo

James C. Petrillo, American Federation of Musicians prexy, is expected to have one of his quietest walk-ins at the AFM convention which opens in Cleveland June 6. At this point, the AFM ranks are so peaceful that not even the annual rumors about Petrillo resigning as prexy are being circulated.

Main factor for the internal harmony is that all the major contracts have already been negotiated. Deals with the disk industry, radio-tv broadcasters and major film studios have all been signed in the last year or two and will run for another four or five years. Any squawks about these pacts, at this point, are purely academic.

The perennial issue before the AFM convention will be the related questions of unemployment among musicians and the displacement of live tooters by canned music. Latter development is a particular sore point on radio and video, where recorded music has become increasingly prevalent.

Petrillo is expected to reiterate his request for a Federal subsidy to the arts, including music, as one of the means of furthering American culture and alleviating joblessness. Petrillo has made this plea several times in the past but hasn't received much positive response from Congressional leaders.

The AFM prexy is currently travelling in Europe and is expected back in the U. S. in a couple of days before the convention opens.

Tales of Hot, Man

The rock 'n' roll beat is invading the classics. Tunesmiths Eddie White and Mac-Wolfson have dug into Offenbach's "Tales of Hoffmann" for a new pop item which they've tagged "The Hot Barcarolle."

Song opens with "Rock and roll to the Hot Barcarolle."

Houston Jazz Group Into Red on Baker-Mulligan; Eye Commercial Stuff

Houston, May 17.

Modern Jazz '55, group of local enthusiasts who turned promoters and scored modestly April 26 with a pair of Dave Brubeck concerts ($4,600 gross), didn't fare so well with a Chet Baker-Jerry Mulligan affair May 8.

Gross was $2,600 for matinee and evening concerts combined. With $1,100 going to Baker's quartet, $650 going to Mulligan, expenses put MJ '55 in the hole. Poor houses (est. 1,300 total) at the Music Hall presentation deflated plans of the group to bring a series of modern jazz concerts here. They may try somebody more commercial now, they said.

Musicians were near exhaustion when they flew into Houston Sunday (8) after playing Friday in Cincinnati, Saturday in Pittsburgh. Baker quartet (Baker, pianist Russ Freeman, bassist Jack Lawlor, drummer Peter Littmann) out first half of show, tightened up considerably with the appearance of the shambling Mulligan, who did second half with group.

Col Execs Trying Grassroots Kick

Columbia Records execs are on an "Operation Hinterland" kick. Prexy James B. Conkling, veepee Goddard Lieberson and national sales manager Hal B. Cook are hitting the grassroots to huddle with dealers on industry problems and to build stronger manufacturer-dealer relations.

Trio kicked off its mission into the hinterlands recently with stopovers in Washington, Cincinnati, St. Louis, Columbus, O., and Dayton. Confabs with the dealers were set up by the Col distributors in each territory and the sessions ran from three to nine hours. In an effort to give the panel discussions a broad scope, dealers from such assorted outlets as department stores, music stores and appliance stores were invited.

According to Lieberson, the first in the planned monthly series of treks into the hinterland revealed that the new price schedules, kicked off the first of the year, were no longer a big issue to the dealers. Self-service and package promotion were the key issues in the discussions.

Trio is slated to repeat its personal appearance jaunt in the New England states next month and on the Coast in July.

GLEASON SET SALES PASS 1,000,000 MARK

It's taken Jackie Gleason two-and-a-half years and seven albums to pass the 1,000,000 mark in album sales. The tele comedian got on the mood music package bandwagon with "Music For Lovers Only" which has sold over 300,000 copies.

Glenn A. Wallichs, Cap prexy, is planing in from diskery's headquarters on the Coast to present Gleason with a special gold disk on the comic's CBS-TV tele stanza May 28. Gleason will preem selections from his new album, "Lonesome Echo," on the same show.

WEBS PREP RIDE FOR MUSIC BIZ

The networks are prepping a hot ride for the music industry during the upcoming summer months. Radio and tele shows with music and shellac angles are already in the works on NBC and ABC, and it's expected that the other webs will give a heavy play to wax during the hot weather days to come.

NBC, for example, is aiming at building up Friday night with a disker-slanted hooplah recruiting the country's fan clubs. Program chief John Cleary has his sights set on assembling top jukebox talent for a 90-minute bash to be launched June 17 in the 8:30 p.m. slot. Objective is to develop Friday as "Party Night," with plans underway for fan clubs with star identification to register in the National Radio Fan Club promoting their fave diskers' waxings. Web would issue membership cards entitling holders to discounts of record purchases plus subscription to a magazine. Each chapter would be chartered. The three 30-minute segments will spot a disk artist speaking directly to the fans in various parts of the country via special facilities set up by the web affiliates. A host and the live talent array for the show are still to be designated.

Country music and out-of-town originations will figure in ABC-TV's summer plans. The net has set three shows for summer rides, two of them from Springfield, Mo., and a third from Louisville, with the trio holding down a total of four hours of network time during the hot days. Latest to be scheduled is an hour show featuring amateur and pro country music talent out of Springfield, where the net's "Ozark Jubilee" originates. New series, to be emceed by Slim Wilson, goes in Tuesdays from 7:30 to 8:30 on June 28.

The net has also scheduled the "Pee Wee Hunt Show" as a 90-minute entry out of WAVE-TV, Louisville, with this going into Mondays from 9 to 10:30 p.m. starting next week (23). And "Ozark Jubilee," currently a Saturday night 60-minuter, goes to 90 minutes next month, moving from its 9 p.m. perch into the 7:30-9 slot.

Schneider Gets New Decca Deal

Leonard W. Schneider, exec vice-prexy of Decca Records, has been repacted by the company's board for a three-year term. New deal gives Schneider an annual salary of $45,000, which is $5,000 more than he has been getting up to now.

Schneider, a vet exec with the disk company, stepped into the exec v.p. post a couple of years ago when prexy Milton R. Rackmil reorganized the company preparatory to the diskery's buyup of a majority stock ownership in Universal Pictures. With Rackmil, who is prexy both of Decca and Universal, giving one-third of his time to the operation of Decca,, Scheider has been given a big share of the diskery's administrative reins.

Vaughn Monroe opening a four-day stand at the Meadowbrook, Cedar Groove, N.J., today (Wed.).

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

Disk Price Structure Now Stabilized On Sound Basis: RCA's Larry Kanaga

We Wuz Robbed!

We wuz robbed in broad daylight in Central Park last week. VARIETY's neophyte baseball team, breaking in with a six-man lineup plus three pickups, was slugged by a tough ASCAP team which had a pitcher who even threw curves underhand. The 11-2 score hardly indicates how close the game really was. Just when VARIETY's club came surging back with a couple of walks in the fifth inning, the game was called because it was seven o'clock.

VARIETY's fortified team takes on Columbia Records tomorrow (Thurs.) in the music business baseball tournament.

The price structure of the disk industry has now been stabilized on a sound basis, according to Larry Kanaga, newly-appointed veepee and operations manager of RCA Victor record division. "We have shown excellent progress since the beginning of the year," Kanaga said, "and do not anticipate making any changes in our price setup."

Although Columbia Records has shifted its price on 78 rpm singles from 98c back to 89c, Kanaga stated that Victor intends to stand pat on the higher price. "It's a matter of plain economics," he stated, "since the runs on 78 rpm platters are getting smaller and smaller. It thus becomes more expensive to manufacture and transport the 78s as against the 45s." That differential, he indicated, would grow wider as the 45s continued to gain in importance. At the present time, 45s account for 60% of all single sales at Victor, with 78s accounting for the other 40%.

Kanaga, however, did not foresee an early disappearance of the 78s. They will continue to be a factor both in the country & western and rhythm & blues markets, even if they decline more rapidly in the straight pop market. The problem, Kanaga stated, will be to service the 78 market while, at the same time stimulating the sales of the slower-speed turntables.

Major Sales Upbeat Due

The Victor exec asserted that the whole disk industry can look forward to a major expansion in sales. On the basis of Victor's figures, he stated LP sales for the first part of May were 53% over last year, while EPs were 31% ahead of last year. The pop single market can look forward to big strides, Kanaga stated, because of the vast increase in the teenage population.

Another plus factor for the disk industry is the international market, which is steadily gaining in importance. Although sales abroad vary from number to number, foreign sales have accounted for 25% of the turnover on Perez Prado's

(Continued on page 58)

Name Wallichs To EMI Board

Hollywood, May 17.

Glenn E. Wallichs, prexy of Capitol Records, has been elected to the Board of Directors of Electric & Musical Industries Ltd., English Corporation which recently purchased controlling stock interest in the Cap diskery.

Wallichs said, "this move by the board of EMI will enable us at Capitol to better coordinate continued expansion of the sales of Capitol Records in all parts of the world through the international network of EMI branches and subsidiaries." Wallichs added, "It will also enable us, through our vigorous United States distribution system of more than 11,000 dealers to broaden very substantially the market for recordings by EMI artists on the North American Continent."

Meantime, a steady stream of EMI exces have been making the Europe to N. Y. to L. A. beat with a stopover at Cap's Scranton (Pa.) plant to o.o. diskery's U. S. operation. In addition to EMI board chairman J. F. Lockwood, visitors from the British company have been C. T. Thomas, director of sales and pop a&r chief for the United Kingdom; Charles Metcalf, director of the engineering development division, and his aide, R. H. Booth. EMI comptroller Richard Dawes also made Cap's grand tour several weeks ago.

WEBB PIERCE SELLS PUB SHARE TO DENNY

Webb Pierce, country & western singer with Decca Records, has sold his interest in the hillbilly publishing company, Cedarwood Music, to Jim Denny, WSM exec in Nashville who runs the "Grand Ole Op'ry" show. It's understood that Pierce received $50,000 for his share in the firm.

Pierce is regarded currently as the hottest country singer in the business. He is also a songwriter and Cedarwood has published his tunes.

Decca Slices Cast Set of 'Ankles Aweigh'

Decca Records put "Ankles Aweigh," legituner starring Betty and Jane Kean, into the groove Sunday (15). It marks diskery's second original cast set of the past Broadway season. Initial original cast package for the diskery was the revival of "On Your Toes." Decca also has original cast rights to "Seventh Heaven" in the bag. "Heaven" is due to preem on Broadway May 26.

"Ankles," currently running at the Mark Hellinger Theatre, features Lew Parker, Mark Dawson, Gabriel Dell and Thelma Carpenter. Score is by Sammy Fain (music) and Dan Shapiro (words). Chappell Music is publishing.

Victor Launches Push For Phono Line With Cuffo $25 Miller Set

RCA Victor is launching a big promotion for its phonograph machines with a giveaway to customers of the second volume of the Glenn Miller Limited Edition. The five-platter de luxe set will be cuffoed with each $39.95 machine sold, with additional platter giveaways to be made for the more expensive phonographs. Victor tested the promotion in Dallas and Minneapolis for the past couple of months and is now extending it on a national basis.

Victor is protecting disk retailers on this deal by offering to take back all unsold Miller albums in exchange for other merchandise. It's understood that there are some 60,000 sets still on the shelves of both distribs and retailers. That, of course, still means that some 100,000 Miller sets, at $25 per throw, were sold.

There was some over-ordering by retailers for the second limited edition volume because of the sellout of the first Miller edition, also pegged at $25. Victor notified dealers that it would limit sales to their first orders, so in order to play it safe, orders were high. Total amounted to 160,000 albums.

Stone Five to Coral

The Kirby Stone Quintet has been added to the Coral Records roster by artists & repertoire chief Bob Thiele. Coral has also bought some masters of the Dick Jurgens orch.

Thiele has also inked Johnny Van, a singer-pianist from Cleveland, to the label.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST												SOUTH												MIDWEST												FAR WEST												TOTAL POINTS
						Phil Goulding—WMGM—New York	Dick Richards—WSTC—Stamford	Eddie Gallagher—WTOP—Washington	Howie Leonard—WPOR—Portland	Durham Caldwell—WGAW—Gardner	Johnny Towne—WESX—Salem	Pete Johnson—WKBR—Manchester	Bob Weems—WFFG—Atlantic City	Larry Brownell—WKBW—Buffalo	Mort Nusbaum—WBBF—Rochester	Danny Fusco—WRUN—Rome-Utica	Mac McGuire—KYW—Philadelphia	Frank Tucker—WCOV—Montgomery	Bill Burns—WQAM—Miami	Bob Clayton—WFIN—St. Petersburg	Bob Watson—WQXI—Atlanta	Paul Cowley—WKLO—Louisville	Jerry Kay—WTIX—New Orleans	Bill Dawson—WAKE—Greenville	Jim Lowe—WRR—Dallas	Dave Walshak—KCTI—Gonzales	Milke Woloson—WNOR—Norfolk	Ray Schreiner—WRNL—Richmond	Buddy Black—WGN—Chicago	Don Bell—KRNT—Des Moines	Bob Maxwell—WWJ—Detroit	Johnny Morris—KSTP—St. Paul-Mpls.	Bob Gotsch—KXOK—St. Louis	George Dunlevy—KOWH—Omaha	Bill Dawes—WCPO—Cincinnati	Maurice Jackson—WVKO—Columbus	Rudy Ertle—WTOL—Toledo	Bob Larsen—WEMP—Milwaukee	Chuck Blower—KTKT—Tucson	Al Radka—KFRE—Fresno	Allin Slate—KIEV—Glendale	Larry Finley—KFWB—Los Angeles	Frank Darien—KSJO—San Jose	Wayne Cody—KALL—Salt Lake City	Bob Salter—KJR—Seattle	
1	4	13	Perez Prado	Victor	*Cherry Pink Mambo	..	..	2	..	..	..	1	1	..	..	1	..	..	2	2	2	..	..	7	5	6	..	3	2	1	..	2	..	2	1	3	2	2	..	1	..	..	5	..	..	178
2	3	10	Les Baxter	Capitol	*Unchained Melody	1	..	3	..	..	..	..	7	..	..	8	10	..	..	3	..	..	..	1	..	..	..	..	1	4	..	..	..	..	..	1	1	1	3	..	2	1	..	4	1	135
3	5	8	Al Hibbler	Decca	*Unchained Melody	..	2	..	2	..	1	..	..	1	1	..	..	..	..	..	..	..	..	..	4	..	..	1	..	..	1	..	..	..	4	..	..	1	..	3	..	..	1	..	1	120
4	6	6	Caterina Valente	Decca	†Breeze and I	..	8	8	..	1	6	..	5	3	..	7	..	..	..	..	..	1	..	..	2	9	6	..	3	..	..	3	..	..	9	8	3	..	1	7	..	..	3	..	..	116
5	19	9	Johnny Desmond	Coral	*Hearts and Flowers	..	6	..	1	..	..	..	2	..	..	6	..	4	..	7	1	2	8	3	..	..	5	..	8	..	3	6	7	..	..	..	..	..	..	..	..	..	2	..	..	105
6	2	10	Georgia Gibbs	Mercury	†Dance With Me, Henry	..	..	..	..	..	7	6	6	..	..	..	..	..	4	..	..	..	..	..	9	4	..	..	7	3	..	7	..	4	3	2	8	..	..	4	..	..	6	1	..	100
7	7	6	Sarah Vaughan	Mercury	*Whatever Lola Wants	4	3	9	3	..	4	3	..	..	..	..	..	10	4	6	3	1	4	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	90
8	1	13	Bill Hayes	Cadence	†Davy Crockett	..	1	1	..	..	..	9	4	..	..	5	..	..	..	..	..	9	4	..	8	..	..	..	..	..	..	4	..	..	10	5	..	3	..	2	1	..	..	..	..	88
9	24	5	Roy Hamilton	Epic	*Unchained Melody	..	..	..	..	..	..	2	..	..	..	..	..	3	1	..	..	..	6	..	..	1	..	..	..	..	1	1	1	..	..	..	..	..	..	..	..	..	..	..	..	72
10	8	3	Frank Sinatra	Capitol	*Learnin' the Blues	2	..	..	6	..	..	..	9	9	..	2	5	..	..	8	..	..	..	..	..	..	..	..	5	..	5	..	..	..	..	..	6	2	10	..	3	..	..	..	71
11	10	6	Art Mooney	MGM	*Honey Babe	3	..	..	..	..	8	..	..	..	9	..	..	..	3	..	..	..	3	..	..	..	10	8	6	..	..	..	4	..	2	..	..	..	..	..	..	..	3	..	62
12	12	13	Nat (King) Cole	Capitol	*Darling, Je Vous Aime	..	4	5	..	..	..	..	..	..	5	9	..	..	10	4	..	..	2	..	..	..	..	..	..	..	..	..	..	5	..	7	..	..	..	..	..	..	..	..	48
13	10	4	Sunnysiders	Kapp	*Hey Mr. Banjo	..	7	..	4	4	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	9	4	8	..	..	..	..	..	..	46
14	22	5	Bill Hayes	Cadence	*Berry Tree	..	..	..	5	..	9	..	..	..	..	..	..	6	..	3	..	..	..	..	..	..	2	..	..	..	..	9	..	..	5	..	6	..	..	9	..	..	..	..	..	45
15A	19	4	Joni James	MGM	*Is This the End of Line	..	10	..	..	..	..	5	..	..	2	..	..	5	..	..	..	..	..	..	10	..	9	..	..	..	10	..	..	..	..	..	..	..	8	6	2	..	..	..	43
15B	37	2	Nat (King) Cole	Capitol	*A Blossom Fell	7	..	..	7	..	..	..	4	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	8	4	..	9	7	..	..	..	..	8	..	43
17	25	8	Tennessee Ernie Ford	Capitol	†Davy Crockett	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	3	..	..	..	..	..	..	..	..	..	2	..	36
18	17	7	Pat Boone	Dot	†Two Hearts, Two Kisses	..	5	..	..	..	3	..	..	..	..	..	..	..	9	..	..	..	..	..	7	10	..	..	..	7	..	..	6	..	6	..	..	..	..	..	..	..	..	..	35
19A	9	16	Joni James	MGM	*How Important Can It Be	..	..	6	..	..	..	..	..	..	..	4	..	8	..	8	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	5	..	10	8	..	..	31
19B	25	7	Alan Dale	Coral	*Cherry Pink Mambo	6	..	..	..	7	..	..	..	..	3	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	31
21	12	5	Don Cornell	Coral	†Most of All	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	8	..	..	4	..	..	6	..	5	..	..	..	..	..	..	..	..	..	..	..	..	30
22A	28	3	Ralph Flanagan	Victor	*I Belong to You	..	..	..	..	..	..	8	..	..	..	3	..	..	..	..	..	..	..	..	1	..	..	..	10	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	27
22B	..	9	Fess Parker	Columbia	†Davy Crockett	..	..	..	..	..	..	..	..	..	..	..	..	1	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	27
24	23	6	Somethin' Smith	Epic	*It's a Sin to Tell a Lie	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	6	..	..	..	..	..	..	2	10	..	9	..	..	..	..	6	..	..	..	..	25
25A	..	1	Eddie Fisher	Victor	*Heart	8	..	..	..	..	4	..	7	..	..	..	..	..	..	..	..	..	5	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	20
25B	14	5	Dinah Shore	Victor	*Whatever Lola Wants	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	20
27	..	10	McGuire Sisters	Coral	†It May Sound Silly	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	6	..	19
28	..	1	LeRoy Holmes	MGM	*Unchained Melody	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	18
29A	27	19	Georgia Gibbs	Mercury	†Tweedle Dee	..	..	4	..	..	..	..	10	..	..	8	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	17
29B	34	2	Lena Horne	Victor	*Love Me or Leave Me	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	4	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	17
31A	..	1	Nat (King) Cole	Capitol	*If I May	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	8	..	..	..	..	..	..	7	..	10	..	..	..	..	..	..	..	..	..	..	..	16
31B	34	7	Frankie Laine	Columbia	*Strange Lady in Town	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	16
31C	..	11	Teresa Brewer	Coral	†Pledging My Love	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	16
31D	..	1	Mills Bros.	Decca	*Opus One	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	16
35	18	3	Four Aces	Decca	*Heart	..	..	..	..	8	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	7	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	15
36	..	2	Dinah Shore	Columbia	Church Twice on Sunday	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	9	5	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
37	37	4	DeCastro Sisters	Abbott	†Boom, Boom, Boomerang	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	7	..	12
38	16	17	Johnny Maddox	Dot	*Crazy Otto Medley	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	10
39A	..	1	Accents	Blue Mills	†Baby Blue	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	4	..	..	..	..	..	9
39B	19	2	Bill Haley's Comets	Decca	†Rock Around the Clock	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	9
39C	..	1	Laurie Sisters	Mercury	†Dixie Danny	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	9
42	..	1	Patti Page	Mercury	*Near to You	..	..	..	..	..	10	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
43A	15	5	Crew-Cuts	Mercury	†Don't Be Angry	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	10	..	..	..	..	..	10	..	8	7	..	7
43B	..	1	Denise Lor	Majar	*Man Been Looking For	..	..	..	..	..	..	..	..	..	..	..	..	..	6	10	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
45	..	5	Perry Como	Victor	†Nobody	..	..	..	..	..	..	8	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5

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Tobias Exits As SPA Prez

Charles Tobias, longtime officer with the Songwriters Protective Assn., is resigning as SPA prexy this week. Tobias has been serving as SPA president since 1951, when he filled the vacancy created by the death of Sigmund Romberg. Before that, Tobias was treasurer and vice-president of SPA, having served as an officer with SPA since its founding in the early 1930s.

Successor to Tobias will be named at the SPA council meeting on Friday (20). There's an outside chance that Tobias may be drafted for another term but, in any case, he will continue as a council member.

At the present time, the SPA is drawing up proposals for a new basic pact with the publishers. Current contract expires at the end of 1956, but SPA wants to sound out opinions of its membership as early as possible. Negotiations for the existing pact, which will have run for 10 years, took 18 months of bargaining with the major publishers.

Bunny Lewis Forms Co., Exits Brit. Decca

London, May 17.

Bunny Lewis, public relations exec, who has been with British Decca Records for the past three-and-a-half years, resigned this week to become managing director of an enterprise titled "9 Claridge House Ltd."

His partners in 9 Claridge House Ltd., his wife Janique Joelle and publicist Frederick Mullaly, acted in a personal management capacity to David Whitfield until earlier this year when the Lew & Leslie grade agency took over the complete representation of Whitfield. A prolific songwriter, Lewis was responsible for the lyrics of "Cara Mia," "Beyond the Stars" and many other titles recorded by Whitfield and other singers.

His new activities will embrace a wide range of show business interests, particularly the development of any promising new talent. Among the artists under the management of the Claridge House enterprise are singers Lorrae Desmond, Mel Gaynor, Suzi Miller and Johnnie Francis. A possible successor to Lewis at Decca is reported to be Bob Crabbe, currently exploiting records on the Brunswick label.

Best British Sheet Sellers

(Week ending May 7)
London, May 10.

Stranger P'dise	Frank
Cherry Pink	Maddox
Softly	Cavendish
Bridges of Paris	Southern
Give Me Word	Connelly
If Anyone Finds This	Reine
Tomorrow	Cavendish
Prize of Gold	Victoria
Let Me Go	Aberbach
Blossom Fell	Fields
Mobile	Leeds
Unchained Melody	Frank

Second 12

Open Your Heart	Duchess
Ready, Willing, Able	Berry
Unsuspecting Heart	Berry
Tweedle Dee	Robbins
Where Dimple Be	Cinephonic
You My Love	Dash
I Wonder	Macmelodies
Naughty Lady	Sterling
Wedding Bells	Mellin
Happy Days	Wright
Chee-Chee-oo-Chee	Maurice
Majorca	Mills

LOCKLAND TO VICTOR

RCA Victor has added Hank Lockland to its country & western roster.

Lockland formerly cut for Decca and the Four Star label.

On The Upbeat

New York

Johnny Vann, pro tennis player turned crooner, bows in the disk market this week via Coral's coupling of "Twilight Time" and "Paradise Hill" . . . Pianist **Cyril Haynes** into Bill Hillman's Inn, Hartsdale, N.Y., Friday (20) . . . **Lige McKelvey** back from a mid-western plugging trek for Art Mooney's "Honey Babe" on MGM . . . **The Chordettes** set to play at the annual Ohio State Fair, Aug. 28-30 . . . **The Four Coins** open at El Cortez Hotel, Las Vegas tomorrow (Thurs.) for two weeks . . . Thrush **Karen Chandler** guests on the Steve Allen Show (NBC-TV) June 2 . . . **The Rover Boys** return to the Copa, Pittsburgh, May 23 for one week . . . Gotham Recording Corp. has issued a do-it-yourself disk on floor covering for the Armstrong Corp. . . . **Gladys Gross**, tyro tunesmith, will have her first effort, "I've Never Loved," published by Criterion Music . . . **Bill Hayes** received a gold disk for his "Ballad of Davy Crockett" cut for Cadence on the Milton Berle show yesterday (Tues) . . . **Nat (King) Cole** currently at the Chez Paree, Chicago . . . **William R. Hill**, formerly v.p. and district sales manager for Capitol Records, appointed manager of Haynes-Griffin, Madison Ave. record shop. Store recently was taken over by **Ralph Colucci**, owner of The Record Shop in Hartford . . . **Al Solomon**, Coast manager for Mills Music, heading east for the graduation of his son, Marvin, from the U.S. Naval Academy at Annapolis June 3 . . . **Betty Madigan** opens at the Baker Hotel, Dallas, June 6.

Pugh Furniture Co. to distribute Columbia phonographs and needles in the Charleston, W. Va., territory . . . **Steve Clayton**, Columbia Records crooner, opens at the Vogue Terrace, Pittsburgh, May 30 . . . **Julius LaRosa** and **Patti Page** crowned king and queen of **Brad Phillips'** WINS "singing Battle Royal" show Sunday (15). Deejay Phillips celebrated his sixth year with the show with a broadcast from the stage of the Rivoli Theatre . . . Tunesmith **Alice Simms** received the Christopher Award for her religioso, "Tell The Lord," which **Joan Weber** waxed for Columbia.

Hollywood

Pianist **Bobby Reed** kicks off a six-week stand at the Fish Shanty today (Wed.) . . . **Johnny Desmond** set to play Town House, Minn., June 3-11 . . . Pianist **Bernie Heller** holds over four-weeks at the Golden Lion . . . **Jeri Southern** stays an additional three weeks at Fack's in Frisco . . . **Red Nichols** has signed with Harold Jovien's Premier Artists for representation . . . **Fred Steiner** has written the theme and background music for CBS-TV's upcoming series "Miss

(Continued on page 56)

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 20 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Washington—(Super Enterprise)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Birmingham—(Loveman's, Inc.)	Miami—(Spec's Record Shops)	Dallas—(Titche-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson Ross Music)	Indianapolis—(Ayres Music)	Minneapolis—(Don Leary Music)	Kansas City—(Jenkins Music Co.)	St. Louis—(Ludwig Music House)	Cleveland—(Record Mart)	Phoenix—(Recordland)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods)	Seattle—(Sherman Clay Co.)	TOTAL POINTS
1	1	PEREZ PRADO (Victor) "Cherry Pink & Apple Blossom White"	1	2	3	2	3	3	1	..	1	1	2	3	2	2	..	3	1	1	1	2	164
2	3	GEORGIA GIBBS (Mercury) "Dance With Me Henry"	2	5	6	4	7	5	4	5	3	10	3	7	..	4	3	4	10	5	10	4	108
3	2	LES BAXTER (Capitol) "Unchained Melody"	5	4	2	..	..	..	2	2	4	2	1	1	..	1	..	2	2	..	..	..	104
4	4	BILL HAYES (Cadence) "Ballad of Davy Crockett"	4	10	1	1	..	..	3	..	2	4	..	..	..	3	1	1	..	3	..	..	88
5	5	AL HIBBLER (Decca) "Unchained Melody"	3	1	..	..	4	..	5	..	6	2	..	..	5	..	2	..	..	4	..	3	75
6	6	JOHNNY MADDOX (Dot) "Crazy Otto Medley"	..	..	..	10	2	..	7	..	..	..	8	..	..	8	..	6	6	6	7	7	43
7	8	FESS PARKER (Columbia) "Ballad of Davy Crockett"	..	..	..	..	1	..	8	..	..	..	5	8	..	..	..	..	..	..	4	1	39
8	18	NAT (KING) COLE (Capitol) "A Blossom Fell"	7	7	..	8	..	10	..	7	..	7	7	..	8	5	..	..	..	..	..	9	35
9	11	ROY HAMILTON (Epic) "Unchained Melody"	..	..	..	5	..	1	9	6	9	..	..	..	..	..	..	..	..	8	..	5	34
10	12	ART MOONEY (MGM) "Honey Babe"	6	..	..	..	..	..	..	..	..	3	..	..	1	6	9	8	..	..	..	..	33
11	10	CATERINA VALENTE (Decca) "Breeze and I"	..	8	..	..	..	..	10	9	..	..	..	4	..	..	6	..	4	10	..	5	32
12A	7	SOMETHIN' SMITH (Epic) "It's a Sin to Tell a Lie"	..	..	..	..	..	..	6	..	..	6	4	5	..	..	5	..	..	..	..	..	29
12B	9	TENNESSEE ERNIE FORD (Capitol) "Ballad of Davy Crockett"	..	..	..	..	..	2	..	1	..	..	..	9	..	..	..	..	..	..	3	..	29
14	21	BILL HALEY'S COMETS (Decca) "Rock Around the Clock"	..	3	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	2	2	..	28
15A	15	SARAH VAUGHAN (Mercury) "Whatever Lola Wants"	..	..	10	..	9	..	..	..	7	..	6	..	..	..	4	..	..	7	..	..	23
15B	14	GEORGIA GIBBS (Mercury) "Tweedle Dee"	..	..	..	7	..	..	..	..	5	..	..	..	..	..	5	..	..	9	6	23
17	23	FRANK SINATRA (Capitol) "Learnin' the Blues"	..	6	..	..	5	..	..	..	..	..	..	..	3	..	..	..	9	..	..	..	21
18	..	BILLY VAUGHN (Dot) "Melody of Love"	..	..	..	3	6	..	..	..	..	..	..	..	..	9	..	7	..	..	..	10	20
19	25	CREW-CUTS (Mercury) "Don't Be Angry"	..	..	..	..	..	..	..	..	..	..	..	2	4	..	..	..	..	..	..	..	16
20	..	NAT (KING) COLE (Capitol) "Sand and the Sea"	9	7	..	8	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
21A	23	NAT (KING) COLE (Capitol) "Darling, Je Vous Aime Beaucoup"	8	..	..	..	..	..	..	..	..	..	9	..	..	..	..	9	7	9	..	..	13
21B	16	PAT BOONE (Dot) "Two Hearts, Two Kisses"	..	..	..	..	4	..	10	..	..	..	..	..	6	..	..	..	..	..	..	..	13
23A	12	JONI JAMES (MGM) "How Important Can It Be"	..	..	5	..	..	7	..	..	10	..	..	..	..	..	..	..	..	..	..	..	11
23B	19	CREW-CUTS (Mercury) "Chop, Chop, Boom"	..	..	..	..	..	..	..	3	..	8	..	..	..	..	..	..	..	..	..	..	11
25	16	McGUIRE SISTERS (Coral) "Sincerely"	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	8	8	9

SIX TOP ALBUMS

1	2	3	4	5	6
STUDENT PRINCE Mario Lanza Victor LM 1837 ERB 1837	STARRING SAMMY DAVIS JR. Sammy Davis Jr. Decca DL 8118 ED 2214-5-6	CRAZY OTTO Crazy Otto Decca DL 8113 ED 2201	PETER PAN Original Cast Victor LOC 1019 EOC 1019	IN THE WEE, SMALL HOURS Frank Sinatra Capitol W 581 H 1-2-581 EBF 1-2-581 EAP 1-2-3-4-581	ARTHUR GODFREY PRESENTS CARMEL QUINN Carmel Quinn Columbia CL 629

More Pub Coin From Nip Disks

George Thomas Folster & Associates, agency and trustee in Japan for some 200 U. S. music music publishers, made its 28th dollar remittance of mechanical royalties collected in Japan. Remittances over the past three years have averaged about $20,000 to music publishers in addition to other coin for book publishers and authors.

At the present time, Folster is in a hassle with the Taihei Record Co., a Mercury affiliate in Japan, which has refused to pay both current and back royalties to Folster. The Taihei label, however, has made a deal with Harry Fox, for another group of top U. S. publishers for payment of current royalties plus an installment payoff of all back royalties. Fox works through an agreement with JASRAC, the Japanses equivalent of ASCAP in this country. Latter deal was set up by attorney Julian T. Abeles (& Bernstein) for Fox's clients. Folster is now suing the Taihei company.

Cap's Mike Maitland Moves Hdqtrs. West

Mike Maitland, who was upped to veepee-national sales manager at Capitol Records a few months ago, has shifted his base from New York to diskery's homeoffice on the Coast. It's expected that Maitland will b.q. on the Coast for about a year before returning to the Gotham branch.

Maitland was upped to the v.p.-sales manager's spot when Hal B. Cook ankled to Columbia Records. The Cap brass figures that Maitland should get his indoctrination on the Coast before settling down at the Gotham branch.

3 ASCAP Firms Sue Spot for Infringing

Three ASCAP publishers, Berlin, Robbins and Rylan music companies, have filed suit for copyright infringement against the Blue Moon Cafe, of East Longmeadow, Mass. Plaintiffs charged that their tunes "Marie" (Berlin), "Don't Get Around Much Anymore" (Robbins) and "Make Yourself Comfortable" (Rylan) were performed without authorization.

The plaintiffs are asking for the minimum statutory damages of $250 per infringement and a restraining order to prevent the defendant from performing the songs in the future.

Inside Music

Although the publishers are looking to video as the new songmaking medium, video is passing the buck back to the disk artists & repertoire boys when it comes to selecting a tune to be plugged on a dramatic show. On the pioneer CBS-TV "Studio One" show, Columbia's Mitch Miller was the one respnsible for selecting the title song and ordering a rewrite from its original "Let Me Go, Devil" anti-liquor theme. Similarly, on the Philco Playhouse stanza, "Play Me Hearts and Flowers," in which Johnny Desmond sliced the title song, the Coral Records' staff was instrumental in selecting the tune. Most recently, on last week's "Justice" stanza, starring Gisele MacKenzie, the title tune, "Hard to Get," was chosen by Jimmy Hilliard, a&r chief for Label X which has Miss MacKenzie under contract.

Major exception to this formula is, of course, "The Ballad of Davy Crockett," on the Walt Disney ABC-TV series. In this case, the song was an integral part of the video yarn. In any case, none of the a&r execs of the major companies saw any merit in the tune. It wasn't until the kids began asking for this number in Archie Bleyer's record store in Hempstead, L. I., that Bleyer assigned Bill Hayes to slice it for his Cadence label.

Capitol Records is introducing "pic strips," single record title strips, to aid in their latest campaign of hypoing sales of single platter releases. "Pic Strips," printed in two colors, contain the artist's picture and are designed to fit the wire index divider's which are displayed on all "top hits" browser racks, in dealer and outlet stores. Diskery is allotting "strips" to dealer and outlet stores without charge if they participate in Cap's Single Record Self-Service Program. This latest gimmick by the waxery will be pushed during its seven-week "pic strip" service of all new 78 and 45 rpm single record releases from May 16 through June 27.

Bozo, the Capitol Records clown, shoved off on his second European jaunt last week to promote Cap's kidisk product. Bozo, essayed by James Chapin, will entertain children of U. S. Army personnel at installations in the Azores, Scotland and England. The tour is sponsored by the Dept. of Defense as was last year's trek, when Bozo played Army bases in Germany and Austria. Entertainment consists of an hour film starring Bozo "At the Circus" and a 30-minute in-person appearance by the clown. The pic, part of Cap's kidisk promotion plan, has been shown in 200 U. S. cities.

RCA Victor's multi-plattered package "50 Years of Great Operatic Singing," is getting a hefty promotional push via radio. NBC's "Best of All" show based a one-hour stanza on the disks Monday night (9) and WNYC, N. Y. City's municipally-owned station, is planning a full exposure of the package on five one-hour programs. WQXR, N. Y., is also setting up a show based on the album, with guest critics and operatic stars of past and present featured in interviews. George R. Marke, Victor's artists & repertoire manager, produced the album and is engineering the radio promotion.

Steve Allen, CBS-TV's late-night show personality who has been set to play the part of Benny Goodman in Universal's upcoming biopic of the bandleader, is now taking clarinet lessons to be better able to fake the closeup scenes in the film. Allen's teacher is Sol Yaged, a N. Y. clarinetist who has been Goodman's most rabid fan for the past 20 years. Goodman will be featured on the pic's soundtrack which will be similar, in an instrumental way, to the late Al Jolson's soundtrack vocals for actor Larry Parks in the mammy singer's Columbia biopics.

Commenting on the rock 'n' roll phase of pop music, which Irving Berlin thinks is already on its last legs, he recalls that "back in 1922 there was a lot of noise made about jazz being the cause of 'cheek-to-cheek' dancing." That was the forerunner of the Jazz Age (Prohibition etc.) and Berlin also recalls writing a special material song, "Don't Blame It All on the Music," which was never published.

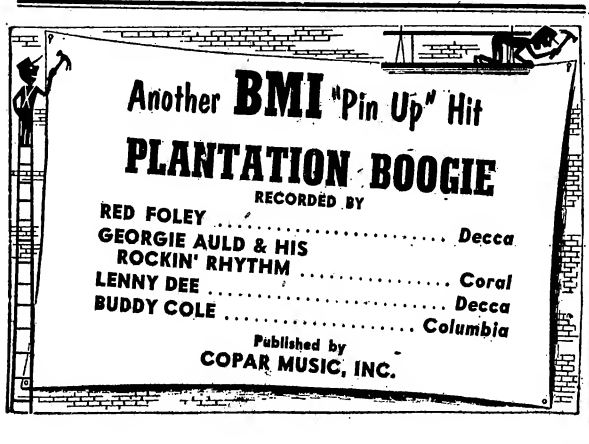
Current click of Art Mooney's "Honey Babe" on the MGM label, has sparked the diskery to reissue a coupling of Mooney's previous hit sides. Etchings being pulled out of the vaults for the new Mooney drive are "Four Leaf Clover" and "Baby Face." Both tunes were released initially in 1948.

'Kismet' Producer KOs 4 Aces' 'Strangers' Vocal

London, May 17.

The Four Aces have been refused permission to sing their disk hit, "Stranger in Paradise," at the London Palladium, where they are now appearing on a bill that also includes Kitty Kallen. Jack Hylton, who is producing the West End production of "Kismet" at the Stoll Theatre, has placed a ban on all stage performances of the song except in his own production.

The song is the biggest hit from a stage show to sweep this country for many years and is, at present, topping both the bestselling sheet music list here and the bestselling pop records list. Tony Bennett's recording is No. 1 on the pop list.



RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music Co.)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano Co.)	Chicago—(Carl Fischer Music)	Indianapolis—(Pearson's Music)	Detroit—(Grinnell Bros. Music)	Minneapolis—(Schmitt Music Co.)	Kansas City—(Jenkins Music Co.)	St. Louis—(St. L. Music Supply)	Cleveland—(Grossman Music Co.)	Los Angeles—(Freeman Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	†Davy Crockett (Wonderland)	1	2	1	1	1	1	7	1	1	1	1	1	1	123
2	3	*Cherry Pink (Chappell)	3	4	2	2	4	2	3	3	4	3	2	2	4	105
3	2	*Unchained Melody (Frank)	2	1	3	3	2	3	1	2	..	4	3	3	2	103
4	4	*Melody of Love (Shapiro-B)	4	5	9	4	3	5	..	5	2	2	4	4	3	82
5	7	†Dance With Me (Modern)	6	..	..	5	6	4	..	4	..	7	5	9	5	48
6	5	†Open Your Heart (Hamblen)	7	7	..	7	5	..	..	..	5	5	7	5	..	40
7	6	*How Important (Aspen)	..	6	..	6	9	..	..	..	3	8	9	8	8	31
8	10	*Whatever Lola Wants (Frank)	9	10	7	..	10	8	..	6	..	9	6	..	9	25
9	8	†Tweedle Dee (Progressive)	..	..	..	8	7	..	..	10	..	6	8	6	10	22
10	11	*Heart (Frank)	8	3	6	..	..	..	6	..	..	..	..	..	..	21
11	13	*Darling, Je Vous (Chappell)	..	..	8	..	..	7	..	..	..	..	..	7	7	15
12	..	*Take My Love (Feist)	..	..	..	..	..	..	2	7	..	..	..	..	..	13
13	..	*A Blossom Fell (Shapiro-B)	5	..	..	..	..	..	..	..	6	..	..	..	..	11
14	..	*Learnin' the Blues (Barton)	..	..	4	..	..	..	..	..	8	..	..	..	..	10
15		†Sand and the Sea (Winneton)	..	..	10	..	..	..	..	8	10	..	..	..	..	5

On The Upbeat

Continued from page 55

Pepperdi ," starring Marie Wilson.

Mel Henke Trio opens at the Castle Restaurant June 14, following the **Red Norvo Trio** for a six-week stand . . . Pianist **Harold Bostwick** has been signed by Warners' for a role in "Rebel Without a Cause" . . . **Roy Rowan** has been inked by **Don DeFore** to wax an album of children's stories entitled, "Good Morning, Miss Amelia," to be released on the D-Four label . . . Composer-arranger **Phil Moore** has placed opera singer **Leda Annest** under a personal management contract . . . **Fifi D'Orsay** opens a two-week stand May 16 at the 509 Club, Detroit.

Lonnie Burr, 11-year-old moppet, etched three sides for the Walt Disney album at Capitol . . . **Mary Kaye Trio** inked to disking pact by Decca . . . **Marilyn Maxwell** pacted to a recording contract by Bethlehem Records . . . **Frank DeVol** is concocting a pop tune, "The Big Knife Mambo," from score he is composing for the **Robert Aldrich** UA release of same title.

London

Larry Gretton joins the Joe Loss Orchestra on May 25 as replacement for **Howard Jones** . . . **Howard Linch**, attached to AFN Stuttgart, is organizing an International Jazz Unit consisting of modern jazz musicians from Britain, France, Sweden, Germany and other countries that would undertake a six-week tour of Continental cities . . . Biggest lineup of dance bands for one public dance has been fixed for Harringay Arena (accommodating 10,000 dancers) in north London on Election Night, Thursday, May 26. Promoters **Joe Loss** and **Maurice Kinn** have booked the orchestras of **Ted Heath**, **Johnnie Dankworth**, **Jack Parnell**, **Malcolm Mitchell** and **Teddy Foster** for a seven-hour dance during the course of which election results will be flashed on a screen in the Arena.

Chicago

Dukes & Duchess of Dixieland back at the Preview this week, after their stint at the Cotton Carnival . . **Dan Belloc** orch currently at the Holiday Ballroom, Chi, on Sunday nights, prepping a new disk release . . . **Dizzy Gillespie** currently at the Flame, Minneapolis . . . **Lionel Hampton** coming into the Blue Note, Chi, June 29, for two rounds . . . Colonial Hotel, Rochester, Ind., has its roster of name bands set for the summer season; **Count Basie** set for June 11; **Tex Beneke**, July 9; **Stan Kenton**, July 12.

San Francisco

Fantasy Records, indie jazz and folk music label, has recorded vibraphonist **Pete Terrace** of the **Joe Loco** band in 24 sides, all arrangements by Joe Loco and using the Loco group, for release in a series of LPs this summer. The label also recorded vibist **Cal Tjader**, whom it has just signed to an exclusive contract, in another LP session.

Dave Cook of Empirical Records, the jazz label, recorded the **Bob Mielke** dixieland band here last weekend for an LP. Cavalier Records, indie pop label, etched an LP by blues singer **Jesse Fuller** and signed jazz pianist **Burt Bales** for an LP . . . **Sarah Vaughan** has been inked for two concerts in the Bay Area in June. She'll appear June 11 at the Civic Auditorium in a jazz concert with the small combos of **Dave Brubeck**, **Cal Tjader**, **Buddy DeFranco** and **Oscar Peterson** and the following night at the Richmond Auditorium with a big band.

Houston

Los Barrancos played six nights (May 11-16) at the private Club Crescendo . . . **Harry James** and band booked into the Music Hall June 15-16 for variety shows sponsored by Downtown Optimists, and the Junior Forum . . . Blonde thrush **Jan Stewart** back at the Congo Jungle for two weeks resting between tours with **Alvino Rey** . . . **Flo & Novelaires** ended two weeks at the Montagu Club Sunday (15) . . . **Al Garcia** is doing a piano single at Sorrento's Italian restaurant.

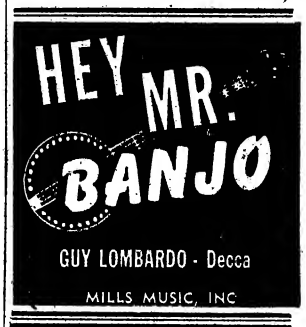
Scotland

Kitty Kallen set to headline in vaude at Empire Theatre, Glasgow, May 23 . . . **Jack Chapman**, resident bandleader at Albert Ballroom, Glasgow, for over 25 years, ankled his post . . . **Joe Loss** orch teed off a summer season at Ice Rink, Falkirk . . . **David Hughes**, English singing headliner, after a successful season in Australia, tentatively set for a week's stint at the Glasgow Empire Aug. 8 . . . **Tennessee Ernie's** "Give Me Your Word," on Capitol label, currently at head of Scot bestselling disks . . . **Ray Ellington Quartet**, with chirper **Marion Ryan**, pacted for Edinburgh and Glasgow dates weeks of July 4 and 11.

Jack Britton, sax-player and clarinetist, named as new bandleader at Albert Ballroom, Glasgow, following resignation of **Jack Chapman** . . . USAF Dance Band from Washington did a one-night show at Ayc Ice Rink for personnel of Prestwick Air Base . . . **Ronnie Aldrich** and **Squadronaires** into Playhouse, Glasgow, with **Peter Morton**, **Jackie Lee** and **Andrew Reavley** . . . Philips Records tossed lunch at Glasgow to launch new Auld Lang Syne label . . . **Ruby Murray**, Irish chirper currently in Glasgow vaude, set to make LP of Irish tunes for Columbia.

Jack Parnell orch set for July 4 week at Locarno, Glasgow, following week by **Carl Barriteau** orch . . . New **Malcolm Mitchell** orch set for two weeks at Playhouse, Glasgow, from June 20 . . . **Donald Maclean**, former BBC danceband music organizer in Scotland, named for newly-created post of variety music organizer of BBC in London . . . "Cherry Pink," by **Perez Prado**, topping Scot lineup of bestselling disks, with **Tennessee Ernie's** "Give Me Your Word" on Capitol label in second slotting . . . Brisk booking for **Billy Eckstine** week (May 16) at Empire vaudery, Glasgow.

Hal B. Cook, Columbia Records national sales manager, on a one-week's trek visiting diskery's distributors in the midwest.



LAZY GONDOLIER
REMEMBERING
MANDOLINS ARE PLAYING
BURLINGTON MUSIC CORP.
539 W. 25th Street, New York City
OR 5-6060

THE HIT OF THE WEEK
Billy Eckstine
Only You
b/w
LOVE ME OR LEAVE ME
MGM 11984 K 11984
M-G-M Records

here they are!

RCA VICTOR'S UNBEATABLE PAIRS!

Four of the most exciting "Double-dates" in record history!

(with Mitchell Ayres' Orch. Arr' Joe Reisman)

CHEE CHEE-OO CHEE
TWO LOST SOULS

(from the musical production "Damn Yankees")

20/47-6137

THE CATTLE CALL
THE KENTUCKIAN SONG

(from the Hecht-Lancaster production "The Kentuckian" a United Artists Release)

20/47-6139

(with Hugo Winterhalter's Orchestra)

HOT POTATO MAMBO
JAPANESE RHUMBA

20/47-6132

SWEET AND GENTLE
FREDDY

20/47-6138

RCA VICTOR
FIRST IN RECORDED MUSIC

"NEW ORTHOPHONIC" High Fidelity Recordings

No Cadence Deal For ABC Buyout; Web Still Hunts

The American Broadcasting Co.'s entry into the recording biz has been keeping the industry's rumor factories working at full speed. Talk of ABC's buyout of Cadence Records cropped up again this week but was squelched by Sam Clark, who operates the firm with prexy Archie Bleyer.

Clark admitted that ABC had been eyeing the Cadence operation but that Bleyer, who owns controlling interest in the diskery, doesn't want to sell. Net so far has been batting zero in its efforts to buy an indie label. A $1,000,000 pitch for Dot Records was turned down last month by Dot's prez Randy Wood. Dot and Cadence are the hottest indies operating right now.

It's still expected that ABC will launch its own record company. Net's brass have been huddling with Clark to take over a new label for them but the project is still in the talking stage. Clark, who also operates a disk distribution outfit in Boston, has been shuttling to Gotham for huddles with the ABC execs. "Nothing has been signed yet," he said, "but if the offer is good enough, I'll take it."

NEWMAN, EISEN BREAK UP LONG BOSTON TIES

Boston, May 17.

Breakup between two longtime Hub bandleaders, Ruby Newman and Sammy Eisen, came this frame. The dissolving of the long association in music was reported mutual and amiable. Both have played at Boston's biggest functions.

Reorganization, effective at end of May, finds Newman with his office at Hotel Somerset, and Eisen at Sheraton Plaza Hotel. Newman has just purchased a home here after living in Manhattan for several years.

"HARD TO GET"
Recorded by GISELE MAC KENZIE
X0137
M. WITMARK & SONS

It's Music by
JESSE GREER
Program Today Yesterday's
ON THE BEACH WITH YOU
WORDS & MUSIC, INC.
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VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	2	PEREZ PRADO (Victor)	Cherry Pink Mambo
2	1	GEORGIA GIBBS (Mercury)	Dance With Me, Henry / Tweedle Dee
3	3	LES BAXTER (Capitol)	Unchained Melody / Blue Mirage
4	5	AL HIBBLER (Decca)	Unchained Melody
5	4	BILL HAYES (Cadence)	Ballad of Davy Crockett / Berry Tree
6	7	NAT (KING) COLE (Capitol)	A Blossom Fell / Darling, Je Vous Aime / Sand and the Sea
7	6	JOHNNY MADDOX (Dot)	Crazy Otto Medley
8		ROY HAMILTON (Epic)	Unchained Melody
9	8	JONI JAMES (MGM)	How Important Can It Be / Is This the End of the Line
10		ART MOONEY (MGM)	Honey Babe

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	*UNCHAINED MELODY	Frank
2	3	*CHERRY PINK AND APPLE BLOSSOM WHITE	Chappell
3	2	†BALLAD OF DAVY CROCKETT	Wonderland
4	4	†DANCE WITH ME, HENRY	Modern
5	5	*MELODY OF LOVE	Shapiro-Bernstein
6		*A BLOSSOM FELL	Shapiro-Bernstein
7	10	*WHATEVER LOLA WANTS	Frank
8	6	*HOW IMPORTANT CAN IT BE	Aspen
9	7	*CRAZY OTTO MEDLEY	(ASCAP Medley)
10	8	†TWEEDLE DEE	Progressive

Kanaga

Continued from page 53

"Cherry Pink," a side which is now heading for the 1,000,000 marker. In some cases, Kanaga said, a number which dies in the U. S. can do solidly abroad.

Returning to the price setup in the disk industry, Kanaga said that the price reductions on LP merchandise have increased traffic in the stores to the point where it has overcome the usual warm-weather slump. On the basis of package business up to this point, he anticipated one of the best fall-winter seasons in the industry's history this year.

As far as the discount operators were concerned, Kanaga said he never believed that cutting prices would drive them out of business. He pointed out that some of the discounters were shrewd merchandisers who were able to make all kinds of deals with smaller labels for special price breaks.

Kanaga, however, emphasized that the price cuts have upped the tendency for customers to shop locally. He asserted that virtually in every instance retail stores, who formerly were being hurt by the discount competition, have had upped biz since the price reductions were made.

'Hit Parade' Lineup

(On May 14 NBC-TV Show)

1. Davy Crockett..Wonderland
2. Cherry Pink.....Chappell
3. Unchained Melody..Frank
4. Tweedle Dee...Progressive
5. Melody of Love..Shapiro-B
6. Dance With Me....Modern
7. What Lola Wants...Frank

Okeh Adds 3 to R&B

Okeh Records, Columbia subsid, added three artists to its rhythm & blues roster last week. Joining the label were thrush Betty Carter, crooner Jimmy Scott and warbler Carmen Taylor.

Scott previously recorded for Savoy and Miss Taylor waxed for Mercury and Atlantic.

16-Year-Old Saxist To Head Own Coast Band

Hollywood, May 17.

Van Tonkins, local one-nite dance promoter, has set up his 16-year-old son, Bobby, with his own band, and plans for the youngster to trek the Coast circuit on weekends.

Bobby plays tenor sax and has already been accepted into the musicians' union.

Cap Shifts Sy Paul To N.Y. to Push Sales

In line with Capitol Records' single-disk promotion drive, Sy Paul has been shifted from Boston to New York where he will h.q. as field promotion man. Paul will work under Cap publicity chief Dick Linke in pushing the singles on the deejay and one-stop levels. Paul previously was Cap's branch manager in Boston.

Paul's work will supplement the jobs now being done by the diskery's four local promotion men in New York, Philadelphia, Chicago and Los Angeles.

THE NOVELITES
Just Concluded
TOWN CASINO, BUFFALO
EDDIE'S, KANSAS CITY
Currently
ROYAL NEVADA HOTEL, LAS VEGAS
June 24—Beverly Hills Country Club, Newport, Ky.
July 25—Ward Hotel, Jackson, Wyo.
* * * *
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Carolyn Leigh Ends BMI Deal For ASCAP Tie

First effect of the ASCAP nix on joint authorships occurred last week when lyricist Carolyn Leigh ankled BMI to join the American Society of Composers, Authors & Publishers. Last month ASCAP ruled that it would no longer pay performance money on any tune in which a BMI cleffer collaborated. BMI released Miss Leigh at her request although her pact had several more years to run.

Miss Leigh, who authored the smash "Young At Heart" for BMI's affillate, Laurel Music, more recently collaborated with ASCAP writer Mark Charlop on the legituner "Peter Pan." Miss Leigh frankly ascribes her pending switch to the fact that she could no longer find ASCAP writers who will work with her as long as she is a BMI writer. Miss Leigh has several show score projects in the works and is teaming up with various ASCAP tunesmiths.

Charlop, under the ASCAP regulations governing joint authorships, will get 75% of the performance money from "Peter Pan" tunes, since his collaboration with Miss Leigh preceded the ASCAP deadline.

Astaire Double Steps Via Victor, Epic Disks

Fred Astaire is set for a push on wax this month via two rival record companies. RCA Victor is releasing a single platter of Astaire crooning two songs from the 20th-Fox pic, "Daddy Long Legs," while Epic Records is prepping a 12-inch LP tagged, "The Best of Fred Astaire."

The Epic package is made up of masters Astaire cut in the 1930s for the Brunswick label. The Victor platter, which was bought from Norman Granz who cut it independently on the Coast, is a coupling of "Something's Gotta Give" and "Sluefoot." Astaire is backed by Russ Garcia's orch.

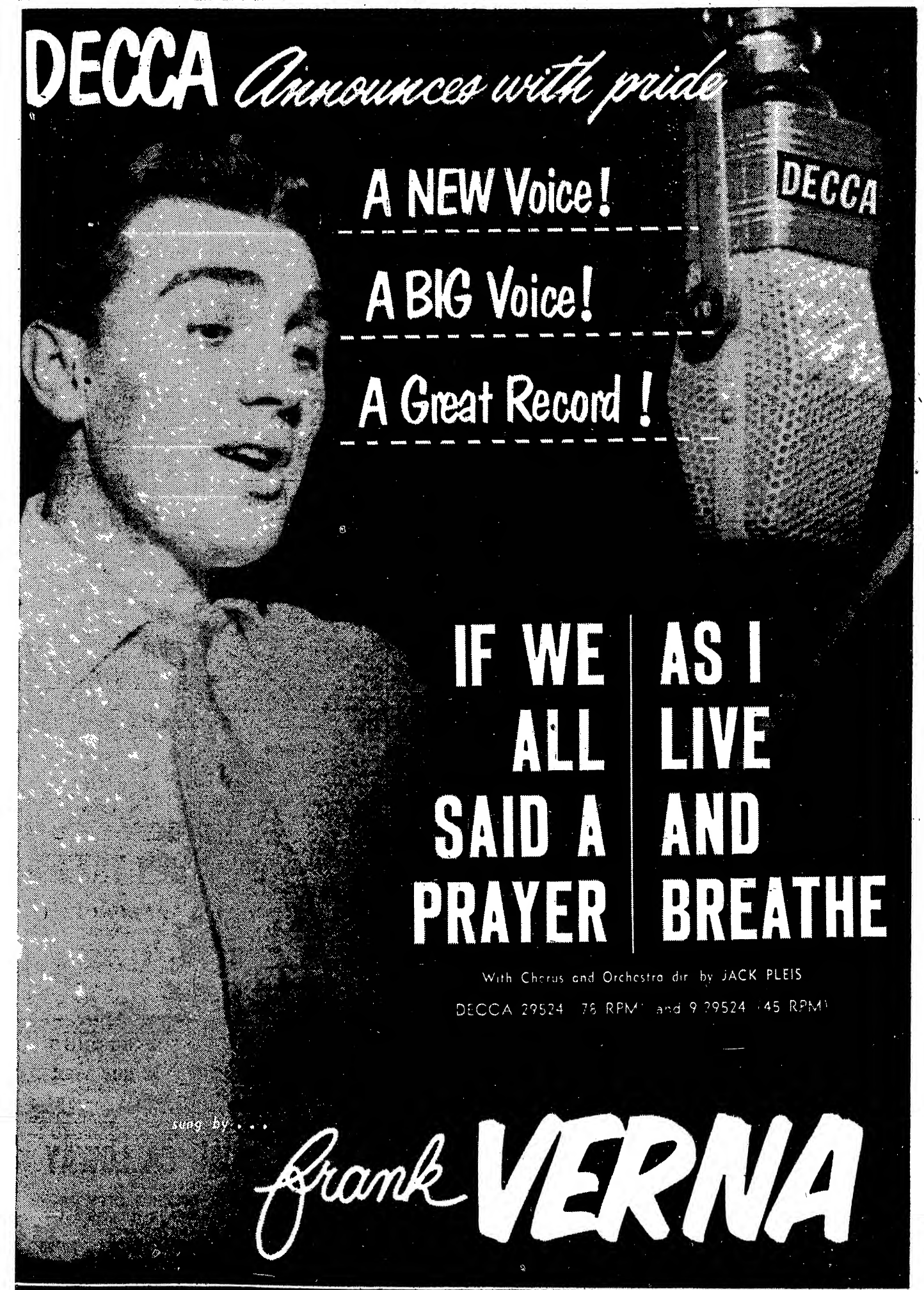
From The M-G-M CinemaScope Picture "MANY RIVERS TO CROSS"
THE BERRY TREE
MILLER MUSIC CORPORATION

A TUNEFUL ADDITION TO ANY PROGRAM
Styne and Cahn's
"PAPA WON'T YOU DANCE WITH ME!"
STYNE and CAHN MUSIC Inc.

WILL OSBORNE
AND HIS ORCH.
Now 61st Week
New Golden Hotel, Reno
Mgt.: MILTON DEUTSCH

A Natural . . . Ace Novelty Song—
Played Over the Mutual Network
Who Threw the Cat in the Fishbowl?
Max Taub Records, 301 W. 46th St., New York 36, N. Y.

DECCA *Announces with pride*



A NEW Voice!

A BIG Voice!

A Great Record!

IF WE ALL SAID A PRAYER | AS I LIVE AND BREATHE

With Chorus and Orchestra dir. by JACK PLEIS

DECCA 29524 (78 RPM) and 9-29524 (45 RPM)

sung by . . .

Frank VERNA

America's Fastest Selling Records DECCA

Monte Proser Bowing New Cafe Loaded With New Format Ideas

The nitery operator must explore new formats if he's to stay in business, according to Monte Proser, vet cafe entrepreneur who's opening an addition to the N. Y. cafe scene, June 1, in the Hotel Shelton. Proser feels that the high prices and general unavailability of established names are forcing the saloonkeepers to seek new forms o that they can be freed of the necessity of spiraling the amounts spent on talent.

Proser, in the opening of the new spot, will experiment with a cafe musical. In the present blueprinting, he'll utilize a series of capable performers in material provided for them. He'll extract the best part of their acts and present it in capsule form, and will use copious amounts of writing and production. He plans to build exclusively for cafes, and provide units which can tour in other niteries for operators who have name trouble, which is more or less a constant situation for most bonifaces.

For the opening, however, Proser will pull a few publicity gimmicks. Premiere on June 1 will be for the benefit of the March of Dimes. For the following three nights, Eddie Fisher will headline at his old salary of $125 weekly pro-rata for the three days. According to Proser, Fisher has turned down $60,000 weekly for a Las Vegas stand.

And that, according to Proser, is

(Continued on page 64)

Hansen Forms Label

In another case of a publisher setting up his own record company, Charles H. Hansen, topper of the music firm under his name, has organized the Hansen Records label. He plans to concentrate on pop releases initially.

First release features Evelyn Knight, ex-Decca Records songstress, on a couple of tunes written by Bob Merrill. Quincy Jones orch is backing.

Times Sq., N. Y., Electric Sign, Tele Advertising As Atlantic City Lures

Atlantic City, May 17.

The City Commission has agreed "in principle" to a plan to lease an electric sign in Times Square, N. Y., to advertise the resort as part of a package deal which would also call for tv advertising during the season.

A committee representing the Atlantic City Hotel Assn. placed the matter before the Commissioners recently, declaring that rental of such a sign would cost the resort $150,000 over a three-year period.

Max Malamut said hotel interests would put up $25,000 this year for

(Continued on page 64)

ROBERT MAXWELL

Currently

SHAMROCK HOTEL

Houston

Nimble-Fingered Mr. Maxwell A Hit in Shamrock Room

Robert Maxwell, the extraordinary harpist now on view in the Shamrock Hotel's Shamrock Room, is a self-confessed failure. The harpist, says Mr. Maxwell, can only sit in the symphony (next to the tympani) and contribute an occasional plunk.

As he enlarges upon this theme, listing all the things a harpist cannot be and do, his nimble fingers contradict him with subtle investigations of the jazz tunes of the 20s, during the course of which the massive instrument sounds like everything from a barroom piano to the Firehouse Five Plus Two.

A thoroughgoing professional, Mr. Maxwell taps every possible source of applause; Nostalgia (with a community sing), the Hit Parade (with a telling performance of his own "Ebb Tide"), the television audience (with a harp concerto he wrote for Jackie Gleason), and, finally, the eye.

Maxwell is one of the comparatively rare performers who utilize to the full the dramatic values of lighting. The average singer will content herself with an occasional blue spot, he bathes himself alternately in red and amber, and a light at his feet casts a giant shadow on the ceiling.

In short Mr. Maxwell doesn't miss a trick.

Show opener Thursday night was Betty Madigan, who offered some tunes with which she has made a splash on records, notably "Joey," and a pleasant "Don't Take Your Love From Me."

—Don Barthelme
THE HOUSTON POST
May 13, 1955

● MGM RECORDS ●

Direction: GENERAL ARTISTS CORP.

BEATTY CIRCUS SIGNED TO AGVA WELFARE PLAN

Hollywood, May 17.

Following three years of negotiations with the Clyde Beatty Circus, AGVA finally signed the outfit to a welfare-accident plan, effective June 25, for two years. It stipulated that Beatty is to pay $3.50 for each AGVA performer, with 35 people involved.

Nina Hanel, aerialist injured Sunday night (15) when she plunged 30 feet, is not entitled to benefits due to the prior contract date.

Vegas Showboat Spots Oldsters

Las Vegas, May 17.

Oldtimers in show business once more feel the tonic of audience-reaction as the Showboat here has launched a policy of featuring yesteryear's vaude greats. Just recently concluded was "Minstrel Days," starring Pick & Pat (Molasses 'n' January of "Showboat" fame), and A. Robins, the Banana Man. Currently (May 6-26), "Roaring Twenties" is trodding the boards at the off-Strip caravansary, starring Bert Wheeler and Gene Austin. In the layout opening May 27, Pat Rooney Sr., Joe Howard and Shaw & Lee will star, and in the opuses to follow there'll be Nick Lucas, Owen McGivney and others. All the acts have been booked by the Milton Deutsch Agency of Hollywood, with Deutsch being credited with conceiving the idea.

The Showboat, located on the highway to Boulder City, three miles from downtown Las Vegas, was built a little more than a year ago by Bill Moore, successful op of the downtown El Cortez. He leased out the casino, bar and supper room (also used for bingo) to the Desert Inn crowd. This past winter it got a little rough luring the throngs off the fabulous Strip and the lessees wanted out, so Moore has taken over the entire operation.

The way the Desert Inn bunch stepped out was to re-lease to their landlord their Showboat operation. So Moore is now in the position of leasing from the crowd he originally leased to — and he's recording capacity biz. With Deutsch, Moore has been successfully presenting shows at the El Cortez for several years. Inexpensive, small-name presentations, as shown, have provided entertainment for the Strip showfolk, who've made the spot a rendezvous.

Vegas Riviera Execs Sued For $235,000 in Claim Of 5% Sales Pact Breach

Los Angeles, May 17.

David, Myer and Louis Gensberg, officials of the Riviera Hotel Corp., which operates the Riviera Hotel in Las Vegas, were named as defendants in a $235,000 breach-of-contract suit filed in Superior Court (10) by Mickey M. Gordon, L. A., and Chicago businessman.

Gordon claimed defendants had agreed to sell a 5% ownership in Riviera and its gambling casino for $13,000 per 1%, and that this stock now is valued at $50,000 for each 1% interest. Plaintiff is suing for the difference between the agreed and current value.

Action also includes $50,000 for alleged loss in connection with the cigar, cigaret and gift concessions at the hotel, which Gordon stated were to have been leased to him but were turned over to others.

Damone Suit Settled

Chicago, May 17.

A $12,000 damage suit brought against Vic Damone by James Coston, Indiana-Illinois Theatres head and owner of the Riverside Theatre, Milwaukee, was settled out of court last week for an undisclosed amount.

Damone failed to show for a one-week engagement at the Riverside earlier this year, when he flew to bedside of his wife, Pier Angeli.

Hildegarde has been signed for Riviera Hotel, Las Vegas, starting May 31.

Inside Vaudeville

Formal court order is expected in the next few days confirming the decision of May 4 by N. Y. Supreme Court Justice James B. M. McNally in the injunction suit of singer June Richmond against agent William L. Taub. The judge granted the plaintiff's motion "to the extent of restraining the defendant, pending trial of this action, from notifying or advising orally or in writing, any employer or prospective employer" that he represents her. The court recommended early trial of the suit.

Vet Vauder Souci In Hometown Swansong

Boylston, Mass., May 17.

Harry A. Souci, of the old Souci & Lamb team, which toured on the B. F. Keith circuit, and now producing home shows in Boylston, says he's calling it quits. The one-time "Ziegfeld Follies" chorus boy and Keith vaudeer is 69 now, and the annual home show which played recently in the Town House is going to be his swan song, he says.

Souci, who was in the Gus Edward's "School Days" chorus, has been directing the shows since 1930 in his hometown here. The revue has been presented to turn-away crowds every year since 1930, except for three years during World War II.

Anyway, the "Boylston Revue of 1955" featured Harry Souci singing "There's No Business Like Show Business."

Vaude, Cafe Dates

New York

Imogene Coca to go on the personal appearance route this summer after her tele chores are wound up . . . **Ann Sothern** listed for the New Frontier, Las Vegas, July 11 . . . **Dick Shawn** cast for the 500 Club, Atlantic City, Aug. 12 . . . **Patty Andrews** signed for the Charmonte, Juarez, Mex., May 26 . . . **Micki Marlo** down for Chubby's, Camden, May 23 . . . **Paul Duke** remaining at the Ben Franklin Hotel, Philadelphia, until July 1 . . . **Pearl Bailey** to the Flamingo, Las Vegas, Aug. 25 . . . **Rollo & Cressy** started at the British Colonial Hotel, Nassau, Friday 13).

Chicago

The Ed Sullivan show is set for a one-shot June 27 in Bloomington, Ill., at the State Farm Insurance Co.'s Founder's Day Party . . . **Andy Griffin** opens at the Rice Hotel, Houston, June 16 in a two-rounder . . . Opera Club of the Blue Angel, Chi, switched to a pop music policy with **Rita Raines** featured on the vocals . . . **Nino Nanni** into the Park Lane, Denver, June 2 for two . . . **Buddy Greco** currently at Mr. Kelly's, Chi, in a two-weeker; **Audrey Morris** still doing an indefinite stint at the same spot . . . New lineup at the Black Orchid, as of yesterday (Tues.), has **Sister Rosetta Tharpe** in the top spot, with **Debbie & The Diplomats** and **Jesse Elliott** slotted on the same bill.

Hollywood

Eileen O'Dare, acrobatic dancer, joins **Abbott & Costello** on their Australia trek June 17 . . . **Geri Galian** and four sidemen open at New Frontier, Vegas, May 26 for four frames . . . **Arthur Walsh & Co.** booked into Bar of Music May 23 . . . **Nacio Herb Brown Jr.**, 88-ing Sunday nights at Captain's Table . . . **Dick Contino** into Mapes Skyroom, Reno . . . **Darvas & Julia** join topliners at St. Jude Hospital benefit, Memphis, May 27.

Copa's 1st Shutdown In 15 Years to Permit For Extensive Facelift

Copacabana, N. Y., will close for the summer to undergo an extensive facelifting. It's the first time since its preem, about 15 years ago, that the nitery is shuttering.

Operator Jules Podell will shell out some healthy coin in making the transformation. It's planned to cantilever the spot so that the columns can be eliminated. There'll be some changes in the decor and layout as well.

The Copa has signed Mary McCarty and Tony Bennett for the finale, which starts May 26 for three weeks. Reopening around Labor Day is planned.

International Entertainers

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PLaza 5-9298

DON TANNEN

Currently

PALLADIUM

LONDON

— o —

Opening May 23

SAVOY

LONDON

SKETCHES

Written to Order

A. GUY VISK

Writing Enterprises

"Creators of Special Comedy Material"

196 Hill Street Troy, N. Y.

CAB CALLOWAY

Now

MEXICO CITY

MARGO THEATRE

and CONCURRENTLY

SALON VERSALLES, HOTEL DEL PRADO

Mgt. BILL MITTLER, 1619 Broadway, New York

SEILER AND SEABOLD

— Held Over 4th Week —

ISLA DE CONEY

CARACAS, VENEZUELA

One-Nite Arena Stands Gotta Have Galaxy of Stars to Click at B.O.

A single headliner has become insufficient for one-niters designed for arenas. According to operators, there must be a pileup of names upon names, if a show is to be supported at the boxoffice. This was proven to be the case in the series of "Biggest Shows" and is proving to generally be the case in the Ed Sullivan show currently on tour. Latter isn't getting the anticipated grosses, but by various organizations underwriting the project in various towns, is giving the show a higher take than it would be getting if it were selling ducats under its own steam.

Operators admit that even with a series of headliners, there's no guarantee that the show will do business. With the exception of Liberace, other single name shows haven't been pulling.

Another show that has been hitting subpar takes is the Horace Heidt tourer which has gone sour in several stands.

The operators have also been beefing that lack of cooperation in sending out suitable publicity and exploitation in time prevents them from instituting suitable promotion so that they can climb out of a hole. They feel that mats and publicity pictures arriving less than two weeks from a major date is a drawback to a good selling campaign and slows down advance sales.

It has been pointed out that organizations such as the Shriners, American Legion and various fraternal orders are becoming increasingly important to the big touring shows. Failure to give these organizations proper support with advance material may ultimately cut off a lucrative form of revenue for these tourers.

Another beef by the arena operators is advance publicity which has the headliners doing a benefit for the various charitable organizations, when the headlines is actually doing the show under the auspices of the group. It's pointed out that in doing a benefit, the performers get either no pay or a minimum salary. Under auspices, the performer gets his full salary, and gives no quarter. Many organizations which take pride in the fact that they ask nothing from the performer who must also make a living, are burned up by the publicity that they are getting names to do benefits.

Settle Henie Ice Revue Injury Suits for 240G; 317 Plaintiffs Collect

Baltimore, May 17.

Settlement figures on the 317 damage suits filed after the collapse of temporary stands at the Sonja Henie ice revue here in March, 1952, will amount to $240,000. A committee of three judges had been set up to study each case and fix individual awards. This settlement plan was the result of three years of litigation involving the injured plaintiffs and the defendants, Sonja Henie Ice Revue, Inc., and Edwin Coronati Amusements, Inc., seating contractors. Miss Henie was freed from individual liability last year by court order. Under the terms of the settlement, the plaintiffs agreed to accept the amount of insurance in effect at the time of the collapse regardless of the extent of their claims as set by the judges.

The 317 plaintiffs were awarded a total of $453,735, but will receive only the coin available to them under the agreement. They will collect 100% payment on their property claims amounting to $11,579. On their personal injury claims, however, they will receive only 52% of their awards, amounting to $228,886.

Original estimates of the total claims, filed at the time of the collapse, hovered around the $6,000,000 mark. Many claims were settled out of court.

Taylor Girls' Tour

June Taylor Girls, of the Jackie Gleason show, will go out on a tour of one-niters with Jack Adams promoting. Jay Marshall and Elsa & Waldo have been set for that show.

Layout kicks off at Rochester in October.

Quorum Lack Halts AGVA N.Y. Board Balloting Try

An attempt by several former members to be reelected to the board of the New York branch of the American Guild of Variety Artists failed because of a lack of quorum at the election meeting last week. National office ruled that there had to be 5% of the branch membership present in order to hold a valid balloting.

Sometime ago, the bulk of the N. Y. board resigned as a means of protest against refusal of the national board to carry out reforms suggested by the branch. Since then a new board has been elected.

At a powwow last week at the Capitol Hotel, N. Y., the resigned members called for a new election, but it had to be called off. Among those nominated were Cy Reeves, Paul Valentine, Phil Fara, Connie Conn, and Bob Marshall.

M&L St. Loo Date In Red for $8,700

St. Louis, May 17.

The Dean Martin & Jerry Lewis show hit a heavy financial deficit at the Henry W. Kiel (Municipal) Auditorium, here on Sunday (15), with a gross of $8,700, which is considerably less than the $10,000 guaranteed them against 60% of the take. Only 2,700 were clocked at the wickets. House was scaled up to $6.

The losses are extremely big inasmuch as heavy promotion coin, advertising and auditorium rental constituted a fairly heavy expenditure. Generally, the M&L tour hasn't been too successful, as losses were registered in other midwest stops. In a large house such as the Kiel aud, it's estimated that expenses including the M&L $10,000 guarantee ran to $17,000.

MCA'S HAL C. HOWARD HELD LEGALLY DEAD

Hollywood, May 17.

Hal C. Howard, Music Corp. of America vice-president in charge of Coast band and act bookings, was declared legally dead yesterday (Monday) when his will was admitted to probate. He disappeared Feb. 25 during a flight from Reno to Las Vegas. Howard was the plane's pilot. He was accompanied by his assistant, Dave Silver. Plane was never found.

Since Howard's disappearance, a realignment of MCA personnel has taken place with John Dugan shifting from New York to the Coast as successor to Howard. Roy Gerber also joined the Coast act and band sector.

Name Males New Attorney For ARA, Replacing Katz

Artists Representatives Assn. last week appointed Abraham Males as its new attorney to succeed Jack Katz. Katz resigned because of the pressure of other duties. He's the attorney for General Artists Corp., among others. Katz had been in office for seven years. He succeeded I. Robert Broder, who founded the org.

Males is similarly well-known in theatrical circles, having represented Olsen & Johnson, among other, for a number of years.

Show Biz-Merchandise Tie to Spread Overseas

Marclay Enterprises, which handles Groucho Marx, Tony Martin and other show biz names in their merchandising tieups, is extending its operation overseas. Samson Diamond, one of the outfit's execs, headed for Italy yesterday (Tues.) to wrap up top film stars of that country for similar deals.

Marclay plans to arrange for importation of Italian merchandise, particularly women's apparel, into this country with an Italo show biz trademark.

Illinois Pix House Sets Stage Bill Showcase

Chicago, May 17.

The Coronado Theatre, Rockford, Ill., has inaugurated a live entertainment policy under an exclusive booking deal set by Roy Davis of Paramount Attractions. Plan is to showcase just one attraction for four days a week, Thursday, Friday, Saturday and Sunday or, in some cases, for a full week.

New policy will be launched May 26, with Louis Armstrong and Gary Crosby doing a one-niter, prior to their opening at Chi's Chicago Theatre the next day.

Hildy-Sosenko's Amicable Split After 20 Years

One of the oldest performer-manager relationships has been dissolved. Hildegarde and Anna Sosenko have split their 50-50 deal after approximately 20 years.

Henceforth, all Hildegarde's deals will be made through Music Corp. of America which has been booking her for a number of years. Miss Sosenko is presently in Boston doing some work on the legit musical, "Seventh Heaven," in which she is heavily interested financially.

Hildegarde filled in for four days at the Empire Room of the Hotel Waldorf-Astoria, N. Y., last week while Dorothy Dandridge made an appearance at the Film Festival in Cannes, in conjunction with her film, "Carmen Jones." She stated that Miss Sosenko will continue to share on the bookings she has completed, but after that their association will be completely severed. Singer said parting is amicable and paid tribute to the former manager by declaring she owes Miss Sosenko a great deal and her efforts were greatly responsible in piloting her to her present status. Hildegarde was the only client handled by Miss Sosenko during most of the time.

Hildegarde made her way from the Savoy Plaza Hotel, N. Y., where she achieved prominence, to the Plaza Hotel, where she was an annual headliner. Some years ago, she broke away from the Plaza after a tiff regarding the redecoration of the Persian Room. Since then, she's played the Cotillion Room of the Pierre. Whether her last week's fill-in for Miss Dandridge indicates that she's trying out the Hilton outlets for size and may return to the Plaza isn't known. She has been playing various other stands on the Hilton chain, notably the Palmer House, Chicago, but has steered clear of their N. Y. hotels. Hildegarde says she hasn't yet made up her mind where her next N. Y. stand will be. Presumably, she'll choose between the Plaza and the Pierre.

PHIL BAKER READYING NITERY ACT FOR VEGAS

Hollywood, May 17.

Phil Baker, recovered from his recent illness, is readying a nitery act. It may get a Vegas mid-July breakin. He hired Joe Eren and Alan Alsch, who wrote Mae West's current act, to collab on a straight comedy turn. Bert Gordon, Jack Pepper and Hank Henry will support.

Writers will be paid 5% of the Baker gross, with a cash advance.

Tallu's Cal Neva Deal

Tallulah Bankhead, who has been playing the Sands Hotel, Las Vegas, as an annual, has added another nitery to her itinerary. She's been pacted for the Cal-Neva Lodge, Lake Tahoe, Nev., starting Aug. 5.

William Morris Agency repped the deal.

GOLDEN JUBILEE YEAR

VARIETY

1905 - 1955

Ciro's Hits MCA With $1,687,500 Trust Suit, Charging Talent Lockout

Los Angeles, May 17.

Charging that Music Corp. of America refuses to book Ciro's in favor of three hotel chains, H. D. Hover, nitery's operator, filed a $1,687,500 treble damage antitrust suit in L. A. Federal Court here last week against agency.

Named as co-defendants in the further charge of restraint of trade and conspiracy are MCA Artists Ltd., Management Corp. of America, MCA-TV Ltd., Revue Productions, Jules C. Stein, Lew Wasserman, Lawrence Barnett and the Statler, Hilton and Schine hotel chains.

Hover also seeks an injunction preventing defendants from continuing the alleged practice of restricting the booking of name acts in L. A., and to limit MCA's exclusive talent pacts to one year. Agency, nitery op declares, controls approximately 70% of name acts in U. S., and 90% of name bands. Because of this, Hover alleges, MCA has funneled its talent to the hotels although he has offered to pay as much or more for the same acts.

MCA, complaint asserts, has refused to permit its acts to be booked into Ciro's for at least three years, which, it's charged, violates the Sherman and Clayton Antitrust Laws. Further, MCA "coerced and used economic pressure" to force name acts into representation by agency.

As a result, Ciro's has been denied fair access to acts and "was forced to book and present inferior, secondary entertainment acts and attractions" in order to stay open.

Lew Wasserman, MCA prexy, said that the suit is "completely without merit."

Charles Reader to Book & Baton at Seville, M. B.

Charles Reader, who used to baton and book the shows at the Hotel Pierre's Cotillion Room (N.Y.), will take over similar chores at Miami Beach's new Seville Hotel when it opens its doors Dec. 15. Reader, who ankled the Pierre in 1950, will handle the entertainment in the Seville's Matador Room.

Other execs in the Seville operation are Ted Kipniss, managing director; Arthur M. Lowell, associate director; Duane Carlton, general manager, and Ben Gould, public relations.

Piaf Finally Set For N.Y. Versailles

Edith Piaf, who'll do a string of nitery dates during the summer, will finally play the Versailles, N. Y., starting Sept. 15. She's been contracted to start a skein at the Statler, Washington, June 6, followed by the Mocambo, Hollywood, in July, and then to the Riviera, Las Vegas, in August. Miss Piaf is currently on tour with a variety show in Montreal.

Original contract was inked some years ago, but illness and tours elsewhere prevented consummation of the deal. Nick Prounis and Arnold Rossfield, Versailles operators, have been on a unit policy for some years. The present edition, "Come As You Are," is expected to run until the Gallic singer moves in.

PRIEST BANS BIKINI GARB IN CIRCUS ACT

Boston, May 17.

Voluntary censorship of bikini costume in a Ringling Bros., Barnum & Bailey act, for The Cordons, was imposed for full length of the run following a request made by Fr. Edward S. Sullivan, famed "Circus Priest." Circus closed here Sunday (15) after six-day stand.

Act, imported from Germany, features Fred Cordon and Coronet, femme partner, alone in center ring in nine minutes of tricks with long bull whips. Coronet makes entrance wearing long gown and smoking cigarette. Partner proceeds to flick out cigarette with whip and then to disrobe gal with whip flicks. It was the bikini worn by Coronet in the New York stand that was objected to for Boston audiences by Fr. Sullivan. Coronet, who substituted a circus Leotard, said she would resume wearing the bikini in Baltimore, where show opened yesterday (Mon.) and would wear it for rest of tour.

Fr. Sullivan, known as "Father Ed" to thousands of circus folk, has been ministering to show folks for more than a quarter of a century now officiating at circus baptisms and weddings.

Aug. 12 Preem for Bevhills Hilton; New Abbott Show In

New Beverly Hilton Hotel, Beverly Hills, Cal., has been set for an Aug. 12 preem. Merriel Abbott, Hilton chain booker, who was slated to open a show at the Palmer House, Chicago, has shifted that layout to the new inn.

Included in that display will be Gilbert Becaud and Arthur Worsley.

Tahoe Resort Readies

Hollywood, May 17.

Sanford D. Adler, operator of the Tahoe Biltmore at Lake Tahoe, reopens it May 30 following extensive remodeling and refurbishing.

Top-name entertainment policy will be followed by the mountain resort, which has installed an enlarged supper room for presentation of big shows.

Betty Hutton's Return From 'Retirement' OK Vs. Aussie Makeshift

Of all the celebrities who have played here, Betty Hutton most obviously displayed distress at the conditions she was required to work under in arena presentation. She opened Friday (6) at the Sydney Stadium here for the Lee Gordon management. It was a fast breakaway from a previously announced retirement.

Around 50,000 people crowded the indoor fight arena for five shows Friday and Saturday. The presentation, which the Gordon outfit has evolved, provides a temporary platform covering the floor of the boxing ring. Platform includes a revolving floor, which slowly turns in either direction to provide an adequate view of the performer to the audience. Four spots are trained on the acts from the corner posts of the boxing ring structure. These are supplemented by colored lights set in floor and canopy.

Miss Hutton, quite audibly, didn't like the revolving stage. She was also confused by the arena-styled presentation so that often she was at loss on where to project. The lighting arrangements also upset her. Several times she called into the microphone for the lights to be turned up full.

A makeshift dressing room, of a Sisalkraft-like packing material on a light wooden frame, was rigged up at the ringside for her costume changes. Once she nearly lost her footing on the steps, and complained about the darkened lights, when descending to change.

These conditions did not impair the effectiveness of her performance, but she was clearly jittery opening night. Indeed, her mother was subsequently quoted as saying about the staging conditions: "I doubt if we would have come, had we known about them. We have been playing this show all over the world for two years, and I guess this is the end of the line."

Palmer to Head Bart Ofay Jazz Dept. Setup

Ben Bart's Universal Attractions has formed an ofay jazz department to be headed by Don Palmer, former personal manager. Office had previously specialized in Negro performers and units.

Mary Ann McCall is the first to be signed under the new setup.

New Acts

JEFF CHANDLER
Songs
40 Mins.
Riviera, Las Vegas

It is in the realm of pure song that Jeff Chandler falters and shows weakness. The affable but too serious flicker star opens unwisely with a slow, somber "Never Entered My Mind," and attempts to pick things up with "Always." "I'm Not Cochise Anymore" is a sprightly songalog of his career since he made "Broken Arrow" six years ago.

The stagers of this act must have been out to lunch with this one because it was the most logical number to start Chandler off and winging with his fans. The UI star shows the unseasoning of his voice timber with such tunes as "Young At Heart," and "Hey There!" "Counting My Blessings" is okay for the feeling conveyed. "Davy Crockett" finds the audience doing 50% of the singing. "Six Bridges To Cross," is sensitively done for a nice response. But where the 40-minute turn by the lanky star really produces is when he chirps "If I'd Only Had the Part," which is the Oscar lament—as Chandler offers impressions of Cagney, James Stewart, Gable and Bogart in portions of their roles that won them acting honors.

His facial work as well as his voice make the carbons a standout. The dramatic involved in the too-long "Soliloquy" in which Chandler enacts the role of a jobless about-to-be parent, and which he handles with a deft touch, makes this a socko closer. Chandler's fine film rep can bring in the customers but he must level with them and realize that the best way he can compete in a nitery with Sinatra, Damone and Tony Martin is to pit his own special talents against theirs which can best be shown via special material numbers and sketches, rather than jump into an abyss of standard tunes which these singers guard without cease. Ray Sinatra conducts his 15-man orch for the star efficiently. *Bob.*

Eileen BARTON
LATEST CORAL RELEASE
HE ASKED ME
Dir.: WILLIAM MORRIS AGENCY

ROSEMARY CLOONEY
Songs
40 Mins.
Sands, Las Vegas

Rosemary Clooney, the lissome blonde with the stylized whimsy in her voice, is en rapport with her auditors for the entire 40 minutes of her chore. She is now a "name," getting choicer spotlighting than when first caught.

Smartly gowned in blue lace, covered with irridescent sequins, the star is a poiseful warbler and shows unmistakably the great distance she has travelled since the heyday of the Clooney Sisters with the Tony Pastor Orch. "We're In the Money" and Cole Porter's "Delightful, De-Lovely" get the show on the road swiftly for the girl with the infectious grin. "Hey There!" "This Old House" "Make Me Feel So Young" and "Tenderly" are also boffo. Alone with the piano, helmed adroitly by her conductor, Buddy Cole, Miss Clooney delivers a touching "Danny Boy," and her three biggest hits:—"Come On A-My House," "Botch-A-Me," and last summer's "Mambo Italiano." The ovation at the conclusion of her stint brings the headliner back to dedicate her final selection to her new baby son Brahms "Lullabye." *Bob.*

MILA RAYMON
Violin-Songs
10 Mins.
Chateau Madrid, N. Y.

Mila Raymon, who has been around for sometime, but isn't documented in the New Act file, is a violinist of ability and can swing a good bow in the pop and classic fields. Miss Raymon shows excellent fingering in such familiar but still highly technical pieces as "Hora Stacato" and "Fiddle-Faddle" and several medleys.

She also sings a pair of numbers, but only for the purpose of setting herself with the crowd and helping her to a good exit. The verbiage at both ends of her turn need strengthening in order to reach the proper climax, and a bit of charming gab during her routine would enable her to further point up her skill on the strings. At present, her fiddling is OK for most situations and a more sapient use of badinage would further her immensely. *Jose.*

BURTON SISTERS
Songs
20 Mins.
Chubby's, W. Collingswood, N.J.

The Burton Sisters, local chirps who have been playing the Canadian provinces so long they developed a French accent, have returned to the home grounds with an RCA Victor recording contract and a headline slot at Chubby's, musical showcase.

Attractive and youthful, girls display pleasant voices which blend well in unison style vocals and they tally with the bell-tone and trick effects that won attention for their platters. Duo opens with "Wabash Blues" and follow with "Let Me Go, Lover." A medley from "South Pacific" opens with a French number and segues into a bit which finds one sister skirting the ringside while the other belts out the tune at a stationary mike.

For an encore the sisters offer "Please Don't Touch," their latest waxing and the most effective number in their book. Although they fall into the category of recording attractions, the Burton Sisters' up-the-hard-way training in cafes and theatres has given them floor savvy and a winning style. *Gagh.*

PAULETTE SISTERS (3)
Songs
22 Mins.
Chaudiere, Ottawa

Shut your eyes while the Paulette Sisters are chirping and you hear the Boswell Sisters up-to-date. Fine, smooth, velvety pipes of these three femmes will take them far with the superb training of Connee Boswell, whose proteges they are, showing through at all times. Already disking for Capitol, the gals are on the nitery circuits for the first time and besides exhibiting socko canarying talent, their staging and a confident but almost retiring attitude at the microphone gets the customers with them from the teeoff.

Backed by well-tailored, subtle arrangements, trio works various types of songs from "Lonely One" and "Song of Love" to "Davy Crockett" and "Saints Go Marching In." Nostalgic closer is "You Were Meant For Me," designed to leave the tablesitters impressed. Paulette Sisters' disks should be steady sellers. *Gorm.*

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Saranac Lake

By Happy Benway

Saranac Lake, N. Y., May 17.

Staff of Variety Clubs-Will Rogers Hospital this year has Dr. George E. Wilson, medical director, Drs. William Stern and Homer McCreary, house medicos; Mrs. Ruth Norman superintendent of nurses; Ann Huehler, Frances Sheldon, Frank Dutton, Mary Frazer, Annabal Buckley, Ann Duquette, Mabel Betters, all nurses; Percy Bryant, chef; William Stehl, assistant chef Pauline Furlong, Eva Moody, Ernie DesMares and Leonard Riker, diet kitchen.

Mabel King Hutchins, who has been in bed for a longtime, rated a downtown pass for a dinner at Dons' Melody Lounge, made by her brother Eddie (IATSE) King, who came in from N.Y. for the occasion.

Kudoes to Johnny Garwood and Tom Wertenbaker, announcers over at radio WNBZ, who manage a daily salute to all the ailing gang up here.

Write to those who are ill.

WHEN IN BOSTON
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Unit Reviews

Betty Hutton Show

Sydney, May 11.

Lee Gordon present "The Big Show," starring Betty Hutton, with Jack Regas, Herb Lurie, Morey Amsterdam, Clark Dennis, Bobby Brandt. At Sydney Stadium, May 6, '55; $3.25 top.

Presenting what appears to be the nitery routine she has been playing around the country back in the States for some time, Betty Hutton brought two male dancers (Rogan & Lurie) with her, plus her pianist-conductor and three key instrumentalists. She was given a class production beautifully routined and timed. Even the disadvantages of the arena presentation here, tough working conditions that visibly upset the star, did not destroy its effectiveness. Miss Hutton wowed 'em.

She let rip with some of her roaringest numbers, like "Murder, He Says" and "You Can't Get A Man With A Gun"; played on the nostalgia theme, including an impression of Benny Fields; evoked her film triumphs; did Sophie Tucker's "Some Of These Days" and made a riot of a Charleston era flashback. The backing of the two male hoofers, her wardrobe changes and the smooth routining contributed to making this integrated production something different from the general run of Lee Gordon's Big Show series. Usually, Gordon throws Johnnie Ray, Nat "King" Cole, Frankie Laine or other big names into the boxing ring with a mike and a few lights, where they do their stuff cold except for a warmup by a comedian and one or two other preliminary acts.

But though Miss Hutton and her troupe had cohesion, there was no integrated production about the remainder of the bill, which is as usual. Morey Amsterdam, though completely unknown here, proved probably the most crowd-pleasing comedian to have appeared in this Big Show series. They liked him, enthusiastically. The running gag he uses, of interpolating question and answer in his patter took the audience opening night by surprise, and mounted in effectiveness. Amsterdam can come back here anytime.

Bobby Brandt, an acro dancer of youthful appearance, has an accomplished offering, and a bad habit of telegraphing his acrobatic feats. Clark Dennis, a vocalist who exploits the higher tenor register, offered five numbers (from "Jealousy" to "Granada") in an assured style. He shows no distinction, but the crowd liked him. *Grif.*

Martin & Lewis Show

Omaha, May 13.

Martin & Lewis, Step Bros. (4), Nita & Peppi, Helen Forrest, Gene Sheldon, King Sisters (4), Bob Williams, Dick Stabile Orch (24). At Auditorium Arena, Omaha, May 12, '55.

If this entertainment bundle doesn't click at the boxoffice, one may as well head for the hills. It has names, top comedy, top singing, just about everything one can ask for in a variey revue.

The Martin-Lewis opus teed off at Kansas City Wednesday (11) and drew 6,000. In its second stop here it attracted 5,500, and became the first moneymaking show here to charge $4.40 tops since "Oklahoma."

The unit's asking price is a steep $10,000 guarantee. But Martin & Lewis can't be accused of socking away most of the loot. For the comics have surrounded themselves with topnotch acts and the nut certainly must be a hefty figure.

Though the comics aren't exactly buddy-buddy (they took separate cabs to the show here), it's not evident in their work. They punched away for 59 minutes with their familiar routines, and the nifty ad libs of Lewis drew howls. Boys use their musical director, Dick Stabile (who also emcees ably), in many stunts and, as to be expected, have to beg off.

Also on the bill are two top comics of their divisions, pantomime artist Gene Sheldon and Bob Williams and his adept pooch, Red Dust. Both score solidly.

Vocalistics are well handled by Helen Forrest and the King Sisters. Both wind up 10-minute sessions with special material offerings that are socko. Miss Forrest clicks with "I Had to Sing With a Band," in which she describes the days when she was with Goodman, James, etc., and the Kings smash across "Yes, We Really Are Sisters," a cute bit in which past sister acts are spoofed.

Nita & Peppi, with fast acros,

(Continued on page 65)

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Plaza Hotel, N. Y.

Dorothy Shay; Ted Straeter and Mark Monte bands; $2 and $2.50 couvert.

Finale of the 1954-55 winter season in the Persian Room marks a twofold milestone. One is perhaps more dramatic than the other, referring to the retirement of Fred (Barbero) as headwaiter of this landmark nitery, and the other is the return of "the Park Ave. Hillbillie," as Dorothy Shay has gotten to be known.

She's a new Miss Shay, svelter, in a new coiff, sporting a Don Loper getup, and almost a different personality than she was three years ago, in her last Gotham stand. Once she gets rolling, of course, her trademarked cornfed song repertoire, with its city slicker connotations, indelibly reimpress her, because she has been so identified with the "Feudin' and Fussin'" and "Uncle Fud" type of wordage. In a measure there is the danger of monotone in that connection, for even when she essays to mix it up somehow the Ozark brogue intrudes. Since the "mountain gal" stuff automatically conjures up the traveling salesman type of snapper in her lyrics, even her "Guys and Dolls," "Want to Get Married" and kindred musicomedy excerpts assume the same style. One of the better changes of pace is ascribed to the Gershwins, the "Blah, Blah" number, a nice tune with a sophisticated tongue-in-cheek set of words.

Miss Shay has recently been in London, at the Cafe de Paris, and is a particular fave in San Francisco. Seemingly she was not without a loyal following on the second night (Friday) caught, with business solid, in itself unusual in this recent period of nitery b.o. downbeat.

The retirement of maitre d' Fred, the headwaiter who looks like a Hollywood casting for such a post—as a matter of fact the greeters in the top rooms around New York seem to be consistently well "cast" in that connection—removes a personality. His chronology dates back to servie in the household of the Baroness Alice de Rothschild on the Riviera and in her London residence; the Savoy, London, the old Cafe Martin, in New York, with the Vernon Castles at their Castles-by-the-Sea club in Long Beach, N. Y., the Hotel Biltmore and Murray's Roman Gardens in the yesteryear heyday of New York night life. He has been a fixture at the Plaza since 1919, and when the DeMarcos, Eddy Duchin and the Emil Coleman bands were the attractions at the Persian Room, Fred (who succeeded Paul, another famed headwaiter who now operates his own spaghetti factory) also became a personality in his own right. His wife's illness figures largely in his decision to take things easier now that the Persian Room is on its final show of the season. Fred will be missed. He was an undeniable asset.

As for the rest of the divertissement, once again the Ted Straeter and Mark Monte orchestral combinations contribute largely to the terp appeal of this class room.

Abel.

Rice Hotel, Houston

Houston, May 10.

Ricardo & Norma, Shep Fields Orch; cover, $1.50, Saturdays, $2, minimum, $3.50.

Ricardo & Norma are using their tried and true mixture of smooth terping and hair-raising spins to please the patrons on this return trip to the Rice Hotel's Empire Room. The recipe works, with aid from Shep Fields and orch, now based in Houston and working the territory.

Dance team's fare is similar to that spotted on other engagements here, in a fast-moving set of numbers that opens with a tango and closes with a whisk-through of "Dark Town Strutter's Ball." Tango, like most of their other offerings, is spiced by suave Ricardo's hoisting slim, blonde Norma to his shoulders and whirling her about with dizzy speed, to audience's delight.

When the acrobatics aren't on, the husband-wife team is plying its polished ballroom style, freshened by a spontaneous-looking type of billing and cooing between the two handsome people.

Fields, now a Houston deejay, opens the show with a medley of tunes adapted from the classics, and then goes into his well-known demonstration of "Rippling Rhythm."

Eddie Fattibene does a tripping "Canadian Capers" solo on piccolo, and a dixieland unit comes out of Fields' band to give with a rousing "12th Street Rag." Jackie Austin handles the vocals with sell and charm, and trumpeter Bob Podell displays an unusually promising baritone between tootling chores.

Fields' modern-sounding band plays for dancing, lacing contemporary hotel room arrangements with about 25% of the old "Rippling Rhythm."

Robe.

Riviera, Las Vegas

Las Vegas, May 11.

Jeff Chandler, Rose Marie, Hal Belfer Dancers (20); Ray Sinatra Orch (15); no cover or minimum.

Jeff Chandler has the natural equipment to find a place in the bigtime nitery field, but he shouldn't deviate from the formula that has made him a film star. In other words, given proper material that will give dramatic impact to his act, he should mostly lean on his fine thespian ability to make his mark in a cafe. He cannot hope to vie with the big song stars of the day and tackle pop tunes, for his voice, while pleasing, is a little one. The tall, gray young actor makes a nice appearance and notwithstanding opening night jitters has the poise and warmth to make a solid impression. (See New Acts).

The show as a whole is poorly staged with long stage-waits. A brief anti-climactic gambling production number, could show to better effect if it is tied in with the opening "Riviera" production number.

Rose Marie sparkles in the extra added slot and at the opener a production number had to be halted to bring the comedienne back for a curtain speech. She injects much-needed laughs and is boffo in her ad libs. She gets a solid reaction with "When I Was Known As Baby Rose Marie." "Don't Be Angry With Me Sergeant," is whimsical comedy and her oldie "Butcher Boy," goes over well for the effusive entertainer in a clicko stint.

The Hal Belfer production terps are held over from the Liberace show with some of the retailored portions not emerging too well except for the fine dance jobs turned in by Dickie Lerner and Sally Blythe. Ray Sinatra intros his new house band and it cuts a good show.

Bob.

Hotel Radisson, Mpls.

Minneapolis, May 14.

Carl Brisson (2), Don McGrane Orch (8); $2.50 minimum.

It's the 11th successive year that Carl Brisson has opened engagements at this tony Flame Room. And for the 11th successive time the ropes were up opening-night, the singer-actor received an ovation and another performance triumph went into the books.

Because he has been filming a series of tv shows for fall unveiling, this is Brisson's first supper club engagement in a half-year. Returning with some new songs along with his perennials, he is back with the same superior showmanship, exceptional flair for the dramatic, effective schmaltz and the rare skill at selling every sort of song. Also still very much in evidence are the ability to blend the romantic, serious and amusing into vocalizing and theatrics. And there's no diminishment of vitality and enthusiasm.

Opening night was a gala occasion with a single show. For 75 minutes Brisson disported strenuously and happily. His departure followed a dozen songs, several amusingly interesting reminiscences of his career's highlights, a bit of clowning, tablesitters' participation on several occasions and a good time and plenty of fun apparently had by all, including the performer himself.

Rees.

Sands, Las Vegas

Las Vegas, May 11.

Rosemary Clooney, Joey Bishop, Chuck Nelson, Copa Dancers (16), Antonio Morelli Orch (15); no cover or minimum.

Rosemary Clooney has been away from the bistro's too long. She'll be doing turnaway biz for Jack Entratter for the next four frames and the Clooney fans will leave happy for Mrs. Jose Ferrer runs through a gamut of her top tunes as well as new and older hits and all rate kudos for the winsome top-drawer song stylist. (See New Acts).

Joey Bishop, playing this room for the first time, proves he is one of the most refreshing of the younger comedians trodding the boards today. His rapid-fire yockgetters keep the audience in constant laughs. He assaults pop tunes with comments on the lyrics, and does the same to an East Indian dance as he explains the meaning of the motions. His ribbing of "Davy Crockett" gets a big payoff.

Bob.

Copacabana, N. Y.

Jack Carter, Joan Weber, Four Guys (Billy & Larry Austin, Bert & Dee Carroll), Danny Carroll, Toni Merrill, Johnny Alden, Michael Durso Orch, Frank Marti Samba Group. Staged by Douglas Coudy; music and lyrics, Norman Gimbel; costumes, Billy Livingstone & Mme. Berthe; orchestrations, Eliot G. Eberhard; minimum, $5.

Acts which play the Copacabana are almost invariably "givers" and "pushers." They give all they've got and they push hard to please. These are usually admirable traits in performers, although the result sometimes is that a Copa floor show begins and continues on a peak of sheer discharge of energy, leaving—in all the heat and beat—little room for those oldfashioned theatrical virtues, light and shade. Natch, it's not easy to have change of pace within the spiral of a typhoon.

The three turns which comprise the current bill are individually socko. All score strongly. So, it may be inquired, why quibble? It's just a footnote then—but easier often does it just as well.

Jack Carter, for example, was trying rather too hard opening night (Thurs.) and stayed on the floor a good 10 minutes too long. One of his opening gags was about modern comics being measured and compensated by the length of their performance, and he seemed to be applying the gag literally to himself. Carter had three or four climaxes to his turn rather than one, and inevitably this meant he had some anti-climactic lulls which marred an otherwise sock impression.

The Four Guys, two colored brothers (Billy and Larry Austin) and two white brothers (Bert and Dee Carroll), also stayed on the floor noticeably long, pounded conspicuously hard and sought to peak their own peaks. Drive was one thing there was plenty of at the premiere, since Joan Weber also made her own full contribution to sheer dynamic push. However, her shorter turn was better rounded and more compactly demonstrated her talent. Looking cute in pink, and very young, Miss Weber whammed across several numbers with spirited, dramatic and individualized charm. Her musical conductor at the piano (unnamed) was, to coin an old phrase, a tower of strength.

The point being labored, and not for invidious comparisons, is that Miss Weber "concentrated" her stuff and her energy, achieving a crisp completeness of effect because her act had a beginning, a middle and one ending. (She is the entertainer who attracted attention via her recordings and was a last-minute Copa booking. The Four Guys open with hotcha rhythm singing and go into a hoofing novelty finish.)

Getting back to the comedy headliner, Carter, here is a performer of great natural warmth and easy appeal plus sound professional authority. As actor, mimic, singer and fast-talking humorist, he shows himself within an eyelash of being one of today's comic greats. But he still has lapses in taste and refrains from the rigorous self-editing that stands between him and the higher heights which his performing talent, timing and knowhow make possible. None of the foregoing in any way detracts or discounts from his very substantial success at the Thursday first show. But nonetheless he stayed too long and at one point he imperiled his success with a very unfunny stage wait involving a musketeer cloak and plumed hat. As an excuse to imitate Jose Ferrer and Jimmy Durante it was a bad letdown and should be relentlessly banished to the provinces. It is not bigtime, and Carter mostly is.

Musical miscues were numerous with Carter on the opening show, suggesting inadequate rehearsal, and this may have played some part in the rise and fall of his pace —which is generally locomotive.

To recap: The Four Guys were whammo, Miss Weber whamma (for feminine) and Carter whamminetto. But oh, for a change of pace.

Land.

Desert Inn, Las Vegas

Las Vegas, May 10.

Jane Powell, Los Chavales de Espana (11) with Trini Reyes, Skeets Minton, Art Johnson, Donn Arden Dancers (16), Carlton Hayes Orch (14); no cover, no minimum.

Topnotch fare takes hold here for the next month in a delightful revue sparked by Jane Powell and The Kids From Spain.

The blonde-coiffed Metro warbler is in good voice, and socks across 30 minutes of songs that range from classical to blues to opera, with the mishmash emerging into a solid bill of fare, thanks to the talent, looks and charm of the star. In a form-clinging white draped gown, Miss Powell sings "Falling in Love With Someone," "Summertime," the Jewel Song from "Faust," "The Blues" by Earl Brent, the romantically moody "Wait 'Til You See Him," with the trills and cadenzas providing snug standard equipment to make them saleable.

A novel windup is "I Lost My Hat In Haiti," in which the headliner terps with the four male Donn Arden dancers in a torrid, tropical routine, abetted by the clever lyrics to make this a smash closer. The boys are easily as good as any group of lads to hit the Strip in support of a femme star.

If anything, this layout is long, but necessarily so because inclusion on the bill of Los Chavales de Espana (The Kids From Spain), with Trini Reyes to purvey her fiery flamenco dances, makes it imperative that the full entertainment values be derived from this colorful act. Eleven dashingly-arrayed musicians are deployed in graceful movement about the stage as they double from violins to tamborines to the sax and trombone in a succession of numbers that include group and solo vocals that evoke heavy mitt-stinging. Miss Reyes of the castanets and heel-stomping and flashing eyes stops the show in a pair of thrilling numbers.

Skeets Minton is back to render singing impressions of top vocal stars via his ingenious talent as a ventriloquist, using his fave dummy sidekick and a number of headlikenesses of the stars he mimes. He always pleases here and his Ink Spots number with fluorescent faces that move the eyes and lips in the dark uncannily like humans garners heavy applause.

Donn Arden returns his "Framed" number after a long time away and the jailhouse production gets a big welcome back, with Art Johnson doing a capable vocal chore. Harry Froman gives solid piano support to Miss Powell and Carlton Hayes batons his orch in a good backstop job.

Bob.

Shoreham Hotel, Wash.

Washington, May 13.

Betty Lorraine & Chuck Brunner, Martin & Florenz, Tippy Stringer, Eve Gumbelle, Singing Strings (12), Shoreham Ballerinas (6), Barnee Orch; $1 cover, $2 Saturdays.

Novelty, in the form of puppets aping the live entertainers, features "Festival," newest show in the Shoreham's popular Blue Room. Backing this up is the usual fast-paced singing and dancing revue, with the Blue Room's famous violin unit, the 12 Singing Strings, to pull it all together.

Martin & Florenz, puppeteers, were directed to shelve their regular act and to cut the puppets loose in imitation of Barnee Breeskin, the Shoreham's maestro, and Tippy Stringer, the blonde thrush. Puppets are operated on a small, hydraulically-operated stage over the heads of the orchestra, so that the act can be seen clearly from every part of the big Blue Room. Barnee and a piano move out to the main stage. He no sooner starts to play than the puppet is introduced in a caricature of the solo. When Barnee switches to a violin, ghostly hands play a ghostly violin against the black backdrop of the little puppet stage. A little later, when Tippy Stringer comes to sing, a blonde puppet is introduced with a hammed up act of her own, which concludes with the puppet singing on the puppet piano.

Gimmick is good for laughs and mitt action. Adagio dance team of Lorraine & Brunner, who worked here a few months ago, is back for a successful encore, and Eva GumbeHe dances a senuous, Oriental number on her toes.

Tippy Singer, who has been a Shoreham regular since last summer, is best in a "Follow Your Heart" number in which she does a duet with an offstage male voice.

The Singing Strings, the 12-man violin team which has become the Shoreham's trademark, works on both stages of the Blue Room as it has done in recent months, and also reverts to a highly popular earlier touch by playing among the tables, offering sweet melodies to the payees. Shoreham Ballerinas complete the cast.

Within the next couple of weeks, the Blue Room will shut down for the season and its show will move outdoors to the Shoreham Terrace, most popular summer spot in Washington, with its background of park and colored fountains.

Lowe.

Waldorf-Astoria, N. Y.

Hildegarde (with Graham Forbes & Martin Freed), Nat Brandwynne & Mischa Borr Orch; couvert $1.50, $2.50.

Hildegarde, ever at home in the class hostels, was nevertheless, on fairly unfamiliar ground in her four-day stand last week at the Hotel Waldorf-Astoria's Empire Room. It was her first time at this hotel, her previous stands having been at the Plaza, her N.Y. homebase for many years, and the Pierre's Cotillion Room, her new haven since leaving the Persian Room. The chantoosey was in for short stay as a sub for Dorothy Dandridge who took a four-day furlough from her six-week stand to attend the Film Festival at Cannes, where "Carmen Jones" was entered.

Hildegarde, despite her invasion of comparatively strange territory, got the same net result through her efforts. Her song-and-pianologs charmed their way to the crowd. With chic and elegance, she essayed a 40-minute stand that got a full measure of applause.

From another facet, this was also a departure for the Milwaukee refugee. This was the first time in several seasons in which she's essayed a solo stand. She's been partnered with Johnny Johnson and later with Jack Whiting. These pairings provided a greater freedom of movement and a fuller variety. But with the return of Hildegarde as a soloist, there seemed to be infinite variety in her floor trick.

Hildegarde, assisted by a two-piano team, Graham Forbes and Martin Freed, scored through a series of numbers which includes some of her standbys. For example, "Merrily" was routined so that she gets the involuntary assistance of a male patron. In a tune by Abe Burrows, she spoofed the Gallic form of singing and continued in this vein with a full rendition of "Darling, Je Vous Aime Beaucoup," which has of late been hiked in the estimation of disk-buyers by the Nat (King) Cole version. It's the Hildegarde that's become the fave of the swank set that presides at this session. She worked in her familiar groove with fastidious attention to detail, and the knowhow associated with her.

From another viewpoint, it was also a single-o for Hildegarde as well. This was her first engagement in ever so long in which her standby of many years, Anna Sosenko, isn't with her. After an association of more than two decades, the duo have split. (See story elsewhere in this issue). In this test, it appears that Hildegarde is now a big girl and seemingly has the ability to stand on her own.

Per usual, Nat Brandwynne batoning the background music and dansapation and Mischa Borr spelling him for the terp chores, attain the Waldorf standards of musical deportment.

Jose.

Viennese Lantern, N. Y.

Sandra Kiraly, Dolores Perry, Ernest Schoen; Bela Bizony's String Ensemble (7); $2.50 minimum weekends.

Max Loew's Viennese Lantern is a place that has the old storybook Viennese "gemuetlichkeit" written all over it, and the show has a flavor the customers savvy. It's lighthearted, Continental in its atmosphere and as relaxed as the entertainment in the Lantern should be.

Considering the definitely Viennese atmosphere of the place, it's a little surprising to find so little of Vienna represented in the musical offerings. But this isn't a serious fault. There's plenty of the sobbing violins type of playing, the voices are good, and Sandra Kiraly, back at the Lantern for the first time in four years, is a chanteuse with excellent material which she puts across for big mitting.

Show gets under way with a spirited rendition of a Hungarian rhapsody by the string ensemble, led by Bela Bizony, a fiddler of more than usual talent. They segue into Dolores Perry, a young coloraturo with a fine voice which, even without a mike, fills the room. She starts with "Malaguena," which involves some offbeat staging; continues with a Traviata aria which seems out of place but shows off her pipes, and then does —with Ernest Schoen—a lively duet from "Die Fledermaus."

There's a change of pace with Bizony giving out with Kalmann's "Play Gypsy." Schoen joins him with a vocal solo that rouses the house. Schoen, a former Viennese who's sung at opera houses in Europe and the U. S. (at the Lantern he also plays the fiddle), has a definite flair for the Viennese

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Night Club Reviews

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Viennese Lantern, N.Y.

schmaltz stuff and does it very well.

Miss Kiraly, for some unknown reason, works with a mike and much too close to it. She's a singer with style whose repertoire includes some slightly blue material which she plays strictly for laughs. Practically every one of her numbers is a winner and she has a great knack for getting the customers into the act. Her calypso takeoff has sock quality. In fact most of her material is appealing in its freshness. She exits after a medley of international faves.

Pianist-composer Paul Mann winds the show with a fast and furious solo at the keys. The Lantern show isn't staged the most professional way, but maybe that's just as well. *Hift.*

New Frontier, Las Vegas

Las Vegas, May 9.

Tommy Dorsey, Jimmy Dorsey & Orch (15), *with Shirley Jean and Bill Raymond; Buddy Lester, Billy Williams Quartet, Robert Alton Dancers* (30), *Garwood Van Orch* (19); *no cover, no minimum.*

The Fabulous Dorseys take to the stage of the new Venus Room and fare well enough, but the 25 minute-act by the brassy 15-man crew led in turns by Tommy and Jimmy is not excitingly presented nor long enough to register with any emphasis. "Holiday For Strings" features Jimmy on sax and it's good, while brother Tommy gets in a few hot licks with his slide trombone to net a big hand in other numbers, such as the dixieland rouser, "South Rampart Street Parade." A medley of the combined Dorsey faves garners best applause as such alltimers are jazz-banded as "Brazil," "Once In A While," "All Of Me," "Amapola," "Sunnyside Of the Street," and many more. Vocalists Shirley Jean and Bill Raymond make nice harmonic impressions.

Buddy Lester scores big in this swanky setting with material that's long been identified with the comic. His accumulation of hats sparks the funny characters he's been knocking around for a long time. They'd be sorely missed if Lester didn't do them. Also the safari and his trumpet exercises in combat with a member of the Garwood Van house band are good for big yocks.

The Billy Williams Quartet paces its harmonies for easy listening as the boys open with some spirituals, glide into the exciting "Istanbul," and render a good vocal of "Sitting On Top Of the World." The group is smoth in stage presentation and registers pleasingly. Jazzophiles are sure to enjoy this three-week layout with the pacing not one whit slowed up by the pair of Robert Alton productions—lengthy as they are—which are still the same colorful offerings first initiated in this room. *Bob.*

Italian Village, Frisco

San Francisco, May 12.

DeCastro Sisters (3), *Kirby Stone Four, Joy Healy Dancers* (9), *Gary Nottingham Orch* (7); $1 *cover.*

This is the second appearance of the DeCastro Sisters at this North Beach dine-and-dancerie. They did a quick week here last winter, subbing for part of the Sammy Davis Jr. date, and they were just beginning to build well when their seven-day stint was over. This indicates strongly that they will do excellent business this time round and the sock quality of performance presented bears this out.

One of the most visual acts on the night club circuit, the DeCastros, a well groomed, sharp-looking trio of raven-haired lassees, kick up a storm not only with their mugging, heckling and general antics, but also, as a result of their hit disk, "Teach Me Tonight," in the vocal department as well.

Basis of the act is the kidding of vocals. Whether it's "Heat Wave," "All of Me" or "What Is a Man," the three gals mugg, shimmy, shake and do everything but prattfalls for a laugh. The audience responds to this with heavy mitts for almost everything they do but with the capper reserved for their non-kidding rendition of "Teach Me Tonight" and their hilarious takeoff on mambo tunes, including "Papa Loves Mambo" and a Latin version of "Kokomo." They're loaded with talent.

The Kirby Stone Four, which comes on ahead of the DeCastros, is a tough act to follow. They blast away with rapid-fire gags, hoked-up musical numbers and fancy patter. The audience is run in on the act via community singing with "Heart of My Heart" and "Sugar Foot Rag" and, after showing off the instrumental prowess of the group in "I Got Rhythm," they wind up with a sock version of "Birth of the Blues."

The Joy Healey dancers contribute several tasty numbers and Gary Nottingham's orch cuts the book okay. *Rafe.*

Lake Club, Spfld., Ill.

Springfield, Ill., May 11.

Chaz Chase, Dinah Kaye, Miriam Sage Dancers, Don Reid Orch (11); $1 *cover.*

Chaz Chase is finding a brand new audience in his current Lake Club date, which will run through May 20. The central Illinois high-school prom season being in full swing, the teenage set hereabouts adjourns from assorted dance floors to this plush supper club. Their reaction indicates they dig the time-honored comedy of the vet pantominist.

The Chase routine of eating cigars, cigarets, French harps, boutonniers and assorted props is the same he's used since he broke into vaude. The gimmicks are still good for laughs, as are his burlesques of Gypsy Rose Lee and Sally Rand.

Chase cleans up portions of his low comedy for the early crowd of teenagers. His late stint (10:30 p.m.) for the legislative and local patrons is unabridged.

Sharing the bill is sophisticated songstress Dinah Kaye, who sounds like any of several American chirpers on the popular ballads, but lives up to her "Butterscotch Lass" billing in smoothly-delivered versions of "Annie Laurie" and "Butterscotch Mop." In svelte, black-sequined cocktail gowns, Miss Kaye could get a job doubling plause.

Bradford Roof, Boston

Boston, May 12.

Gene Baylos, Nancy McDonald, Prulli & Tallow, Moe Soloman Orch (5), *Veritones* (3); *minimum,* $2-$3.

Gene Baylos keeps the chair squatters howling with rapid fire gags and doubletalk, although material has been heard here before from about every other comic. Show-stopper here is Nancy McDonald, an extremely attractive femme, smartly gowned with okay pipes. She opens with "If You Feel Like Singing, Sing" to display lush lyric soprano. However, with her powerful voice she could eschew mike. "Getting to Know You" gives chirp chance to indulge in audience participation bit in which she shakes hands around ringside, using roving mike.

She scores with "Two-a-Day," putting the watchers into a nostalgic mood with cavalcade of songs and dances of vaude days. Using tunes associated with Nora Bayes, Eddie Leonard, Vesta Victoria, Eva Tanguay and Pat Rooney, she gets off to big hand. Encoring with "Dancing in the Dark," she waltzes with patrons. Her "Roaring '20s" medley gets audience participation again, and she follows with soft shoe effectively utilizing strawhat and walking stick. Bows off with "Charleston" number to enthusiastic ap-

Opener, Prulli & Tallow, European acrobatic dance team in clever tricks, warms crowd for rest of show. Moe Soloman band cuts slick show. Versatones please during intermission lulls. *Guy.*

Moulin Rouge, H'wood

(FOLLOWUP)

Hollywood, May 11.

Frank Sennes has added a new headliner, Beverlee Dennis, and a comedy trio, The Happy Jesters, for good rating at his Moulin Rouge setup. Both acts fit in well with balance of "Ca C'Est Paris," which still is an eye-filler after seven months and one of the best revues in the country.

Miss Dennis, who has appeared at such eastern niteries as the Copacabana in N. Y., is a blonde specialty chirp whose sense of humor helps her belt over her numbers. Her takeoff on Sophie Tucker is class stuff and the lament of a chorus girl is a winner. Sometimes she tries too hard, but generally she handles herself well. Her comedy is well defined and gets across to an appreciative table audience. Femme has a good set of pipes and it's pleasant listening through her 15-minute turn.

Jesters are on the zany side with fast routines in which the rubber-faced antics of leader Ken Cornell get the most laughs. They start off straight with "Somebody Stole My Gal," Salvator Constantino strumming the guitar, but this is only a springboard to their fun, which consists of comical impressions and burlesquing other numbers. *Whit.*

CIRCUS BOOSTS GROSS IN BOSTON TO $275,000

Boston, May 17.

Ringling Bros.-Barnum & Bailey Circus closed a six-day stand at Boston Garden Sunday (15), racking up $275,000, 10% more than its standard gross of $250,000 maintained for the last several years. Heavier advance sale, hypoed by use of Garden's 35,000 mailing list, was reported to have caused the boost.

Circus opened slow as usual in its Hub stand in the Garden, which has 13,909 capacity, but with seats clear off the floor, comes down to 12,600. Opening matinee was 8,000 Tuesday (10). Night performance was 9,000. Wednesday (11), biz perked with 10,000 at matinee, and 11,000 at nite performance. Show was sold out for rest of week, starting Thursday (12). Saturday kiddie show in the a. m., and early getaway show Sunday nite at 5:30, features inaugurated last year here, again helped build up the gross.

Monte Proser

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how the boniface in the future will be able to get names. He feels that eventually, Las Vegas salaries will be so high, so that one or two four-week dates a year in that town will virtually be all the work a name will do for the season. It will take a lot of friendship and pleading to get a top name to work elsewhere at a salary within reach of the average nitery owner.

He pointed out that following a Vegas trek a femme singer, now in a legit musical, is asking $10,000 weekly. "It's no salary for New York," says Proser. Rather than get into hassles with all the names and plead for special dispensation, Proser will attempt his production gimmick. Plans call for Romo Vincent, Lou Wills Jr., Tim Herbert, Rose Hardaway, a Gallic singer in her American debut, Lucie Dolene and Kiki Gonzalvez. In addition, he'll have a June Taylor-choreographed line of boys and girls. Songs will be cleffed by Bob Hilliard and Milton DeLugg, and music will be by a 15-piece band helmed by Belmonte, and Van Smith's string orch.

Publicitywise, he hopes that the songs will attain general circulation. Score has been given to Ivan Mogul and Buddy Morris for publication. Record deals for these songs are now in the works.

The cafe musical, says Proser, will have a minimum of dialog and a maximum of movement and production. The boniface also pointed out that this will probably be the first major nitery show in many years in which a major agency will not be represented. Should this kind of show business catch on, he said, it will be the salvation of the indie agent and the non-headline acts. In that respect, Proser will be riding with the best wishes of many in the trade. *Wayn.*

Times Sq.

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the sign so that it would cost the taxpayers only $25,000 the first year and $50,000 the next two.

Meanwhile, a resort television committee said it is ready to raise $75,000 this year to match a city appropriation of $75,000 for tv. The committee has suggested that out of this city and private fund of $150,000, that $50,000 be paid for the sign and $100,000 go for tv. A sum of $50,000 is provided in the current budget for tv. The other $25,000 would have to be raised by the commission.

Mayor Altman said that the city has appropriated $311,000 for advertising and publicity this year, an amount representing more than 30c on the tax rate. To provide an additional $50,000 next year would boost the amount to $361,000. He said that the present $120,000 appropriation for newspaper and magazine advertising would have to be cut should more funds for signs and tv be demanded.

VARIETY BILLS

WEEK OF MAY 18

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (I) 19
Eileen Schauler
Warren Galjour
Tony Starman
Marilyn Murphy
George Sawtelle
Roger Fay
Ilona Mursi
Rockettes
Corps de Ballet
Sym Orc

Palace (R) 20
Los Gatos
Yvonne Moray
Lott & J Anders
Tapateers
Little Jack Little
Baudys Gt Danes
Eddie White
1 to fill

CHICAGO

Chicago (P) 20
Mariners
Pat Boone
Harvey Stone
Hoctor & Byrd

AUSTRALIA

ADELAIDE

Royal (T) 23
N Miller Dncers
Michael Bentine
Howell & Radcliffe
Roy Barbour
Tony Fontaine
Kerry Vaughn
Margaret Brown
Myrons
Virginia Paris
Alfreros
Ursula & Gus
Gordon Humphris
John Bluthal
Irene Bevans
Ballet Girls

MELBOURNE

Tivoli (T) 23
Winifred Atwell
Eddie Vitch
Chris Cross
Nina & Newton
Joe Church
3 Hellos
Romaine & Claire
Los Caballeros
Robert O'Donnell
Fay Agnew
Maureen Hudson
Wendy Layton

SYDNEY

Tivoli (T) 23
Old Vic Co
Katherine Hepburn
Robert Helpman

BRITAIN

BIRMINGHAM

Hippodrome (M) 16
Johnnie Ray
Averil & Aurel
Vic Lewis Orc
Desmond & Marks
Joan Rhodes
Dowler & Rogers

BRADFORD

Alhambra (M) 16
Frankie Howerd
Beryl & Bobo
Lee Young
2 Corellis
Bobbie Kimber
Aeros
Joan Hinde
Bobby Collins
Vadios Bros
Sally Rogers

BRIGHTON

Hippodrome (M) 16
Alma Cogan
Lyn Baroys
Eddie Arnold
Raf & Julian
Harry Bailey
Devine & King
Don Douglas
Alf Carlson

BRIXTON

Empress (I) 16
Peter Ross
Dagmar & Rell
Pat Wright
Syd Raymond
P & J Yuile
Colin Robins
Olivia Hammerstein
Joyce Cherry
Ross Night Girls

CARDIFF

New (S) 16
Spillanes
Dizzie Noble
N & N Grant
B West & Margaret
Nixon & Dixon

CHELSEA

Palace (I) 16
Maurice Colleano
Garry Wayne
3 Goldwyns
Maja Mina
Skating Mirzons
Joe Ring
12 Larry Gordon Girls

CHISWICK

Empire (S) 16
Anthony Snell
Judy Johnson
Philip Sherman
June Dixon
Malcalm Clare
Monat & James
Roy Byfield Riches

DERBY

Hippodrome (S) 16
Eddie Parker
Ken Dodd
Wilson Keppel & B
Camilleri
Nordics
Ken Barnes & Jean
Valdettes
Earle & Vaughn

EAST HAM

Metropolitan (I) 16
Billy Dainty
Kee Sis
Pauline Terrie
Eric Watts
Doreen Jepson
4 Reigels
3 Leopolds
Ross Night Girls

Palace (I) 16
Jerry Jerome
Roberta Pett
Teddy Riley
Bonna Dea
Michelle & Pearl
Lolita
John Wade
Bill Ramsey
Beams Girls

FINSBURY PARK

Empire (M) 16
G & B Bernard
M De Vere Dancers
Zoe Gail
Courtneys-
Ernest Arnley & G
Mallini Bros

GLASGOW

Empire (M) 16
Billy Eckstine
De Vel Co
McHarris & Dolores
Derhos
S P Kaye
Allen Bros & J
A & B Black
Dickie Lawson

HACKNEY

Empire (S) 16
Bernard Braden
Benny Lee
Dominos
Dick Emery
Royale 3
Nelson Bros
Ford & Lenner
J & S Lamonte
Aletha Orr

LEEDS

Empire (M) 16
Don Cornell
J & J Bentley
Arthur Worsley
Jimmy Jeff & June
Billy Baxter
Volants
Chic Murray & Maidie
2 Boris
Cycling Kirks

LEICESTER

Palace (S) 16
Harry Secombe
Spike Milligan
Max Geldray
Janet Brown
Barnet & Del Rio
Kender Bros
2 Nadias

LIVERPOOL

Empire (M) 16
Max Wall
De Vere 3
Kentones
4 Furres
Terry Hall
Joan Mann
Benson Dulay Co
Peter Dulay

LONDON

Palladium (M) 16
4 Aces
Kitty Kallen
Billy Cotton Bd
Fayne & Evans
Stan Stennett
Don Tannan
Andrea Dancers
Nino
Picinelli
Gen Garden Dancers

NOTTINGHAM

Empire (M) 16
Ruby Murray
Kenways
Morecambe & Wise
Francois & Zandra
Audray Jeans
T & G Durante
Jack Watson
Bruce Forsythe

PORTSMOUTH

Royal (M) 16
Dennis Lotis
Joan Davis 4
Albert Burdon
Roly Co
Dargie 5
Billy Maxam
Les Hellyos

SWANSEA

Empire (M) 16
Carroll Levis Co
Violet Pretty
Teen Agers
Maurice French Co

Hazel Webster

Hotel Plaza
Dorothy Shay
Ted Straeter Orc
Mark Monte Orc

Hotel Roosevelt
Joseph Sudy Orc

Hotel St Regis
Fernandin Montel
Milt Shaw Orc
Ray Bari

Hotel Statler
Tex Beneke Orc

Hotel Taft
Vincent Loper Orc

Latin Quarter
A L Simpkins
Cordsmen
Cristiani Troupe
Dolores & Holger
Clarissa
Melodears
Harmoneers
Art Waner Orc
B Hurlbut Orc

Le Cupidon
Anny Kapitany

Le Ruban Bleu
Julius Monk
Riffs
Irwin Corey
Mascots
Susan Johnson
Norman Paris 3

Old Roumanian
Sadie Banks
Lillian Hayes
Joe Laporte Orc
D'Aquila Orc

Park Sheraton
Mimi Warren Trio

Eddie Layton

Patio
Gleb Yellin Orc
Two Guitars
Kostya Polianskoy
Misha Usdanoff
Eugene & Sonia
Lubov Hamshay
Allya Uno

Versailles
"Come As You Are"
Connie Sawyer
Dick Smart
Paul Lynde
Joan Carroll
Bill Mullikin
Jimmie Russell
Betty Logue
Inga Swenson
Johnny Laverty
Franca Baldwin
Salvatore Gioe Orc
Panchito Orc

Viennese Lantern
Odette
Dolores Perry
Ernest Schoen Orc

Village Barn
Hal Graham
Dolores Ritter
Dick Capri
Jody Casey

Waldorf-Astoria
Dorothy Dandridge
Nat Brandwynne
Mischa Borr

Village Vanguard
Ada Moore
Helen Streiff
Bernie West
C Williams Trio

CHICAGO

Black Orchid
Sister R. Tharpe
Debbie & Diplomats
Jesse Elliott

Blue Angel
"Calypsorama"
Val Navarro
G Romano
V & L French
Lord Burgess
Al D'Lacy Quartet

Blue Note
G. Shearing Quintet

Chez Paree
Nat Cole
Sheeky Greene
Consolo & Melba
Brian Farnon Orc

Cloister Inn
Lurlene Hunter
Peggy Taft
The Intervals
Johnny Mast
Dick Marx
Johnny Frigo

Conrad Hilton
"Spurs 'n Skates"
Cathy & Blair
Marvin Roy
Carol Williams
La Duc Bros
Kile & Newsom
Robert Lenn
The Tattlers
Frankie Masters Orc

Palmer House
Jose Greco
Charlie Fisk Orc

LOS ANGELES

Ambassador Hotel
Xavier Cugat Orc
Abbe Lane
The Garcias
Gene Allen

Band Box
Smith & Dale
Jacqueline Fontaine
Charlie Carlisle
Larry Green Trio

Bar of Music
Ruthie James
Bob Lawrence
Gerl Galian Orc

Biltmore Hotel
Joanne Wheatley
Al Bernie
Beverly B Ashton
Hal Derwin Orc

Ciro's
Mae West Co. (20)
Rickie Layne
B Ramos Rhumba B
Dick Stabile Orc

Mocambo
Kaye Ballard
Paul Hebert Orc.
Joe Castro Orc

Moulin Rouge
Beverlee Dennis
Miss Malta & Co.
Double Sisters (4)
Happy Jesters (3)
Jery LaZarre
Ffolliot Charlton
Tony Gentry
Gaby Woldridge
Luis Urbina
The Szonys (2)
Bob Snyder Orc

Statler Hotel
De Marcos
Skinnay Ennis Orc

HAVANA

Tropicana
D'Aida Q
Mercedes Valdes
D'Ruff Q
O de la Rosa
Leonela Gonzalez
Raul Diaz
Gladys Robau
Tropicana Ballet
S de Espna Orq
S Suarez Orq
A Romeu Orq

Montmartre
Richard Robertson
L Dulzaides Q
Ivette dela Fuente
Delia Bravo
Nancy & Rolando
Rivera Singers
Nancy & Alvarez
Carlos Sandor
Montmartre Ballet
Montmartre Models
Casino Playa Orq
Fajardo Orq

LAS VEGAS

Sahara
Ray Bolger Show
Mindy Carson

Flamingo
Ritz Bros
Barry Sisters
Janik & Arnaut

Sands
Rosemary Clooney
Joey Bishop

New Frontier
Dorsey Bros
Buddy Lester

Desert Inn
Jane Powell

Thunderbird
Sons of Pioneers
Davis & Reese
Priest & Posse

El Rancho Vegas
Joe E Lewis
Lili St Cyr
Haley's Comets

Showboat
Intimate Rev

Silver Slipper
Maxie Rosenbloom
Hank Henry
Rivera Bros
Jeff Chandler
Rose Marie

Royal Nevada
Helen Traubel
Dave Barry

MIAMI-MIAMI BEACH

Clover Club
Wally Wanger Rev
George Hopkins
Arlene Fantana
Woody Woodbury
Tony Lopez Orc

Black Orchid
Caldwell Trio
Richard Cannon
George Stubbs

Sans Souci Hotel
Karen Chandler
Freddy Calo Orc
Ann Berman Ores

Saxony Hotel
Dornan Bros
Empire 8
Arne Barnett Orc
Johnny Silvers Orc
Frank Stanley Orc

Bombay Hotel
Phil Brito
Ava Williams
Peter Mack

Johnina Hotel
Tony Mandell 4
Bob Savage Trio
Leslie Lee

Dilido Hotel
Chavez Orc
Maya Orc
Martin & Maio

Fontainebleau
Lenny Kent
Toba Stevens
The DeMarlos (2)
Sacasas Orc

Balmoral Hotel
Mary Peck Trio
Sonny Kendis Orc
Wayne Carmichael

Vagabonds Club
Vagabonds 4
Jay Lawrence
Conrad Bencers
Allen Case
Frank Linale Orc

Nautilus Hotel
George Dewitt
Johnny Silvers Orc
Tip-Toppers (2)
Syd Stanley Orc

Delano Hotel
Bob London
Terry Scharf Orc

Five O'Clock
Tommy Raft
Parisian Rev

Empress Hotel
Stuart & Samara
Mandy Campo Orc
Jack Kerr

RENO

Mapes Skyroom
Beatrice Kay
Jack DeLeon
Skylets
Eddie Fitzpatrick

New Golden
Lancers
Arthur Ellen
D. Kramer Dcrs.
Will Osborne Orc

Riverside
Edgar Bergen
Tom, Dick & Jimmy
Nudenko Bros
Starlets (6)
Bill Clifford Orc

Cabaret Bills

NEW YORK CITY

Basin St
Gerry Mulligan
Chet Baker
Oscar Peterson

Birdland
Count Basie Orc
Lester Young

Bon Soir
Phil Leeds
Mae Barnes
3 Flames
Jimmy Daniels

Blue Angel
Jill Corey
Arte Johnson
Charles Manna
Bart Howard
Jimmy Lyons Trio

Cafe Society
Buddy Rich
Chris Connors

Chateau Madrid
Mila Ramon
Chiquita Sis
Jose Pulido Orc

Composer
Don Elliott 4
Bernard Peiffer 3
H Chittison 3

Copacabana
Jack Carter
Joan Weber
Four Guys
Danny Carroll
Toni Merrill
Johnny Alden
M Bugo Orc
Frank Marti Orc

Hotel Ambassador
Quintero Orc
Sarkozi Orc

Hotel Pierre
Marguerite Piazza
Stanley Melba Orc
Chico Relli

No. 1 Fifth Ave
Paul Killiam
Bob Downey
Harold Fonville
Oscar Calvet Orc

Palladium, London

London, May 10.

Four Aces, Kitty Kallen, Billy Cotton & Band, Tony Fayne & David Evans, Don Tannen, Andrea Dancers (3), *Stan Stennett, Nino, Picinelli, George Carden Dancers* (16), *Eric Rogers Skyrocket Orch.*

Taken on its face value, this is an unbalanced bill, particularly by Palladium standards. Two vocal acts share headline honors with the next spot going to Billy Cotton's Band, which includes its own singers. The net result, in the circumstances, is however better than might have been anticipated, largely due to the contrasting styles of the leading acts.

The Four Aces, playing their first engagement here after a short provincial tour have, like many of their predecessors, a big reputation via bestselling records. And as they concentrate to some extent on plugging their disclicks, they are immediately set for a warm reception. Their engaging, stylized harmony vocals register handsomely; their most impressive entries are a powerful rendition of "Tell Me Why" and a highly dramatic interpretation of "My Hero" from "The Chocolate Soldier." A neat gimmick is the way in which they intro "Sluefoot," which they have done for "Daddy Long Legs." As they are getting into their stride, the backstage drapes open and the Carden Dancers go into the hectic routine.

Sharing headline honors is Kitty Kallen, also making her Palladium debut and also known on the strength of her disks. This petite, attractive looker has a disarming charm, coupled with the ability to sell a ballad in sock style. This is particularly evident in the way in which she puts over "Little Things Mean A Lot." The gal also has a way with the audience and no difficulty in getting them to participate in a novelty entry, "Yes, Yes, Yes, No, No, No." Another strong item is her closing number, a straight version of "When You're Smiling," sung with a deep sense of pathos.

Billy Cotton's Band, appearing here for the first time since the maestro's illness, seems to have lost some of its zest. It also appears to be suffering from the loss of its former comedy pianist, Clem Bernard, who died last year. The combo has its own lively production style and the vocals are mainly led by Alan Breeze, while Cotton inspires the comedy business. Femme vocalist in the aggregation, Doreen Stephens, delivers nicely with a couple of songs, "Sandman" and "Prize of Gold," while the rest of the aggregation are featured in typical numbers like "Crazy-Mixed Up Company," "Mambo Italiano" and "Bell Bottom Blues." The choral affect in their "Skyboat" song is a pleasing switch from their former boisterous style.

Tony Fayne & David Evans, a reliable pair of impressionists, feature takeoffs of local sporting celebrities,as well as of Billy Daniels. Patter is new and bright and the act earns warm mitts.

Another newcomer from across the pond is Don Tannen, with an unusual mixture of ventriloquism, comedy and serious impressions. Strangely enough, the mixture works. His ventro bits are both skillful and funny and his takeoff of an ex-Nazi officer turned cabaret artist evokes prolonged audience chuckles. In more earnest vein, he winds with a realistic impression of the late George Arliss, which is dramatic enough to keep the audience hushed.

The Andrea Dancers have smash adagio routine in which the girl gets tossed around by her male partners. It's a sterling exhibition. Stan Stennett is a local comedian for whom there are bright hopes. He obviously has talent and a personality that projects, but sadly needs a new scripter. Some of his gags creak to the point of embarrassment.

Nino, the dog, who does a solo balancing and acrobatic act without visible human aid, is always a surefire success; this time is no exception. Picinelli, an adroit Continental juggler, does his stuff simultaneously with rings, clubs, et al. The George Carden Dancers open the show with a modest routine. Entire presentation is expertly showcased by the resident Skyrockets Orchestra. *Myro.*

State, Hartford

Hartford, May 14.

Eartha Kitt, Alan Dale, Herkie Styles, Denii & Genii Prior, Sam Kaplan Orch.

Current sesh winds up the semester's activities for the State and 18 years of continuous vaudeville. House relights shortly after Labor Day.

Four-act layout is heavy in the vocal department with three of the turns chirping. Mainstay on the marquee and boards is Eartha Kitt. Vocalist Alan Dale turns in a very commendable crooning job.

Show tees off with Denii & Genii Prior on the boards for a short sesh of interpretative dancing in the modern vein. Boy and girl are adept hoofers and go over strongly with their interp of an East Indies dance set to American music. Some of their matter seems better fitted for the small, intimate nitery spots.

Dale follows next with an elongated sesh of chirping. Tops of his vocal offerings is a series of impressions of other male crooners. He winds up to an aud begoff with his current recording of "Cherry Pink and Apple Blossom White."

In the trey spot is comic Herkie Styles, who doubles as emcee. Fast-talking boy sends out matter that goes over the head of the pew purchasers. From a cold start, he warms his aud. Lays mucho corn about the house, some ripe and some green. Overstays his welcome. So-so chirps a couple of numbers.

Closing spot has Miss Kitt dispensing with the pit band in favor of a quartet that travels with her. Rhythm foursome backs her while on the boards. Sultry songstress gives forth with a wide range of tunes. Singer feeds aud a barrage of foreign phrases that's over their heads, but it garners the pew plaudits. Accomping her (unbilled) are Denzil Best, drums; Gene Ramey, bass; Alvaro Escobar, piano; Perry Lopez, guitar. *Eck.*

Apollo, N. Y.

Wynonie Harris, Eddie "Lockjaw" Davis Band (11), *The Regals* (4), *Freddie & Flo, Jesse Franklin; "Isle of the Dead" (U).*

With the Will Mastin Trio starring Sammy Davis Jr. opening at this Harlem vaudery yesterday (Tues.), the house brought in a stopgap bill Fri. (13) to fill out the four intervening days. Wynonie Harris, who's billed as "Mr. Blues," helped punch up the interim session via some torrid rhythm & blues tunes, but the overall layout shaped up as largely mediocre.

Harris' routines are best described by the titles of his numbers — "Shake That Thing," "Wasn't That Good?" "Send My Baby Home," etc. He walloped the lyrics across in a stentorian voice replete with appropriate gestures which the aud relished aplenty.

Eddie "Lockjaw" Davis' band, comprising three rhythm, three reed and four brass, teed off the sesh with a frenzied instrumental to pave the way for hoofer Jesse Franklin. His terping was mild but he wound with some frantic acrobatics to win an okay reception.

Freddie & Flo, a couple long familiar to Apollo patrons, were on hand for the comedy aspects. They scored with varied material but some of their lines, such as those used in a mindreading bit, weren't even risque—they're just vulgar.

For good measure the house tossed in the year's "best amateur winners." Lanky Dolphus Prince has a promising voice, Christine Clark shows an interesting soprano on several spirituals, but Olga Ford needs better material and timing before she can qualify as a professional comic.

Rounding out the 80-minute layout were The Regals. Four lads, who work with two mikes, displayed ample animation and fair harmony in dishing up five numbers ranging from "Gonna Live Till I Die" to "Margie." Their arrangements are imaginative and their lively demeanor aided them in nabbing solid aud response.

Davis, whose crew backs the show nicely, returned prior to the finale with a small combo consisting of himself on sax plus colleagues on drum and a Hammond organ. While the grouping might be considered somewhat unorthodox, the results produced a listenable beat especially on the ballad, "My Secret Love." *Gilb.*

Marion Marlowe's $6,500 For Chi Chez Paree Date

Chicago, May 17.

Marion Marlowe, since her discharge from the Arthur Godfrey show, has become an uppercrust earner. She's been pacted at the Chez Paree, here, for $6,500 weekly, starting June 12.

With that deal, it's reported her feelings toward Godfrey are getting friendlier.

Chicago, Chi

Chicago, May 13.

Mariners (4), *Harvey Stone, Pat Boone, Hoctor & Byrd, Lou Basil Orch; "Marty" (UA).*

This layout is one of the weakest seen at the B&K flagship for quite some time, but coupled with a pic that just copped the top Cannes award, biz should not slump too badly.

The Chicago, like Ed Sullivan, is surefire insurance for anybody who gets fired from the Arthur Godfrey show. The Mariners, fresh from the axe, top the show here and do a creditable job, within limits. Group sings in a style which is currently not too much the vogue: sort of a combination of barbershop and semi-classical. They have no great appeal to the teenage audience, for this style is not quite groovey enough to elicit bobbysox howls.

The Mariners start off with "I Want To Live Till I Die" and segue with "The Ballad of Davey Crockett." Choice of tunes is not too apt, which is well demonstrated by these two. The first is a little off the beaten path and the second is just about done to death. Another drawback is that the group doesn't have an identifying hit record, almost a necessity these days. They do their most recent Columbia etching, "Chee Chee-oo Chee," an English hit as yet little known here. In a left-handed reference to the Godfrey unpleasantness, they do "That Old Gang of Mine," for mild response. Group does a series of not too faithful carbons of Crosby, Ray, et al., and winds up with "The Battle of Jericho." In all, the audience doesn't go overboard for the Mariners.

Harvey Stone is the comic on this bill and handles the chore competently. Stone has the poise and authority that can only come with seasoning and his constant stream of gags keeps the audience chuckling happily throughout. No boffolas, but no eggs either.

Pat Boone vocalizes this show, in a career just launching. Boone has an easy stage presence and a pleasant voice, but he just doesn't send 'em. He introes with "Somebody Loves Me," a tune best suited to a pleasant but uninspired voice. He essays a rock'n' roll number, "Two Hearts, Two Kisses," but there seems to be an element of life or bounce missing in this delivery. Crooner would do better to give out with a little zest once in a while, rather than overdo the casual routine. Chanter gets mild response.

The bill is introed by Hoctor & Byrd, a real pro dance team. They handle their terp chores with smoothness and showmanship. Lou Basil handles the showbacking with the usual expertness. *Gabe.*

Pavilion, Glasgow

Glasgow, May 6.

Jack Anthony (with Bertha Ricardo, Jack E. Raymond), O'Duffy Bros. (2), *Gitsom Sisters* (4), *Chic Murray & Maidie, Cormack & Sharp, Manning & Lee, Maureen Kershaw, Jackson Girls* (10).

Jack Anthony, effervescent blond Scot comedian with a lively sense of fun and strong native appeal, heads this attractive layout, and tickles customer risibilities with a generous quota of laff-fodder. Comedian, longtime fave at this city-center vaudery, works at a fast pace in a series of sketches, being capably assisted by femme foil Bertha Ricardo and Jack E. Raymond.

Also in the comedy slotting, Dave & Joe O'Duffy, both over six feet tall, are a Northern Ireland duo of funsters who score with crosstalk, song and a dash of Emerald Green blarney. Both have thick Ulster (North of Ireland) accents, which is out-of-the-rut feature of their act, a worthwhile booking for major circuits.

Further comedy comes from Chic Murray, billed as the Tall Droll, and paired with his wife and partner, accordionist Maidie Dickson, a tiny constrasting foil who exits to leave him to his comical meanderings. Lanky gangling Scot, gabbing in casual deep voice, roves here and there in his discourse, and reduces simplest statements to comic angle, garnering continuous yocks.

Manning & Lee, pleasant terping comedy pair, take care of the hoofology department, mainly with accent on yocks through getting themselves tied up via their bodies and legs. Gitsom Sisters are four fairly satisfying accordion players, and Maureen Kershaw, easy-on-the-eye brunet, has a standard brand of pep in a song-and-dance spot, though she needs to soften her hair style and adopt a more out-of-the-rut approach to the soubrette slotting.

Cormack & Sharp, Scot duo, score with solid appeal. She gives out in "In Love with Wonderful Guy," and he with "At Last, At Last." Distaffer, highly attractive brunet, has much visual appeal. J. W. Jackson Girls (10) are a hard-working chorus line. *Gord.*

Casino, Toronto

Toronto, May 13.

Louis Armstrong Sextet, Velma Middleton, Zephyrs (2), *Arnold Dover, Honey Girls* (4), *Archie Stone Orch; "Bait" (Rank).*

Packing in the jabb fans of all ages, Louis Armstrong and sextet are here in the traditional vaude groove for that oldtime blaring opening behind the trumpeter for his "Sleepy Time Down South" trademark and then the golden curtain opening to a terrific audience reception. Satchmo and his henchmen are on throughout, with the maestro generous on the spotlight chores of Arvell Shaw, bass; Bernett Deems, drums; Billy Kyle, piano; Barney Bigard, clarinet, and Trummy Young, trombone.

Armstrong, of course, is over on his gravel-voiced lyrics and scores particularly with bulky Velma Middleton in their comedy duet of "You're Just in Love."

Whole Armstrong act, when caught, was over big to the enthusiastic customers, plus those solo spots for everyone in the sextet. Boys, incidentally, were in blue jackets and gray slacks. Though it's all Armstrong via the marquee lure of those jam sessions, other acts are over neatly.

This goes for Arnold Dover in his fine imitations of current screen and song stars; the Honey Girls, two blondes and two brunets, for their swift tumbling and table mounts, all run off at top speed; and the Zephyrs, on for eccentric challenge taps and cross-stage sliding splits. *McStay.*

Palace, N. Y.

Tito Rodriguez Orch (14), *Leonardo & Anita, Tony Milo, Marques Sisters* (3), *Cuban Pete & Mille; "Mad at the World" (Indie).*

The Palace has gotten out of its eight-acts-a-week rut with this first major departure since the house resumed vaude several years ago. It's gone in for a mambo festival and for the first time the regulars at this house have been appraised of the fact that there is a type of show business other than that which they have been seeing for many years. The house has a few new faces with this show, many from the Latin sections of the town. This isn't one of the top Latin layouts, but it has its moments and has the virtue of a change of pace.

The Palace, this week, is the Palladium Ballroom with pictures. The all-Latin entertainment is topped by the Tito Rodriguez orch and a set of Latin performers. Two of the acts, Leonardo & Anita and Tony Milo, have played this house previously on regulation bills. Milo is sufficiently native to do his act sans accent. He does his impressions of a frantic comic and a Johnnie Ray bit to wind up a crowdpleaser. Leonardo & Anita, with male doing a wide assortment of voices, makes its way.

The Rodriguez Orch may make too much noise for the weekly customers, but it's okay for the newcomers to this theatre. With an instrumentation of five brass, two reeds, a pair of pianos, bass and three drums of various dimensions, there's a lot of volume and rhythm. Rodriguez banks too much on the efficacy of drums as entertainment, but otherwise it's a good group. The maestro's songs and incidental terps are on par with the average Latin batoneer's attainments in these directions.

In the act department, the Marques Sisters (3) teeoff. They are energetic in both the song and dance departments and generate some steam. They work with a drum, marracas and guitar. A tremendous amount of energy acts as an adequate sub for skill in this instance. More becoming gowns would set them off better. Their sequined torero getups for a briefie at the finale were more becoming to them.

Cuban Pete & Mille are a terp duo of the type that are fairly frequent at the aforementioned Palladium and Angel Lopez' Chateau Madrid. They also work frantically and meet the approval of the Latins as well as those contemplating the south-of-the-border dances as a serious social pastime.

Altogether, the first all-Latin show here comes off successfully. There are mambo dance contests on the third show of the day during the week and the fourth on Saturday. The house looks a little strange with an empty pit as the band works on stage. *Jose.*

Unit Reviews

Continued from page 62

Martin & Lewis Show

are A-1 show openers and the Step Bros. are spotted next to the closing Martin & Lewis marathon. The Steps were hobbled a bit here by a small stage but managed to squeeze in enough splits to rate a salvo of applause.

Every act, in fact, received what normally would be termed an ovation in Omaha. What promoters Don Hammond and Don Romeo didn't gain in ready cash, they must have made up for in customer good-will. And this should be the case throughout the east and midwest as Martin & Lewis hit the aud trail for three weeks. *Trump.*

Roller Follies

(HALLENSTADION, ZURICH)

Zurich, May 10.

Harold Steinman ,production of skating revue in 16 scenes. Directed by Gae Foster. Conductor, Benjamin Schwartz. Stars Nancy Lee Parker; features Caroline & Tony Mirelli, Judy Baker, Bob Grimes, Gene Rogers, Joyce Flores, Maureen Ahern, Dick McDonald, Connie Peterson, Gaston-Van Gheldер, Gilberte Glorieux, Joan Skinner, Lou & Frank Vernon; Tommy Bishop, Peggy Himmert, Jimmy Lanham, Tina Ramsey, Tom Brittain, Sali McClung, Bob Chase, Remos Toy Boys (2), *Dalton & Bailey* (3), *Trio Olympiads (Tibor Stotz, Josef Tazlari, Andre Fuzesy), Vanity Girls and Boys, "Dancing Waters," directed by Bob Nelson. At Hallenstadion, Zurich;* $1.80 *top.*

After a hiatus of three years, Harold Steinman has brought his "Skating Vanities," tagged here "Roller Follies," to Zurich again for an 11-day stint at the Hallenstadion, 6,000-seater stadium on the outskirts of town. It is the show's fifth Swiss appearance, having been introduced to this country in 1949 and since then appearing annually until 1952. B.o. record so far is held by the 1950 stint, where 145,000 tickets were sold, an alltime record, incidentally, for any show of this kind here.

It looks improbable, though, that this year's "Vanities" will come even near this figure, since the long-awaited first days of warm weather have already marred the teeoff.

Highlight of the 1955 edition is undoubtedly the "Dancing Waters" as operated by Bob Nelson. These illuminated fountains are synchronized with the rhythm of music for striking visual effects. Ample use of the attraction is made in this show, for maximum returns and heavy mitting.

As usual, some big production numbers are among the revue's main assets. Particularly striking is the "Merry Widow Waltz" number which impresses as a perfect blend of colorful costumes, lighting and graceful skating routines. Nancy Lee Parker is a glamorous Merry Widow in this one, as well as in several other solo stints, of which "Moonlight Sonata" is especially effective.

Compared to previous years' editions, there is a rather limited contingent of topnotch soloists this time, with most of the single skaters being good average rather than topdrawer personalities. Furthermore, show's first part lacks pace at times, whereas the second half offers a steady flow of solos and ensembles, including one of the better production numbers, the colorful Mambo fantasy, "Somebody Bad Stole De Wedding Bell."

There are three vaudeville acts on the bill. Dalton & Bailey (three femmes) present a lady-from-the-audience-type act, with one of them doing some pretty stunning trapeze routines in full streetdress. Trampolinists Lou & Frank Vernon, billed as Two Zanies, register strongly, especially with some highly skillful multiple somersaults. Although dressed up as a comedy act, they never go overboard just for laughs, their routines being strong enough to stand on their own. Biggest hand when caught went to the Trio Olympiads, topnotch adagio team with bronzed bodies, doing the Greek statues type of slow-motion acro in grand style. This sort of act always is a real-audience-pleaser here. *Mezo.*

Boston

Lou Kline, manager of the Colonial, dark now until next fall, is looking for a play to take on the road.

Gloria Vanderbilt reported signed for summer stock in New England. Sponsors say play has not been picked yet.

N.Y. Drama Crix Let Loose

Continued from page 1

did qualify this by saying he referred mainly to quality of plays, and that performances by a half-dozen assorted actors whom he named had made the season "certainly a memorable one." Dash said three plays would rank with the best of any preceding season, in "Inherit the Wind," "Cat on a Hot Tin Roof" and "Bus Stop."

"Generally speaking," advised the World-Telegram & Sun's William Hawkins, "this seemed to me the best season in several years." The Post's Richard Watts Jr. thought it a little better than average. So did the Times' Brooks Atkinson.

Cue Mag's John Keating thought the season above-average. "Chapman, Kronenberger and the other annalists should have no trouble coming up with a respectable best 10 this season," he ventured. The Wall Street Journal's Richard P. Cooke thought the season better; the New Leader's Joseph T. Shipley found it below par.

The Herald Tribune's Walter F. Kerr reported: "I think it breaks down finally to an average season. It seemed to be running at something less than that for two-thirds of the way, then with 'Bus Stop,' 'Cat' and 'Inherit the Wind,' the dramatic balance was righted. Just enough heavy, or reasonably heavy, plays came in to add weight."

The United Press' Jack Gaver reported that "judged over a period of years, I'd say the season was somewhat better than most of the very recent ones, yet nothing to get excited about to the extent of calling it the best in years, which seems to be the judgment of some."

The Morning Telegraph's Whitney Bolton thought the season was better than it has been in some years, but took this opportunity to criticize his fellow-critics. "Some of the critics," he wrote, "kept finding 'the best play' month after month, which has resulted in some confusion in the quotes in ads. One man thrice found 'the best play,' and each of the three separate ads quotes him on the subject. This may be confusing to theatre-shoppers, but does establish that one sound, stout, entertaining play after another came along, with hits bunched at the end of the season and obviously set to endure the summer and into next fall."

No. 1 Luxury?

As an addendum to VARIETY, legit questionnaire, the United Press' Jack Gaver volunteered:

"I know all of the arguments about how, proportionately, the theatre's prices lag way behind those of commodities and other items. The fact remains, whatever the justification, that the theatre is pricing itself gradually beyond the public's reach.

"People who should be going to the theatre simply feel that they can get along without it, and who can blame them? The fact that a handful of extraordinary hits can pile up runs of a couple of years despite their outrageous prices is no valid refutation of the argument that prices are too high. The stage, as always, is the No. 1 luxury expendable to the average person."

'Saint' Opera Strange Animal to Some Crix

VARIETY received some interesting, offbeat answers to its query about the folding of "Saint of Bleecker Street." Bolton caustically commented that "the folding of 'Saint' is a rude commentary on the taste level of paying theatregoers. They pretend to taste and artistic discernment but flee from an opportunity to prove these virtues."

In the Gian-Carlo Menotti opera, staged on Broadway as a legiter, won the N. Y. Music Critics Circle award as year's best opera, the N. Y. Drama Critics Circle award as best musical, and the Pulitzer prize for music. It ran on Broadway for 14 weeks, or 92 performances. Most critics thought that was pretty good.

Hawkins wasn't surprised at the short run. "I never heard of anybody running 'Boheme' or 'Butterfly' eight times a week successfully," he said, "and they are surely more pop than 'Saint.'" "Since it's an opera," advised Hewes, "it should be pointed out that it played more times this season than any other opera. If it had been performed at the Met or at City Center, it would have been considered a wild success, with many extra performances called for."

Cooke felt that the folding of "Saint" was "justified." "It wasn't up to Menotti's best," he declared. Shipley's reply to the query about the folding was simply, "Fine!" Kerr thought the show "too much a work of the technical imagination, too distant emotionally, to generate enough overwhelming word-of-mouth."

"To many theatregoers," opined Dash, "opera is anathema. In addition, 'Saint' reflected a dual personality. It was as sensual as certain parts of 'Carmen,' but it was also as devotional and as sacred as a Passion Play at Oberammergau. I think the religious element in the play scared many potential customers away."

"Incidentally," Dash added, "this was a good test of the power of the critics. Again it was demonstrated that the greatest adulation by the fraternity will not send people to the boxoffice if they have made up their minds in advance that a certain offering is not for their palates."

Management Bawled Out

"Saint" should not have been classified as a musical, declared Miss Colby. "It's category was plainly 'opera,' and heavy opera at that. No performance of the 'Ring' would be considered more specialized by purists."

Gaver took the "Saint" management to task in his answer. He wrote: "I have no sympathy for anyone regarding the folding of 'The Saint,' which I liked very much. 1. You have to recognize the fact that this sort of thing, regardless of Menotti's reputation and skill, is not going to run two years or even a year, no matter how good the reviews are. 2. It could have run longer than it did had the management been more astute. It didn't belong in the huge barn where it was produced; a more intimate house was called for, regardless of any arguments that it was big backstage and needed a lot of room.

"No matter what anyone says, it didn't need the expensive hookup of 60-some musicians in the pit to make it sound well; 40 would have been quite adequate. The chorus also did not have to be the size it was. The big public for this sort of thing includes mostly the so-called intellectuals or young people who fancy themselves as budding intellectuals; the long-hairs, to put it briefly. Old and young, they do not constitute a public that will guarantee a really long run, especially when the producer feels that he has to have a $6 or whatever top it was. At $4, he might have stayed in business. These people are not generally well-heeled. I consider it the worst case of production planning and mismanagement in years."

Watts said he had both "sympathy" as well as "regret" for "Saint's" closing. "It's not my type of theatre," he admitted. Atkinson remarked that "to judge by letters to the drama editor, many music lovers did not share my complete admiration for this opera."

No New Trends

The critics were asked if they noticed any new trends in playwriting, subject matter, style, etc., during the season. Most did not. Bolton replied: "If there is any discernible trend, it has been in knotting together a related set of characters in one set. This is a trend arising out of the painful economics of the theatre rather than out of a singleness of thought of playwrights. Whereas realistic plays used to stray in space in a sort of feeble grab at the mobility of the movies, now they are held within one tight set and concern themselves only with characters dependent on each other."

Back to Masses

Cooke, on new trends, said "there's more variety this year, and old-fashioned type comedy seems to be extinct." Shipley saw the increased number of first plays as a good sign.

"The strongest new trend of the season, for me" said Kerr, "is the sudden reemergence of openly melodramatic 'pop' theatre. 'Witness for the Prosecution' 'Desperate Hours,' 'Anastasia,' 'Bad Seed,' belong to this group. I doubt that either 'Witness' or 'Anastasia' would have been produced five years ago (too much below the so-called intellectual climate) and it's possible that 'Hours' wouldn't even have been written. Very few of Gilbert Miller's friends felt that 'Witness' would work here at all, being a perfectly straight-faced detective story with no veneer of sophistication to lift it off the pocket-book level; it wound up getting a Critics' Prize.

"As far as I'm concerned, this is great: we've ignored mass tastes in theatre for too long. There is a strong possibility of reclaiming a whole band of theatregoers that has been elsewhere with it, it makes for more openly theatrical use of the theatre, and I don't honestly believe it does any intellectual or esthetic damage whatever. It may even help in these departments over the long haul. (Now you've got me rewriting my book, 'How Not to Write a Play,' Simon & Schuster, appearing next week; count it a plug)."

Gaver advised: "No particularly new trends in writing. Someone will say, how about mysteries or melodramas, which have done well this season? There's nothing new in these. The cycles come and go every few years. Nothing to remark about. The downbeat, psychopathic element is not new, either; this season there has merely been an extension of this. Nothing new in style technique or emphasis; just a reiteration of things past."

"Yes," said Keating, "there is a perceptible groundswell toward the play of mood and character, deriving from the 'character study' type of shortstory, and midwifed to the stage by television, which has its playwrights working to get their opus over in 47 minutes or so. The most successful of them have discovered that in that time you can't go very deep into character if you try to have too much happen, so they've compromised in favor of the play where the focus is all on character, and action goes by the boards rather than on them. That there is a considerable critical reaction against the extremes of this trend (even though that reaction may be sometimes not fully conscious) is evident in the acclaim with which the critics greeted the unashamed theatricality of "Anastasia," "Inherit the Wind," "Desperate Hours," "Witness," etc."

The Brave Producers

The Morning Telegraph's Whitney Bolton doffed a deferential hat to legit producers in the course of a questionnaire he filled out for VARIETY. "Broadway," he said, "is maintaining an exceedingly high level of production if examined against the horrifying odds against success. It is constantly amazing that so many producers have the courage to plunge from $75,000 upwards on a production at an agonizingly costly time in theatre and at a time when there seems to be no 'middle' show. You either have a distinct hit or a thunderous flop. It's a wonder most of the producers haven't called it a day and a bitter day, at that.

"Nor is this hit or flop, black or white status the result of outrageous control by the critics. It was proved by 'Billy Budd' and again by 'Saint of Bleecker Street' that critics cannot save a show the public doesn't want. They may help it get up off the floor for a week or so, help to get it started, but if the public is chilly, it dies."

Problem Play Angle; Thought Control Lift?

"Are there too many problem plays?" the critics were asked. Most thought not. "Never too many problem plays if they are well devised and produced" replied Miss Colby. "It is the problem play divest of dramatic punch that suffers audience indifference."

Bolton volunteered: "No, there are not too many problem plays, as proved by their popularity. In the final add-up, it is the paying audience which creates the climate of the theatre. If audiences stay away from problem plays, they won't be produced. But audiences are lapping up problem plays at this moment. It would be the worst kind of idiocy to produce plays which are against the grain of audience liking."

Dash, the exception, remarked that outside of "Bad Seed" and "Inherit the Wind," there have been no problem plays on Broadway. He thought first that "theatre patrons were in no mood for weltschmerz," and secondly, that "the climate has not been right for so-called problem plays."

"When the witch and heresy hunt was on," he added, "and the bloodhounds were sniffing traitors, renegades and subversives under every bed, playwrights were not taking chances with any point of view that might offend the political fundamentalists. The authors of 'Inherit the Wind' waited several years before proffering their work on the monkey trial, because they felt the mood of the times was wrong for the play. Fortunately, the poisonous smog of thought control is beginning to disperse itself."

Increase in Musicals

Asked whether there was any significance in the increase in musicals this season, Hewes replied "None except a growing realization on the part of the backers that a successful musical can net a much greater profit than a successful play."

"None, beyond the proven fact that patrons will pay today's upped prices for a good musical rather than a straight play," said Miss Colby. Bolton contributed: "If kewpie dolls are what the public demonstrably wants, a man would be a fool to try and sell egg-beaters."

"The increase in musicals this season indicates two things," said Dash. "As a barometer of economic conditions it shows there is more investment money around and people are more confident. It also affords evidence that theatre patrons are still in an escapist mood and prefer more frivolous entertainment to the serious drama or light comedies."

Gaver groused: "So there were a few more musicals, so what? The emphasis is on light entertainment, which is acceptable at any time. If there is anything to be read into this at all, I'd say that achieving light entertainment through musicals, despite the huge amount of work that they entail, is easier than finding a playwright who can turn out a good music-less comedy. Our playwrights are either lazy or untalented or both in this respect."

Lack of Classics

Query on the lack of classic plays (except off-Broadway) brought pointed rejoinders. Hewes blamed it on high production costs and public apathy. "No producers of merit deliberately commit economic suttee," chorused Bolton. "With rare exceptions, revivals of classic favorites only prove them musty and dated," volunteered Miss Colby.

Out With Naturalism!

"Theatre lovers are the main source of the off-Broadway audience," advised Shipley. "Broadway wants entertainment. The theatre should give entertainment plus. Most offerings are usually minus the plus."

"For the first time in perhaps 30 years," said Kerr, "the younger actors, just moving into the Broadway area, seem to want to know how to play the classics. Until now they've given their all to realism, sweating to learn 'the method.' Since this was the prevailing professional style, it was always logical that they'd wanted to train themselves precisely for the jobs they might possibly get. Since realism is still the dominant commercial form, their present behavior really amounts to a revolt: whether they get jobs or not, they want to learn something else.

"To me, this suggests that the next generation of actors is going to try to discard naturalism, in whole or in part, and to shoot at scale and size—emotionally, physically, vocally. There are also, quite obviously trying to learn 'technique' as against 'sincerity'. This is a long-needed corrective, and the whole movement strikes me as extremely healthy; the very least it can do is train actors to do a greater variety of roles (notice how 'sincerity' tends to limit and type a performer to the one or two things he can be 'sincere' about)."

"The confinement of the classics to off-Broadway," Dash advised "is indicative of an interesting development. It is creating two distinct areas or foci of playgoing. If this trend continues, Broadway proper will be reduced to the commercial theatre of entertainment, whereas off-Broadway will be the mecca for those who prefer the theatre of art, the theatre of intellect, and the offbeat theatre. In the absence of a repertory theatre on Broadway dedicated to revivals of the classics, it is a wonderful thing that we have off-Broadway productions that can give us from time to time Shakespeare, Shaw, Chekhov and Ibsen."

Watts saw no significance in the dearth of classics on Broadway. "They come and go in cycles," he said. Atkinson volunteered that "for economic reasons, off-Broadway is the natural home of the classics."

Revues Go Off-Broadway

Critics were asked if they saw any significance in revue productions having been confined to off-Broadway during the season. Hawkins thought it would seem to reflect costs. "Perhaps more important," he added, "is the absorption of writers by tv, etc." Miss Colby thought somewhat similarly. "Talent, now accustomed to Las Vegas salaries, or those from occasional tv appearances, cannot any longer be beckoned by a reasonable salary. A successful Broadway musical revue used to feature at least three such luring names."

Gaver opined: "The revue on Broadway is an extremely chancy thing these years. Financially a revue isn't worth the effort and expense. Public acceptance of the 'big revue' has been on the decline for years. Off-Broadway attention to the intimate and inexpensive revue may lead to a revival of the form on Broadway where, of course, it will no longer be inexpensive and probably will wind up behind the financial eight-ball again in rather short order."

Bolton was more caustic, stating: "The revue, as such, is a little thin at the elbows and down at the heels. Men of wit and whip-cracking jokes are not writing in the revue medium for the economic reasons detailed before. The revue is for the moment passe. It can be done off-Broadway because of lower salaries and economically levelled production costs."

"You're stealing my Sunday piece for this week," said Kerr, "but all right. Yes, I think the revue is about to find itself a reasonable home. The revue form is specialized; it appeals to a specialized audience—the audience for satire, the audience that doesn't mind not having a narrative. This audience isn't big enough to support a revue at present production costs: most revues of the last eight or 10 years, even the best of them, have either failed or made so little money as to be considered very poor investments indeed.

"I think things were tightening up for the revue; what manager in his right mind really wanted to risk so poor a gamble? But in adopting the British system, and putting revues on an intimate, inexpensive, off-the-main-beat basis, we may now find a way to have them and not lose our shirts in the process. I hope the trend continues."

Hewes advised that "no matter how simply designed, revues are almost as expensive as musicals and have far less chance of success. (Leonard Sillman has stated

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No Objection Here

VARIETY has a new, unofficial, unpaid, volunteer promotion representative. Well, at least he's doing promotion work for this sheet, strictly on his own initiative.

Help-wanted circular letter from John McClain, drama critic of the N. Y. Journal-American, to various legit pressagents, includes a strictly-cuffo plug for VARIETY. It reads in part, "My boss has a theory that theatrical interest in the Journal could be aided slightly if I did a one-a-week column containing lots of names, theatrical forecasts, gossip of the Rialto, bits about personalities, etc. I plan to do this every Friday, and naturally I don't want to copy it ALL out of VARIETY. Would you, therefore, try to send me some stuff each week about your people?"

Strains & Sprains From 'Ankles' In Critics Vs. Columnists 'Battle'

Few incidents in legit have stirred more trade interest than the self-imposed attempts of Broadway colunists and radio-tv'ites to offset drama critics' pans of "Ankles Aweigh" (Hellinger, N. Y.) by praises and continued plugging for the musical. The show stars Betty and Jane Kean. VARIETY asked Broadway reviewers bluntly: "Do you feel the critics were too rough on 'Ankles Aweigh?' Do you see any significance in the concerted plugs given this show (or any of the legiters) by columnists and tv personalities?" The answers contained a few surprises, including some strong raps at fellow-reviewers.

The World-Telegram & Sun's William Hawkins didn't think the critics had been too rough on "Ankles." "It is a very ordinary show," he said. "The whole picture is obvious. Most columnists cover night club shows; almost no critics do. The Kean Sisters are well known to the club devotees, not at all to the theatre reviewers. If the girls had been guided intelligently with suitable material for the stage, they would now have a real hit, which I still doubt 'Ankles' will ever be.

"Clearly the columnists defended the girls, whom they felt were personally lambasted, so they applauded the show. If the Kean girls had never appeared in a local night club, I doubt whether most columnists would have sat through

(Continued on page 74)

Relocated Shaw Joins TV Personality Bard As Educational Hypo

Shaw and Shakespeare have been getting novel treatment in New York's vocational high schools. A production of Shaw's "Pygmalion" was relocated in N. Y., while Shakespeare was the subject of a presentation utilizing the format of the tv show, "This Is Your Life."

As part of its speech course, the N. Y. Vocational High School put on a student-cast production of "Pygmalion," with a girl from "N. Y.'s Third Avenue" replacing Shaw's original Cockney creation. Presentation was later repeated for an invited audience of speech teachers and selected students from other city vocational schools as an example of good speech instruction.

In a similar vein, the Yorkville Vocational High School recently offered its students a Shakespeare Festival by focusing on the Bard via a "This Is Your Life" format and spotlighting highlights from his various plays.

ANTA TICKET SERVICE TO UP OFF-NIGHT BIZ

Plans are being formulated by the Greater N. Y. Chapter of the American National Theatre & Academy for a legit ticket service for its members. Idea behind the move is to stimulate Broadway theatre attendance by members on weekday nights.

Service would include seats at reduced prices for shows not selling out and a limited allotment of pasteboards, probably one pair per performance, for the click entries. Tickets would be available for only Monday-Thursday night performances. Company managers would inform the ANTA office early each evening as to the number of ducats available.

The Chapter hopes to put the plan into operation next month. Idea has been received favorably by John Shubert, of the Shubert office; Louis A. Lotito, president of City Playhouses and general manager of the Martin Beck Theatre, N. Y., and Richard Myers, president of the Committee of Theatrical Producers.

'Dancing' by van Druten

John van Druten's four-character comedy, "Dancing in the Chequered Shade," is scheduled for Broadway production next October by Walter Starcke.

The author will stage.

Loew's Fails to Obtain 'Widow' Writ in London

London, May 17.

The High Court in London last week turned down an application for an injunction by Loew's Inc., against Emile Littler, Peter Daubeny Presentations and others in connection with the current production of "The Merry Widow" at the Palace Theatre.

Loew's claimed that the play was being passed off as an English version of the German musical comedy "Die Lustige Witwe," which it was not, by the use of the title, "The Merry Widow."

The personal reps of the composer, Franz Lehar, and the authors Leon and Stein asked to join the suit as defendants on the grounds that Loew's was not entitled to copyright at all. They alleged that Loew's was infringing copyright.

Claudette to Try 'Mighty' in Silos

Hollywood, May 17.

Claudette Colbert will star in "A Mighty Man Is He," comedy by Arthur Kober and George Oppenheimer, to be tried out August 15 at the Falmouth Playhouse, Coonamessett, Mass. She'll play four weeks in the show at as many stocks.

Walter Fried has an option on the script for Broadway next fall, with Miss Colbert slated to remain with it for the Main Stem appearance if film commitments don't interfere. Actress, who went from the New York stage to Hollywood in 1929, returned to legit briefly during the summer of 1951 in a tryout of Noel Coward's "Island Fling" at the Westport (Conn.) Country Playhouse and the Cape Playhouse, Dennis, Mass.

OPEN SHUBERT, CINCY; NOW 3-THEATRE TOWN

Cincinnati, May 17.

The Shubert Theatre, which recently reverted to legit after 20 years as an RKO film house, will undergo an estimated $200,000 renovation and become the key local stand for touring Broadway shows. The house seats 2,100.

The United Booking Office in New York will route touring legits into the Shubert-owned theatre, and the Theatre Guild will book it for subscription offerings. The house thereby supplants the 2,500-seat Taft Auditorium for musicals and the 1,300-seat Cox for straight plays.

Cincy a 3-Theatre Town

As far as the United Booking Office has been informed, both the Cox and the Taft will continue to be available for legit in Cincinnati. Marcus Heiman, UBO president, said in New York yesterday (Tues.) that the Shubert is an attractive house for touring shows, since it has good capacity, with about 900 seats on the lower floor.

Indications are that with the Shubert reverting from films, Cincinnati will be a three-theatre legit town. It remains to be seen, however, whether there will be enough touring productions to supply three houses. Bookings have been lean in recent years for the Taft and Cox.

Routes 'Spice' on Tour Of Small-City Stands

"Spice of Life" is the second of two shows sent out on an approximate three-week tour of Ohio and Kentucky by John Fisher this spring. Fisher, who's been producing plays for limited treks for several years, has just sent out "Spice." It followed "Fourposter," which wound up its brief spin April 30.

Dates played by the shows include Warren and Zanesville, Ohio, and Lexington, Ky. A fall trek is planned for "Seven Year Itch."

Son Knows Best, Pop

Parent-child strawhat guest appearances, a feature of last summer's stock season, are getting an early start this year. First on file involves Bill Hayes and his father, William Hayes Sr., who'll appear together in "South Pacific" at the Tenthouse Theatre, Highland Park, Ill., June 10-19.

The stint will be a dream come true for the elder Hayes, who's always had a yen to be an actor. He'll play Capt. Brackett, with his son as Lt. Joe Cable. Bill Hayes made his Broadway debut last season in the Rodgers-Hammerstein musical, "Me and Juliet," and is currently riding the disk bestseller lists with his "Ballad of Davy Crockett" recording.

Authors League In Burley Ban Fight

The Authors League of America has joined the American Civil Liberties Union in fighting the refusal of N. Y. License Commissioner Edward T. McCaffrey to license burlesque in New York. It has entered the case as amicus curiae (friend of the court).

The League was represented, with attorneys for the ACLU and Thomas J. Phillips, when arguments were heard Monday (16) by N. Y. Supreme Court Judge Aron Steuer on a motion to compel the Commissioner to grant Phillips' application for a license to present burlesque at the Orpheum Theatre, Brooklyn. The judge reserved decision.

Charles Ballon, of Phillips, Nizer, Benjamin & Krim, representing the ACLU (also as amicus curiae), argued that the Commissioner's authority "provides for the licensing of theatre premises, not of productions or entertainments performed therein," and noted that no question of defect in the theatre, or anything in Phillips' record, is involved the license denial.

The attorney asserted that McCaffrey's action is based solely on an objection to the word "burlesque" itself, and the assumption that a burlesque show is per se obscene. He argued that although the law gives the Commisioner the power to revoke a license when obscene shows are presented, the guilt must be established after the fact, not before, by assumption. He cited a long series of judicial opinions including several U. S. Supreme Court decisions, outlawing such "pre-censorship."

The Authors League was represented by Irwin Karp, of the firm of Hays, St. John, Abramson & Heilbron, while Phillips' attorney was Harold Berg, legal rep of the Associated Actors & Artistes of America, affiliate of the various performer unions including the Burlesque Artists Assn., of which Phillips is executive-secretary. Milton Mollsen repreented the Corporation Counsel's office, in support of McCaffrey's denial of the license.

Ohio's Stadium Theatre Season Opens June 28

Columbus, May 17.

Ohio State U. will begin its sixth Stadium Theatre season June 28. An eight-week, eight show series will be presented in arena style. Performances will be given Tuesday through Saturday nights.

Schedule includes "King of Hearts," "Country Girl," "Remarkable Mr. Pennypacker," "Great Big Doorstep," "Lady's Not for Burning," "Taming of the Shrew," "Light up the Sky" and "Time of Your Life."

GOLDEN JUBILEE YEAR
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Equity Election Begins to Sizzle As Councillors Okay Indie Slate

A liberal faction in Actors Equity is rallying to elect its independent ticket in the union's annual election slated for May 27.

Besides being pushed through by a membership petition, the independent slate has been endorsed by 17 council members and one union officer. Among them is John Drew Devereaux, one of the three councillors on the nominating committee that selected the regular ticket, which is considered by union insiders to be generally middle-of-the-road.

Running on the indie card is Bill Ross for reelection as second vicepresident of the union and Paul Ford, Lee Grant, John Kerr, Neva Patterson, Muriel Rahn and Hiram Sherman for five-year council terms. The indie ticket is also endorsing certain council candidates on the regular ticket, including Florida Friebus, Leonard Patrick, and William Roerick, incumbents running for five-year term, and Jane Seymour, another incumbent running for a one-year stay.

Of the new candidates, the indie faction is also sponsoring Cornelia Otis Skinner and Edith Meiser. Former is up for a three-year stretch, while latter is in the five-year term. Both have had prior experience as council members. Regular ticket candidates opposed by the indies are Blanche Yurka and Ann Thomas, one-time councillors, and Stella Reynolds, Dickie Moore, Judson Laire and Emery Richardson, new entries.

Besides Devereaux, other council members who've come out in support of the indie slate are Miss Friebus, Eleanor Wilson, Larry Gates, Del Hughes, Joseph Anthony, John Forsythe, William Redfield, Patrick Scott McKay, Ruth McDevitt, George Ives, Rusty Lane, Edmon Ryan, Robin Craven, Polly Rowles and Mildred Dunnock. Frederick O'Neal. Equity's third veepee, has also endorsed the indie slate.

House Okays Plans Group For D.C. 'Presidents' Hall

Washington, May 17.

Another step toward creation of a national auditorium and cultural center for Washington was taken last week by the House of Representatives.

House voted to set up a 21-member commission to formulate plans for construction of a civic auditorium which would include a music, fine arts and mass communications centre, and which would be suitable as an "inaugural hall of Presidents."

Bill, sponsored by Rep. James H. Morrison (D., La.), provides for a report from the commission by Feb. 1, 1956. Commission is authorized to accept cash and property from any public or private source to build the auditorium.

This is in line with the promise of Robert W. Dowling, head of City Investing Co., to launch a campaign to raise about $15,000,000 in private contributions for the project.

Blondell in 'Palm' For Barns, B'way

Joan Blondell will star in "A Palm Tree in a Rose Garden," comedy-drama by Meade Roberts, to be presented by Albert Selden & Morton Gottlieb for four weeks in strawhats this summer, with a Broadway production slated for fall. Jose Quintero will stage.

An unorthodox angle of the project is that the play will be rehearsed for three weeks, instead of the customary one-week for barn productions, before opening at an undesignated spot in mid-July. No designer has been selected for the show, which will require a cast of eight.

Also on the Selden-Gottlieb production schedule for Broadway next season are the musicals, "Amazing Adele" and "archy and mehitabel," with Eddie Bracken and Carol Haney set for the latter.

SAYS CHARITY GROUPS ADMIRE CONNIE COBLE

New York.

Editor, VARIETY:

Referring to the recent article in VARIETY about the Plymouth Theatre, N. Y., and the return of theatre party tickets from charitable organizations, I'd like to point out that although the sponsoring groups would prefer to be able to return unsold tickets in advance, so as to minimize the risk of having seats left over, nevertheless, these organizations are very grateful to Constance Coble, the treasurer of the theatre, for her unfailing courtesy, her cooperation and the precision of her work.

It has been my observation that the charitable organizations having dealings with Miss Coble through theatre parties at the Plymouth regard her as an outstanding treasurer whose help has been very valuable to them.

Lenore Tobin.

(The writer is a theatre party agent. Ed.)

'3 Angels' Given Even Chance of London Run

London, May 17.

The H. M. Tennent and George & Alfred Black presentation of "My Three Angels," a comedy by Sam and Bella Spewack (from the French play "Cuisine des Anges" by Albert Husson) was warmly received at the Lyric opening May 12. It is given an even chance for success, mainly due to Ronald Shiner's popularity.

George Rose and Nigel Stock play the other leads, with Cyril Luckham, Hugh Manning and Jane Aird featured. Piece has been soundly directed by Wallace Douglas. It has been amusingly adapted, and commendably interpreted.

Stolz Steamed Up Over London 'Widow' Revival; Sez Rights Infringed

Vienna, May 10.

Robert Stolz, who wrote and conducted a new musical version of the Franz Lehar operetta, "The Merry Widow," for the New Opera Co. at the Majestic Theatre, N. Y., in 1943, is burning over the current London revival of the piece. The reprise which Peter Daubeny Ltd. is presenting at the Palace Theatre there, he stated, is "using partly my adaptation, without having acquired these rights from me."

Prior to the May 3 opening of the London "Widow," Stolz asserted, he warned its producers against use of his adaptation but they allegedly ignored his admonitions. Now, the composer says, "I am forced to bring a lawsuit because they have infringed my rights as adaptor. I hate lawsuits and that is why I am very much upset. I have written to the producers in London and to the publishers, but it all seems in vain."

Stars of the London production are the husband-and-wife team of Jan Kiepura and Marta Eggerth, both of whom also appeared as leads of the 1943 Broadway presentation. Latter version, which had a new book by Sidney Sheldon and Ben Roberts, featured Melville Cooper. Daubeny's London presentation, as revived by Victor Leon and Leo Stein, has a supporting cast of Viennese players. They sing in German. However, Kiepura and Miss Eggerth use English in both dialog and song.

Chatham (Ont.) Church To House Legit Group

Chatham, Ont., May 17.

This small auto-parts city near the Windsor-Detroit area will soon have its first professional theatre. Mrs. D. P. Robertson, who already runs a local children's theatre, has taken a 10-year lease on a former Baptist church and has renamed it the Globe Theatre, to seat about 300.

She came here five years ago from England.

Hub's Brattle Skeds Bard Series; Shelley for Philly; Other Stocks

Boston, May 17.

The Brattle Theatre, Cambridge, returns to legit this summer with a series of Shakespeare revivals. Opening production will be "Henry IV, Part I," beginning July 5, to be followed by "Measure for Measure," "Othello" and "Much Ado About Nothing."

Bryant Haliday and Michael Wager are heading the operation. Company will be headed by Jan Farrand, Jerome Kilty, Thayer David, Miles Morgan, Cavada Humphrey, Haliday and Wager. Robert Fletcher will design costumes.

Shelley Winters to Philly

Philadelphia, May 17.

With Shelley Winters starred, Tennessee Williams' "Rose Tattoo" will be one of the four plays skedded for the forthcoming summer tent-show season at the Playhouse in the Park. Series of 13 weeks kicks off June 23. Samuel M. Handelsman returns as managing director of the municipal operation.

Other scheduled bills include Farley Granger in "The Rainmaker," Jules Munshin in "Stalag 17" and John Baragrey and Georgiann Johnson in "Philadelphia Story."

Westboro, Mass., Opens Early

Westboro, Mass., May 17.

The Red Barn Theatre, which opened April 15 for its 17th season, is again under the management of James Dyas as director.

Spot is slated to run 30 weeks, through next October.

Parties at Northport, L. I.

Northport, L. I., May 17.

The Red Barn Theatre here is continuing to concentrate on benefit performances for its second season, beginning June 28. The William Hunt operation has already lined up 29 theatre parties, with at least 10 more expected. A Wednesday matinee is being added to the Tuesday-Sunday evening performance sked.

Among production staff returnees are stage manager-director Barbara Kennedy and business manager Patricia MacLeod.

Woolf Touring States

A five-state resort circuit of approximately 70 hotels, country clubs and bungalow colonies will be covered by the Stanley Woolf Players this summer. Traveling under the banner of the Civic Drama Guild, at least 10 Woolf companies are slated to begin a two-and-a-half-month summer season June 20. Headquartering in Liberty, N. Y., the Equity troupes will tour New Jersey, Pennsylvania, New Hampshire, Connecticut and New York until Sept. 5.

Around 60 performers, directors, scenic designers and technicians will be employed in the various companies, which will operate seven nights a week for a total of more than 700 performances. It'll be the 18th touring season for Woolf. For the first time musicals will be offered as a part of the regular program, with "Brigadoon" and a streamlined version of "La Traviata" skedded.

Catholic U. to Olney

Washington, May 17.

Players, Inc., the professional alumni group of Catholic U. drama department, will again operate the Olney Theatre this summer, its third at the spot. The strawhatter unveils June 28 for a 10-weeks season. Schedule, to be announced in another week or two, is expected to list five plays for two weeks apiece. Policy will continue to be based on a resident company, with name guests.

Olney will have a new managing director this summer, Dick Sykes, former Catholic U. student, who later toured with Players, Inc., spent a season on Broadway.

Show Tent for Columbus

Columbus, May 17.

A new summer theatre, using a resident equity company plus local fill-ins, will open here June 21, four miles north of nearby Worthington, on a site furnished by WRFD, Farm Bureau radio station. Called the Playhouse-on-the-Green, the spot will present 10 one-week bills Tuesday through Sunday nights. Tentative schedule includes "Oh Men, Oh Women," "Dial M for Murder," "Rainmaker," "Claudia," "Annie Christie," "Bell, Book and Candle," "Angel Street," "Gigi," "Come Back, Little Sheba" and "Fourposter."

The group was formed by Joseph K. Weaver, formerly on the staff of the Circle-in-the-Square, N. Y., and actor and manager of that outfit's Philadelphia theatre. The project is being financed by 600 shares of common and preferred stock.

Edward Ludlum and Richard Snider have been engaged as director and stage manager.

Des Moines Couples' Plan

Des Moines, May 17.

Howard Orms, director of the Des Moines Community Playhouse, and Walter Stilley, Technical director, plan to produce summer stock in the East this season. They will open separate theatres June 20.

Orms and his wife will return to the Merry-Go-Round theatre, Sturbridge, Mass., which they own and operate. The Stilleys recently purchased a spot near Frederick, Md., called Mountain Theatre and have formed a corporation to operate it. It will be the Stilleys' first venture in producing summer stock.

Original Williams Yarn

Westport, Conn., May 17.

Lucille Lortel unshutters her White Barn theatre June 12 with a production of "3 Players of a Summer Game," Tennessee Williams short story from which stemmed his "Cat on a Hot Tin Roof." Story originally appeared in the New Yorker in 1952.

Performance will be for benefit of New York chapter of the American National Theatre & Academy.

'Flute' at Hyde Park

Poughkeepsie, N. Y., May 17.

Robert Saffron's "The Reluctant Flute," which has been under option by several Broadway managements, will be tried out the week of July 19 at the Hyde Park (N. Y.) Playhouse, with Jocelyn Brando as femme lead. It'll be one of seven productions in which the actress will appear.

The barn, operated by Polly McCulloch and George Quick, begins its second season June 14. Operation will also use stars this summer. Fred Sadoff will be director and Edward Lansbury designer.

Huntington Returns to Spa

Saratoga, N. Y., May 17.

John Huntington, returning for his ninth season at the Spa Summer Theatre here, will have a staff including Marcia Dealy as p.a., succeeding Klaus Kolmar; John Jensen, scenic designer, succeeding Peg Crossfield (Mrs. Kolmar) and Don Lochner as general production assistant and character man, succeeding Clyde Waddell.

Opening bill will be "Great Waltz."

Barn at Wilmington, N. C.

Greensboro, N. C., May 17.

Sam Taylor and Claude West have announced organization of the Cape Fear Summer Theatre at Wilmington, N. C., as a summer project, opening June 29.

Productions scheduled are "Caine Mutiny Court Martial," "Hasty Heart," "Our Town," and "Girl Crazy."

Oakdale Expands Season

New Haven, May 17.

The Oakdale Musical Theatre at nearby Wallingford, Conn., will have a new tent this summer, increasing the seating capacity from 1,500 to 1,800. The season will be expanded from 12 to 14 weeks.

Schedule includes "Song of Norway," June 14; "Roberta," June 21; "Pal Joey," June 28; "Wish You Were Here," July 5; "High Button Shoes," July 12; "Girl Crazy," July 19; "Wonderful Town," July 26; "Naughty Marietta," Aug. 2; "Gentlemen Prefer Blondes," Aug. 9; "Best Foot Forward," Aug. 16; "Paint Your Wagon," Aug. 23, and "South Pacific," Aug. 30.

Avondale Changes Hands

Indianapolis, May 17.

The Avondale Playhouse here has been purchased by a group of local businessmen and will open June 18 for an 11-week season. It was previously operated by Paul Sicanoff as the Town and Country Playhouse. Production staff will include William Tregoe, director; Paul Phillips, stage manager, and Jo Rosner, general manager, all previously associated with the operation. Only play set so far is "The Constant Wife," with Sylvia Sidney starring.

House is on the Stage & Arena Guild of America circuit. It is not connected with the Town 'n' Country Playhouse, Clarence, N. Y., another SAGA affiliate, which begins its second season June 21 under the management of Nancy Edwards and Judy Marrus.

'Wagon' to Start Cohasset

Cohasset, Mass., May 17.

The South Shore musical tent will uncork its season here June 24 with "Paint Your Wagon," and the schedule will run through Sept. 3.

David Marshall Hotzmann returns as managing director, with Ralph Roberts, general manager; Hans Busch, stager; Arthur Norris, musical director, and George Campbell, p.a.

Not So Faaast!

Robert K. Adams is going in for longrange bookings at his Flint (Mich.) Musical Tent which begins its initial season June 17. Although most established canvas-top operators are still lining up production for the coming summer season, Adams says he is already booking for 1956.

According to an announcement of last week, next year's Flint sked includes "Kismet," as the opening bill, plus "Wonderful Town," "Girl in Pink Tights," "Floradora" and "Black Crook."

Stock Items

Farley Granger in "The Rainmaker" will open the summer season June 27 at **Gail Hillson's** Triple Cities Playhouse, Binghamton, N. Y., with **Shelley Winters** pencilled in for the week of July 4 in "Wedding Breakfast". . . . **William J. Cornell**, pressagent during the regular legit season for the Shubert, Detroit, returns this summer as p.a. for the Cape Playhouse, Dennis, Mass. . . . **Shirley Booth**, who will star in four shows at Dennis, is summering in Chatham, Mass., a few miles further out the Cape. She bought a cottage there two years ago but has never had time to occupy it.

Lee Grant will star in two plays this summer at the Westchester Playhouse, Mt. Kisco, N. Y. . . . **Norman Vein's** "Crime of Innocence" will be tried out the week of Aug. 15 at the Lakeside Theatre, Lake Hopatcong, N. J. . . . **Walter Cassel** and his wife, **Gail Manhers**, will co-star in three productions at the Flint (Mich.) Musical Tent, which begins its first season June 17. . . .

The Malden Bridge (N. Y.) Playhouse begins its 10th season June 21. It'll be the second summer as an Equity operation . . . A new revue, as yet untitled, by **Bob** and **Chauncey Skilling**, will be presented this summer at the Starlight Theatre, Pawling, N. Y., which starts its 22d season June 28 . . . "The Snugrats," by **James Leo Herlihy** and **William Noble**, will be tried out the week of July 18 at the Westport (Conn.) Country Playhouse under the production auspicies of **Lyn Austin**, **Thomas Noyes** and **Roger L. Stevens**.

A touring package of "Caine Mutiny Court Martial" has been organized by actor **Richard Poston**, who'll also be in the cast. Poston is currently appearing on Broadway in "Inherit the Wind" . . . Totem Pole Playhouse, Fayetteville, Pa., begins an 11-week season June 20. . . . **Aaron Frankel** is resident director of Buck County Playhouse, New Hope, which began its season last Friday (13) with "King of Hearts" . . . "Kismet" will windup the Lambertville (N. J.) Music Circus season this summer with a three-week run beginning Sept. 6. . . . **Gloria Vanderbilt** will tour the strawhat circuit this summer in "Picnic."

Arianne Ulmer, daughter of film director **Edgar Ulmer**, has been signed for the summer at the Casino, Newport, R. I. . . . **Scott Brady** will star in summer stock tour of "Picnic" along the Atlantic seaboard in July and August . . . **Sig Herzog** has written a new version of the **Franz Lehar** operetta which **John Kennedy** will present as "The New Merry Widow" at the St. Louis Municipal Opera this summer. **Barbara Perry** will play a new top character in two new production numbers.

La Jolla Playhouse opens its ninth season June 28, with a five-play slate running Sept. 4. **John Swope** again will be executive producer for group headed by **Dorothy McGuire**, **Gregory Peck** and **Mel Ferrer**. Miss McGuire will star in one of the quintet, but other two stars won't be available.

Inside Stuff—Legit

As a serious "societaire" of the distinguished Comedie Francaise one of its w.k. actresses, Mony Dalmes, doesn't always make with the cheesecake, but the N. Y. World-Telegram & Sun seemingly chose to publish a boudoir shot of her last week. Only difference was that they gave the chemise shot a higher bodice. It was part of an exclusive interview with the wife of Claudius Charles Philippe ("Phillippe of the Waldorf") and the fact that next Oct. 25 will mark the Comedie Francaise's first American engagement in its 275-year history, when Moliere's "Bourgeois Gentlemen" will be presented with the blonde star to be followed by other repertory. The Broadway Theatre is mentioned as the showcase.

Because of her Comedie Francaise commitments, Mlle. Dalmes and her husband see each other only with flying trips between New York and Paris. Bcause of her regard for the hotel executive, an American citizen for many years, Miss Dalmes did not accompany the Comedie Francaise to Moscow when the Iron Curtain was lifted on a cultural exchange pitch last year.

Dave Chasen, longtime foil for the now ailing Joe Cook, staged a plush "road company" reunion of the 67 Steps Club at his Sherry-Netherland apartment, during the N. Y. visit of the Hollywood restaurateur and Mrs. Chasen. Mark (AP) Barren, the N. Y. Post's Richard Watts Jr., Saul Abraham, longtime g.m. for Jones & Green, producers of Cook's legit musicals, composer Lewis F. Gensler and a couple of others participated in the reunion at the Sherry-Netherland Hotel apartment owned by MCA prexy Lew Wasserman, at which Chasen guested.

The 67 Steps Club stems from that number of steps to J&G office above the balcony of the old 48th St. Theatre, where Cook, Chasen, the producers, et al., would meet every late afternoon to "pour." This was in the Prohibition era, and one of the assorted free pubs where the Broadway reporters who covered legit would congregate regularly.

"3 For Tonight," which closes June 18 at the Plymouth, N. Y., is booked to open June 27 in Los Angeles, without Harry Belafonte, who drew rave reviews. Although the revue has been doing capacity business on Broadway, mostly on the strength of previously-scheduled theatre parties, there has been relatively little boxoffice sale and slim broker call. That is no surprise to producer Paul Gregory who, it turns out, originally planned for only a 10-week Broadway run, and signed Belafonte for that period, to costar with Marge and Gower Champion. After offering to stay with the show for 20 weeks, or whatever length of time Gregory specified, Belafonte signed for a Las Vegas nitery engagement to follow immediately after June 18, when Gregory informed him the New York run would terminate.

Students at the Pasadena Playhouse were advised last week by film director Henry Koster to continue their stage training rather than try to crash motion pictures on personality and looks alone. "I vastly prefer working with stage-trained people, especially since the advent of the wide screen," the director told more than 100 prospective actors in a question-and-answer session. "I have yet to meet anyone with the necessary combination of personality, talent and looks, with emphasis upon talent, who did not rise to the top.

"Hollywood always is on the lookout for new faces to capture the fancy of the public. You will be discovered if you have what it takes. The best way to be discovered is to get on the stage and act."

Richard Rodgers and Oscar Hammerstein 2d have donated two scholarships for full tuition for a year's training in the American Theatre Wing Professional Training Program. They may be used in an branches or classes of the Wing operation and will go to two candidates chosen by competitive auditions in the fall. Other scholarships recently contributed are the Helen Hedeman Memorial Fund, the H. Wendell Endicott Memorial Scholarship and the Drama League Scholarship.

Apparently as a farewell dig at the critics, who gave the show one of the season's worst roastings, the management of the off-Broadway production of "Safari" took a small display ad in last Saturday's (14) New York dailies to note that "the audience raved, the critics ranted." Several unfavorable critical quotes were printed, btu no favorable opinions were cited. The revue folded the following night, Sunday (15) at the Barbizon-Plaza Theatre, N. Y., after five performances.

Possibility of organizing an actors' and playwrights' workshop in Fairfield County, Connecticut, will be discussed by local residents next Sunday afternoon (22) at a cocktail party at the White Barn Theatre, Westport, Conn. Lucille Lortell, founder-director of the spot, has offered its facilities for such a project. She has in mind to have the professionals operate the workshop entirely on their own.

Legit Bits

Anton Coppola, current conductor of **Feuer & Martin's** "Boy Friend," has been appointed general musical director for the producer's future productions, while **Henry Topper** continues as the firm's orchestra personnel supervisor . . . **Frederick Dvonch** replaces **Franz Allers** as musical director of "Plain and Fancy" next Monday (23) . . . **David Cole** sails for England tomorrow (18) aboard the Queen Elizabeth after several months in N.Y.

Ruth Ford, **Philip Bourneuf** and **Frances Reid** will star in the Boston (Mass.) Arts Festival production of "Skin Of Our Teeth," which will be presented in the Boston Public Garden June 15-18 . . . **Supreme Court Justice Henry Clay** has greenlighted the transfer of the Theatre de Lys to **Louis Schweitzer** . . . Playwright **Robert Anderson** and his wife, **Phyllis Anderson**, MCA literary agent, left for Europe last Monday (16) . . . **Ruth Gillette** succeeded **Reta Shaw** in the Broadway production of "Pajama Game" last Monday (16).

Vincent Jacobi Sr. has been elected president of the stagehands union. Others voted into office were **Thomas H. Fitzgerald**, veepee; **John C. McDowall**, secretary; **John Garvey**, treasurer; **William Gorey**, financial secretary, and **John Goodson** and **George McCormack**, business managers.

Robert Downing and **Daniel S. Broun**, stage managers of "Cat on a Hot Tin Roof," intend to enter the producer field, and are reading scripts in search of a suitable vehicle . . . **Jose Quintero** and **Leigh Connell** have optioned a new untitled play by **Marc Brandel**, for Broadway production next fall . . . "Highway Robbery," an Israeli comedy by **Moshe Shamir**, will be presented in English at the off-Broadway President Theatre next fall as the initial production of the Heritage Group Theatre.

Jay Wolf, formerly with the **Jules Ziegler agency**, is now with the **Milton Goldman** office . . . "Grassroots Theatre," by **Prof. Robert Gard**, of the U. of Wisconsin, has been published by the U. of Wisconsin Press . . . The **Helen Hayes** benefit performance May 7 of "Gentlemen, the Queens," at the Solebury School, New Hope, Pa., grossed $2,100, with proceeds going to the drama club of the school, where the star's son is a student . . . The off-Broadway Phoenix Theatre is kicking off a subscription campaign for next season with a special luncheon next Friday (20) at the Tavern-on-the-Green, N.Y.

Irving Jacobson and **Irving Grossman** have renewed their lease on the Second Avenue Theatre, N.Y., and will present a Yiddish-American musical at the house next October . . . **Maurice Valency's** "Thracian Horses," with **Martyn Green** starring, will be presented by Brandeis U., Waltham, Mass., as one of the offerings of the annual Festival of the Creative Arts to be

(Continued on page 69)

Closings Spur Chi B.O.; 'King' $31,500, Deborah Sock $33,400, 'Trap' $15,100

Chicago, May 17.

Closing week rush at two of the three shows gave a slight fillip to biz here last week. Departures of "King and I" after 24 weeks and "Tea and Sympathy" after 10, leaves "Tender Trap" as the singleton Loop entry.

"Can-Can" is due Aug. 3 at the Shubert, but "House of Flowers" is no longer a summer prospect.

Estimates for Last Week

King and I, Shubert (25th wk) ($5; 2,100) (Patricia Morison). Over $31,500 (previous week, $26,600); exited Saturday (14) to resume tour.

Tea and Sympathy, Blackstone (10th wk) ($4.50; 1,500). (Deborah Kerr). Almost $33,400 (previous week, $26,300); left town Saturday (14), resuming tour.

Tender Trap, Harris (5th wk) ($4; 1,000) (Kent Smith, K. T. Stevens, Russell Nype). Over $15,100 (previous week, $13,300).

'Kate' Hot $61,200, 'Men' $19,400, L.A.

Los Angeles, May 17.

Two shows chalked up excellent records last week, with "Kiss Me, Kate" topping its first week record and "Oh Men, Oh Women" indicating a profitable run.

Estimates for Last Week

Kiss Me, Kate, Philharmonic Aud (2d wk) (2,670; $4.90) (Jean Fenn, Robert Wright, Harold Lang, Pat Crowley). Civic Light Opera Season opener climbed to a great tax-free $61,200.

Oh Men, Oh Women, Carthay Circle (1st wk) ($3.30; 1518) (Franchot Tone, Gig Young). Nearly $19,400 for the initial week.

This Is Your Life, Mendel, Civic Playhouse (12th wk) ($3.30; 400) (Leo Fuchs). Same as before, $4,000.

Finian's Rainbow, Hollywood Repertory (17th wk) ($3.30; 276) (Charles Davis). Up a trifle to $1,900.

Legit Bits

Continued from page 68

held June 7-11 . . . The Theatre Guild has added **Bill Hoffman's** "Affair of Honor" to its production sked for next season.

Kathy Farrell has succeeded **Constance Brigham** in the "Trouble in Tahiti" segment of "All in One" . . . **Richard Kollmar** left for London last Wednesday (11) for confabs on the West End production of "Plain and Fancy" . . . **Joseph Anthony** returned to the cast of "Anastasia" last Thursday (12) after a 10-day leave during which **Carl Low** subbed.

Herbert Bayard Swope Jr. has optiond **Eugene Raskin's** "Old Friend" for Broadway production next fall under his own direction. Another Raskin play, "Last Island," is scheduled for Broadway production by **Haila Stoddard, Robert O'Byrne** and **Richard Dunn** . . . **Henri Caubisens,** production stage manager for **Cy Feuer & Ernest H. Martin,** will direct the production of "Guys and Dolls," being put on this summer at the Royal Nevada Hotel, Las Vegas.

"White Sheep of the Family," with **Edward Everett Horton** starring, played to capacity business during a two-week stand at the Fred Miller Theatre, Milwaukee, taking in a total gross of $13,627 on a potential capacity of $14,424, with press tickets and theatre party commissions cutting into the take . . . **Tom Hammond** will be general manager for **Armand Deutsch's** production of "Wooden Dish."

Current Road Shows

(May 16-28)

Dear Charles (Tallulah Bankhead)—Alcazar, S. F. (16-21).

King and I (Patricia Morison)—Paramount, Toledo (16-21); Shubert, Det. (23-28).

Kismet — Shubert, Det. (16-21); Taft Aud., Cincy (23-28).

Pajama Game (Fran Warren, Larry Douglas, Buster West)—Aud., Portland, Ore. 17-22); Moore, Seattle (24-28).

Seven Year Itch (Tom Ewell)—Forrest, Phil. (16-28).

Seventh Heaven (Gloria DeHaven, Ricardo Montalban, Paul Hartman) (tryout)—Shubert, Bost. (16-21).

Solid Gold Cadillac—Playhouse, K. C., Mo. (16-21); Biltmore, L. A. (23-28).

Tea and Sympathy (Deborah Kerr)—Geary, S. F. (18-28).

Teahouse of the August Moon (Burgess Meredith, Scott McKay)—Curran, S. F. (16-28).

Tender Trap (Kent Smith, K. T. Stevens, Russell Nype)—Harris, Chi. (16-28).

'Game' Wow $63,300 (10); In Mpls.-St. Paul Split

Minneapolis, May 17.

As expected, the touring "Pajama Game" wrapped up the town last week, garnering a walloping $49,400 in eight performances from last Wednesday (11) through Sunday night (15) at the 1,800-seat Lyceum, at $4.95 top. The musical went clean at all five evening shows, and had just a few empty seats at the three matinees.

That wound up the local Theatre Guild-American Theatre Society subscription season with five shows, compared to a promised six. The other four on the list included "Picnic," "Tea and Sympathy," "Tender Trap" and Sailor's Delight." Non-subscription offerings were "Naughty Natalie," "Moon Is Blue" and this week's Dublin Players. Set to open the 1955-56 subscription season next August is "Solid Gold Cadillac."

Mops Up in St. Paul

St. Paul, May 17.

"Pajama Game" racked up almost $13,900 gross in two performances last Monday-Tuesday (9-10) at the St. Paul Auditorium before moving across the river for five-day stand at the Lyceum, Minneapolis.

St. Paul Theatre, seating 2,800, was scaled from $1.85 to $4.95.

'Guys' Good 23½G, 'Tailor' 6G, Philly

Philadelphia, May 17.

"Guys and Dolls" got a fair reception last week in a popriced return at the Forrest, but "Once Upon a Tailor" dropped several stitches in its stanza at the Walnut.

Local interest centers in "Seven Year Itch," in for a three-week stand at the Forrest, subject to extension if biz warrants. Mail order advance and Theatre Guild-American Theatre Society subscription reached approximately $50,000 for the comedy, which opened last night (Mon.).

Estimates for Last Week

Guys and Dolls, Forrest, (M) (1st wk) ($3.60); 1,760). Good press greeted tuner back for fourth visit here; nice $23,500.

Once Upon a Tailor, Walnut (C) (2d wk) ($4.20; 1,340) (Oscar Karlweis). Tryout never got started after its sad opening and newspaper brushoff, starvation at over $6,000.

'Cadillac' So-So $16,000, Holdover Week, St. Loo

St. Louis, May 17.

"Solid Gold Cadillac," ending the season for the American Theatre, drew a moderate $16,000 for its second week, after grabbing $16,400 for initial stanza.

The house was scaled to $3.92. Loring Smith and Ruth McDevitt had the top roles.

'Romeo' Fair $3,300 (14) In Rochester Stock Run

Rochester, N. Y., May 17.

Arena Theatre's modern dress version of "Romeo and Juliet," drew a fair $3,300 for 14 performances ending Sunday night (15) at $2.20 top in Omar K. Lerman's and Dorothy Chernuck's 300-seat theatre-in-the-round.

Tonight (Tues.) is Diamond Jubilee Production night at the house. Arena's 75th production, "Caine Mutiny Court Martial," opens for a three-week run. Herbert Boland directed, with John Allen and Robert Donley as leads.

Scheduled N. Y. Openings

(Theatres indicated if set)

Once Upon a Tailor, Cort (5-23).
Seventh Heaven, ANTA Theatre (5-26).
Almost Crazy, Longacre (6-20).
First Edition, Bijou (7-7).

OFF-B'WAY

One-Act Bill, Gr'n'w'ch Mews (5-25).
Files, Provincetown (6-8).

'Kismet' Juicy $49,400 In 1st Week, Detroit

Detroit, May 17.

"Kismet" scored a smash $49,400 in first week of fortnight's engagement at the 2,050-seat Shubert. Top is $6.60 weekends, $5.50 other evenings. Next week should sell out. A $90,000 advance already is in Shubert till for "King and I" which opens a six-week stay May 23.

The 1,432-seat Cass is dark, with no bookings in sight.

'Teahouse' $43,000, Tallu $25,200, S. F.

San Francisco, May 17.

With two hot shows in town, legit business was at a solid pace all last week. Adding "Tea and Sympathy," starring Deborah Kerr, opening tomorrow (Wed.) at the Geary, next week should rack up a big gross total. Good weather helped the take all last week.

Estimates for Last Week

Teahouse of the August Moon, Curran, (12th wk) ($4.40; 1,758) (Burgess Meredith, Scott McKay). Up again, this time to over $43,000, a jump from last week's $42,300; in its final two weeks here.

Dear Charles, Alcazar (1st wk) ($4.40; 1,147) (Tallulah Bankhead). Nearly $25,200 after a strong opening and good reviews for the star, if not for the play.

Current British Shows

LONDON

(Figures denote premiere dates)

All For Mary, Duke York (9-9-54).
Bad Seed, Aldwych (4-14-55).
Bell, Book, Candle, Phoenix (10-5 54).
Boy Friend, Wyndham's (12-1-53).
Can-Can, Coliseum (10-14-54).
Crazy Gang, Vic. Pal. (12-16-54).
Desperate Hours, Hipp. (4-18-55).
Diary of Nobody, Duchess (5-17-55).
Dry Rot, Whitehall (8-31-54).
Folies Bergeres, Wales (4-8-55).
Intimacy At 8:30, Criterion (4-29-54).
Jazz Train, Piccadilly (4-26-55).
King and I, Drury Lane (10-8-53).
Kismet, Stoll (4-28-55).
Lovers, Winter Gard. (5-6-55).
Matchmaker, Haymarket (11-4-54).
Merry Widow, Palace (5-3-55).
Midnight Family, Arts (5-4-55).
Mousetrap, Ambas. (11-25-52).
My 3 Angels, Lyric (5-12-55).
Old Vic Rep, Old Vic (9-9-54).
Sailor Beware, Strand (2-16-55).
St. Joan, St. Martin's (2-8-55).
Salad Days, Vaudeville (8-3-54).
Separate Tables, St. James's (9-22-54).
Simon & Laura, Apollo (11-24-54).
Spider's Web, Savoy (12-14-54).
Talk of Town, Adelphi (11-17-54).
Teahouse Aug. Moon, Her Maj. (4-22-54).
Tender Trap, Saville (5-3-55).
20 Mins. South, Players (5-10-55).
Uncertain Joy, Royal Ct. (3-31).
Wonderful Town, Princes (2-23-55).

SCHEDULED OPENINGS

Mr. Pennypacker, New (5-18-55).
Into Thin Air, Globe (5-19-55).
Happy Returns, New Water (5-19-55).
Reluctant Deb, Cambridge (5-24-55).

CLOSED LAST WEEK

Different For Men, Duchess (4-11-55).
Beatrice Lillie, Globe (11-24-54).

TOURING

Airs on a Shoestring
Appointment With Death
Beatrice Lillie
Book Of the Month
Both Ends Meet
D'Oyly Carte Opera
Emelyn Williams
Fine Feathers
Gay Venetians
Guys and Dolls
I Am a Camera
Isle of Umbrellas
It's Never Too Late
Joy of Living
Joyce Grenfell Requests
Kinioch Players
Little Hut
Manor of Northstead
Moon Is Blue
Private Lives
Reluctant Debutante
Room For Two
Sabrina Fair
Seagulls Over Sorrento
South Pacific
Tiger at the Gates
Time Remembered
Wedding in Paris
Witness for the Prosecution
Women of Twilight
Zip Goes a Million

B'way Previewing Summer Slump; 'Yankees' $49,600, 'Tonight' $37,100, 'Desperate' $23,500, 'Honeys' $14,700

Broadway continued to drop last week, with several shows hitting new lows. The seasonal decline is expected to continue, spurring the usual rash of summer closings. A number of productions are already operating on a marginal basis.

The number of capacity-gross shows last week slipped to nine from the previous stanza's total of 10. Except for "South Pacific," which wound up its two-week limited run at the City Center last Sunday (15), there were no closings last week, but "House of Flowers" has moved up its folding date to next Saturday (21).

Besides "Finian's Rainbow," which preems tonight (Wed.) at the Center, there are only two other openings due this season, "Once Upon a Tailor" and "Seventh Heaven."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net: i.e., exclusive of tax.

All in One, Playhouse (3-bill) (4th wk; 31; $4.60-$3.90; 994; $21,865) (Maureen Stapleton, Myron McCormick). Nearly $10,000 (previous week, $11,500).

Anastasia, Lyceum (D) (20th wk; 158; $5.75-$4.60; 995; $23,339) (Viveca Lindfors, Eugenie Leontovich). Almost $17,300 (previous week, $18,000).

Ankles Aweigh, Hellinger (MC) (4th wk; 32; $6.90; 1,513; $56,000). Over $40,000 (previous week, $40,400).

Anniversary Waltz, Booth (C) (58th wk; 459; $4.60; 766; $20,000) (Macdonald Carey). Just under $12,700 (previous week, $13,400).

Bad Seed, Coronet (D) (23d wk; 181; $5.75-$4.60; 998; $27,700) (Nancy Kelly). Over $16,700 (previous week, $17,100).

Boy Friend, Royale (MC) (33d wk; 259; $6.90; 1,050; $38,200). Nearly $28,300 (previous week, $29,700).

Bus Stop, Music Box (CD) (11th wk; 86; $5.75-$4.60; 1,010; $27,811). Capacity as usual, nearly $28,100.

Can-Can, Shubert (MC) (106th wk; 844; $6.90; 1,453; $50,160). Almost $29,600 (previous week, $30,700); closes June 25, to tour.

Cat on a Hot Tin Roof, Morosco (D) (8th wk; 60; $6.90-$5.75; 946; $31,000) (Barbara Bel Geddes, Burl Ives). Capacity as usual, over $31,300 (previous week, $31,400).

Damn Yankees, 46th St. (MC) (2d wk; 12; $8.05-$7.50; 1,297; $50,573). Capacity at almost $49,600. with theatre party commissions cutting into the take (previous week, $36,000 for the first four performances and two previews).

Desperate Hours, Barrymore (D) (14th wk; 108; $5.75-$4.60; 994; $27,200). Over $23,500 (previous week, $23,900).

Fanny, Majestic (MD) (28th wk; 220; $7.50; 1,655; $65,000) (Ezio Pinza, Walter Slezak). Capacity as usual, over $65,700.

Honeys, Longacre (C) (3d wk; 20; $5.75-$4.60; 1,101; $28,300) (Jessica Tandy, Hume Cronyn, Dorothy Stickney). Almost $14,700 (previous week, $14,000).

House of Flowers, Alvin (MC) (20th wk; 156; $6.90; 1,331; $47,000). Nearly $22,200 (previous week, $25,100); closes next Saturday (21).

Inherit the Wind, National (D) (4th wk; 28; $5.75-$4.60; 1,162; $31,300) (Paul Muni). Capacity at almost $31,600 (previous week, $31,500).

Lunatics & Lovers, Broadhurst (C) (22d wk; 176; $5.75-$4.60; 1,182; $29,500). Nearly $13,900 (previous week, $16,700).

Pajama Game, St. James (MC) (53d wk; 420; $6.90; 1,615; $52,118) (John Raitt, Janis Paige, Eddie Foy, Jr.). Capacity as usual, over $52,100.

Plain and Fancy, Winter Garden (MC) (16th wk; 124; $6.90; 1,494; $55,672). Nearly $45,800 (previous week, over $49,900, with theatre party commissions cutting into take.

Seven Year Itch, Fulton (C) (130th wk; 1,037; $5.75-$4.60; 987; $24,000) (Eddie Bracken). Almost $11,500 (previous week, $11,400).

Silk Stockings, Imperial (MC) (12th wk; 92; $7.50; 1,427; $57,800) (Hildegarde Neff, Don Ameche). Capacity as usual, nearly $58,300.

South Pacific, City Center (MC) (2d wk; 16; $3.60; 3,090; $50,160). Over $52,900 (previous week, $46,200); wound up two-week limited engagement last Sunday (15).

Tea and Sympathy, 48th St. (D) (84th wk; 669; $5.75-$4.60; 921; $28,300). Almost $10,200 on twofers (previous week, $10,700 on twofers).

Teahouse of the August Moon, Beck (C) (83d wk; 669; $6.22-$4.60; 1,214; $33,608) (John Beal, Eli Wallach). Capacity as usual, over $34,000.

Three for Tonight, Plymouth (R) (6th wk; 45; $6.90-$5.75; 1,107; $38,400) (Marge & Gower Champion, Harry Belafonte, Voices of Walter Schumann). Nearly $37,100 (previous week, $38,000).

Witness for the Prosecution, Miller (D) (22d wk; 172; $5.75-$4.60; 946; $23,248). Capacity as usual, over $23,700.

MISCELLANEOUS

Phoenix '55, Phoenix (R) (4th wk; 25; $4.60-$3.45; 1,181; $22,000). Nearly $18,000 (previous week, $20,500).

OPENING THIS WEEK

Finian's Rainbow, City Center (MC) ($3.60; 3,090; $50,160). Musical with book by E. Y. Harburg and Fred Saidy, lyrics by Harburg, music by Burton Lane, presented by the N. Y. City Center Opera Co. as the last revival in a three-production series presented on a total budget of approximately $220,000, including operation, and can break even at around $37,000 weekly; opens tonight (Wed.).

OFF-BROADWAY

(Figures denote opening dates)

Billy Budd, Rooftop (5-3-55).

Safari, Barbizon-Plaza (5-11-55); closed last Sunday (15).

Shakespeare Repertory, Jan Hus (5-3-55).

Shoestring Revue, Pres. (2-28-55).

Teach Me How to Cry, de Lys (4-5-55); closed last Sunday (15).

Thieves Carnival, Cherry Lane (2-1-55).

Three Sisters, 4th St. (2-25-55); closes May 22.

Total Legit Grosses

Following are the comparative figures based on VARIETY's box-office reports for last week (the 50th week of the season) and the corresponding week of last season:

BROADWAY

	This Season	1953-54 Season
Number of shows current	26	24
Total weeks played so far by all shows	1,086	1,034
Total gross for all shows last week	$778,800	$708,000
Season's total gross so far	$30,562,500	$28,795,600
Number of new productions	60	58

ROAD

Excluding stock

Number of current shows reported	16	16
Total weeks played so far by all shows	855	769
Total gross for all shows last week	$457,900	$289,500
Season's total gross so far	$20,353,400	$17,043,300

'HEAVEN' SMASH $42,000, OPENING WEEK, BOSTON

Boston, May 17.

"Seventh Heaven," starring Gloria De Haven and Ricardo Montalban, drew lukewarm reviews but strong attendance last week, grossing $42,000 for the initial stanza of a fortnight tryout engagement at the 1,734-seat Shubert Theatre, at $6 top.

Musical exits town next Saturday (21) for New York, ending the local legit season.

'Itch,' With Tom Ewell, Gets 23G in Split-Week

Evansville, Ind., May 17.

"Seven Year Itch," starring Tom Ewell, grossed over $23,000 last week in a split between the Auditorium, Louisville, Monday-Thursday (9-12) and the Coliseum here Friday-Saturday (13-14).

Show is current at the Forrest, Philadelphia.

Current Stock Bills

(May 16-29)

Angel Street—Miller, Milwaukee (17-29).
Caine Mutiny Court Martial — Arena, Rochester (17-29).
Mousetrap, by Agatha Christie (American preem)—Arena Stage, Wash. (17-29).

Shows Abroad

Die Kreislaufstoerung
(The Circulation Trouble)

Berlin, May 1.

Studio production of comedy in three acts, by Roman Quitt. Staging, Werner Simon; scenery, Werner Viktor Toeffling; technical direction, Otto Schenk; assistant director, Guenter von Wyhl. At Hebbel Theatre, Berlin; $2 top.

Udo Schockendanz ..... Hans Epskamp
Gertrud Schockendanz ..... Hela Gerber
Ursula Shockendanz Siegrid Hackenberg
Dr. Wipert Braukenkamp .. Hans Krull
Kaspar Epoy ..... Hans Albert Martens
Gustav Eickelbaum ..... Helmut Grube
Paul Zinke ..... Wolfgang Voelz
Lawyer ..... Erich Fiedler
Teske, Finance Official ... Oscar Lindner
Housekeeper ..... Christin Hoelzle

This mixture of society comedy, satire and cabaret has raised considerable local interest. Although the playbill asserts that the characters are purely fictional, their resemblance with prominent living persons is a matter of speculation here.

There is gossip that "Circulation," which centers around corruption in an unnamed "small big city," has embarrassed local officialdom, perhaps partly because the author has remained anonymous. (The Roman Quitt name is a pseudonym.)

A studio production at the local Hebbel-Theatre, the play has had an above-average audience reception here and, because of its provocative topical nature, may also draw patronage from non-legitgoing public. Also most of the crix liked it, some calling it a courageous and important effort. It also appears to have chances outside of Berlin.

The story is simple: a newly elected major who attempts to wipe out corruption and thereby incurs the enmity of the criminal forces and the officials secretary allied with them. They resort to pressure, first fairly subtle but then blackmail and the mayor finally resigns and allows the "circulation" to revert to normal. The "circulation" of the title refers not only to the spread of corruption but also to the blood pressure of the mayor and his predecessor.

The author has apparently exaggerated the amount of corruption in contemporary German life. This, along with some poorly motivated characters, is a basic flaw which robs this play of realism. But, in all, it stands as a better-type German comedy which holds interest.

Werner Simon has directed with a sure hand. The casting is uneven but generally okay. Hans Albert Martens is standout as the elegant ex-mayor, Wolfgang Voelz is excellent as a party secretary, and there are competent performances by Oscar Lindner as a finance official, Erich Fiedler as the lawyer and Hans Epskamp as the new mayor, but certain of the portrayals are unconvincing. Werner Viktor Toeffling's scenery is fine. *Hans.*

Dandy Dick

Pitlochry, Scotland, May 10.

Pitlochry Festival Society Ltd., with support of Scottish Committee, Arts Council of Great Britain, revival of farce by Arthur Wing Pinero. Staging, Maxwell Jackson; scenery, Robert Lush. At Festival Theatre, Pitlochry, Scotland, May 10, '55; $1.25 top.

Salomi ..... Hilary Vaughan
Sheba ..... Barbara Alleyn
Blore ..... Lyon Todd
Mr. Darbey ..... Michael Elder
Major Tarver ..... John Clarke-Smith
Dr. Jedd ..... Patrick Ludlow
Georgiana Tidman ..... Agnes Lauchlan
Sir Tristram Mardon ..... Eric Messiter
Hatcham ..... Hugh Wills
Hannah Topping ..... Daphne Riggs
Noah Topping ..... John Dunbar

To mark the centenary of the birth of Arthur Wing Pinero, the 19th century Terence Rattigan, Pitlochry Festival Theatre, semi-canvas operation in of the Scot Highlands, is staging one of the late playwright's more amusing farce efforts. It is played with polish against imaginative settings.

The formula plot of the vintage piece involves a quiet British parish minister who becomes mixed up in horse-racing and gets thrown in the village jail. As the leading character, Patrick Ludlow achieves the effective air of a good man gone wrong by accident, smiling at it all, but alarmed at his predicament. Agnes Lauchlan is richly boisterous as his back-slapping sister addicted to racing.

Hilary Vaughan and Barbara Alleyn click as primly flirtatious deanery children, and Lyon Tood is a cynical English butler. Michael Elder, John Clarke-Smith, Eric Messiter, Daphne Riggs and John Dunbar offer okay support.

Settings by Robert Lush provide an attention to detail and absorb all the atmosphere of late-Victorian village England. Maxwell Jackson has directed with crackling pace. "Dick" is at the Pitlochry Festival until the fall and is aimed, with five other comedies, at vacation-spending legit-goers plus the passing tourist mob. *Gord.*

BIG SUBSCRIPTION LIST FOR HUB IN 1955-56

Boston, May 17.

Boston is due for a bigger list of subscription shows during 1955-56 than it has had this season, according to Ann Wickham, Theatre Guild rep here. Among the scheduled items are tryouts of "The Chalk Garden," by Enid Bagnold; "No Time for Sergeants," Ira Levin's dramatization of Mac Hyman's novel; "A View from the Bridge," the Arthur Miller dual-bill; "Saturday Night," the Julius and Philip Epstein-Stephen Sondheim musical, and "Pipe Dream," the Rodgers-Hammerstein musical version of John Steinbeck's novel, "Sweet Thursday."

Also set is an engagement of Robert Anderson's drama, "Tea and Sympathy," current on Broadway and the road.

'Town' to Open Greek L.A.; Terp Troupes to Follow

Hollywood, May 17.

"Wonderful Town" will have its first production on the Coast as the opening bill, starting July 6, at the Greek Theatre. Carol Channing is being sought as femme lead, with George Gaynes already set to repeat his original male lead. Donald Saddler, who choreographed the Broadway production, will direct.

N. Y. City Ballet is set for four weeks, beginning July 20, including two weeks of repertoire and two of "Nutcracker Suite," followed by Jose Greco for the single week of Aug. 22.

Management Blunders, Not Play, Held to Blame For 'Caine' Aussie Bust

Sydney, May 10.

Aussie legit circles are inclined to be puzzled and slightly amused at reports from the U. S. about the flop here of "Caine Mutiny Court Martial," Herman Wouk's legit version of his bestseller "Caine Mutiny." It folded May 7 at an estimated loss of $30,000.

The local trade doesn't understand why there should be any mystery about the situation. The feeling here is that the legit "Caine" never had a fair chance. First, it was booked in immediately after the Columbia film version, starring Humphrey Bogart, Van Johnson, Jose Ferrer, had played a sock eight-week run here, the first two weeks of which registered 82,850 payees. Also, it was spotted into an offbeat house, the Palladium. As a clincher, the show was handicapped by mismanagement.

In contrast to cable service reports to the effect that Henry Fillet, having returned to the U. S., has been griping about receiving a raw deal here, members of the company are bitter at the way the producer "walked out" on the show. All three stars, Lee Tracy, Ron Randell and Jeffrey Lynn, have been quoted to that effect. Randell claims he's owed $4,500 in back salary.

Last-Minute Hypos

Fillet was quoted from the U. S. as saying that "Caine" lost $2,250 a week for its first three weeks here, but local sources put the operating deficit considerably higher. This is in spite of favorable reviews and generally warm response from audiences—such as they were. As a last-minute move to hypo word-of-mouth, the management admitted the public free, with the hope of building biz, but the strategy failed and the show folded.

After the top Aussie legit firm, J. C. Williamson, turned down "Caine" as a stage reprise of the film edition, the Aussie tour was sponsored by Canberra Enterprises, described as a New York venture, with Fillet, an American, and Hartney Arthur, an Australian, as directors. It's reported that the Palladium booking called for Canberra to get 50% of the gross, the house (Celebrity Circuit, headed by Harry Wren) to get 25%, and Melbourne entrepreneur Garnet Carroll the remaining 25%. Canberra was responsible for the salaries of the three stars, and the house and Carrol were to pay the Aussie members of the company.

Although the Palladium is not the broken-down house that Fillet has described it back in the U. S., it's hardly a top location and has had no successes since Celebrity Circuit took it over from films about 15 months ago. Main point of the matter is that the theatre is not associated in the public mind with legit, certainly not standout legit.

Altogether, the feeling in Sydney show biz circles is that the dire local reception of "Caine" here is no reflection on either the play itself nor the production or cast, but was more or less inevitable after the series of management blunders.

Grid Star Turns Actor

Atlanta, May 17.

George Humphries, Georgia Tech football star who aspires to an acting career, played the role of Hal Carter in an Atlanta Civic Theatre production of "Picnic" last week at the Community Playhouse.

It was type casting, as the part is the muscle man lead of the William Inge comedy-drama.

Show Finances

BUS STOP
(As of April 2, '55)
(5th Week)

Original investment	$60,000
Production cost	41,478
Net loss, 3-week tryout	637
Cost to open on B'way	42,115
Operating profit, first 5 weeks on B'way	33,258
Unrecouped cost	8,857
Repaid to backers	30,000
Balance available for future distribution	5,268

Weekly Operating Budget

Theatre share	30% of gross
Cast payroll	$3,795
Crew	575
Stage managers	360
Company and general managers	275
Pressagents	300
Extra stagehands	120
Author royalty	10%
Director royalty	2%
Designer	100
Music	25
Al-publicity expense (approx.)	2,000
Departmental expense and rentals (approx.)	300
Boxoffice staff (approx.)	215
Office expense	250
Gross necessary to break even (approx.)	14,500

(Note: The Robert Whitehead-Roger L. Stevens production, which opened last March 2 at the Music Box, N. Y., was sold to 20th-Fox for a minimum of $150,000, with additional payments based on a percentage of the gross, with a ceiling of $250,000.)

Operating Statements

CAN-CAN
(As of April 2, '55)
(100th Week)

Original investment (repaid), $300,000.
Profit last 5 weeks, $9,369.
Total net profit to date, $653,300.
Distributed profit, $569,547.
Balance, $83,754.
(Note: The backers share of the payoff from the Feuer & Martin production was $287,047, representing 95.7% to date on their investment.)

BOY FRIEND
(As of April 2, '55)
(27th Week)

(Original investment (repaid), $140,000.
Profit last 5 weeks, $40,424.
Total net profit to date, $142,415.
Distributed profit, $40,000.

TEA AND SYMPATHY
(As of April 30, '55)
(82d Week)

Original investment (repaid), $60,000.
Profit last 4 weeks, B'way, $3,035.
Profit last 4 weeks, tour, $15,987.
Total net profit to date, $429,064.
Total distributed profit to date, $355,000.
Cash balance available, $30,564.
(Note: Author and director royalties on the Broadway edition of the Playwright Co.-Mary K. Frank production were reduced 50% for the last three weeks. The total net profit includes $27,000 income on the film deal with Metro.)

SEVEN YEAR ITCH
(As of April 30, '55)
(128th Week)

Original investment (repaid), $60,000.
Profit last 4 weeks, B'way, $2,511.
Profit last 4 weeks, tour, $29,560.
Total net profit to date, $717,447.
Total distributed profit to date, $664,746.
Cash balance available, $7,475.
(Note: Under a new agreement with 20th Century-Fox, moving up the release of the film version to the George Axelrod comedy to next June 1, there will be $175,000 additional revenue (payable in four installments through next Jan. 15), of which $63,000 will be equally split between producers Courtney Burr & Elliott Nugent and the backers.)

LUNATICS AND LOVERS
(As of April 30, '55)
(20th Week)

Original investment (repaid), $100,000.
Profit last 4 weeks, $12,508.
Total net profit to date, $75,116.
Total distributed profit to date, $45,000.

London Legt Bits

Jack Waller's Strand theatre smash, "Sailor Beware," by **Philip King**, has been given a third ticket agency deal for $70,000, which brings sale up to next August . . . **Donald Albery** has acquired two shows, one a musical based on Max Beerbohm's novel, "Zuleika Dobson," which was televised; the other is **Michael Brett's** "Luck Strike," which was tried out at the "Q" theatre.

A. P. Herbert's "Water Gypsies" has been turned into a musical by **Vivian Ellis**, and is to be presented by **Peter Saunders**, opening at Nottingham in August, and coming to the West End later . . . **Lew & Leslie Grade** have acquired **Gilbert Wakefield's** "Room For Two" from brother **Bernard Belfont** and is touring it with **Terry Thomas** starred.

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Inside Stuff—Concerts

Recent impressive U. S. debut of Igor Markevitch as guest-conductor with the Boston Symphony has stirred up trade gossipmongers, who see him as a prospect for the post of regular music director. BSO conductor Charles Munch is reported anxious to give up the job and return to his native France. Insiders are also curious about the amount of conducting chores given to Guido Cantelli on the current U. S. tour and forthcoming European visit of the N. Y. Philharmonic. He's to split the concerts almost 50-50 with regular maestro Dimitri Mitropoulos, leading to conjectures that he's being groomed for the regular spot if or when Mitropoulos retires.

Ann Hutchinson, president of Dance Notation Bureau Inc., which was the recent recipient of a $10,000 grant from the Rockefeller Foundation for the preparation of textbooks in Labanotation, will spend a year in England beginning next September, implementing the grant. She will work with Rudolph Laban (originator of the system of dance notation from which Labanotation is derived), and make side trips to work with Albrecht Knust in Germany and other notation figures. She will also likely be instrumental in launching the program of teaching Lebanotation as an integral part of the dance training offered by Sadler's Wells. Following a year's work, Miss Hutchinson will use the research to complete the new textbooks in New York, where they will be published.

N.Y. Opera to Bow 'Troilus,' 'Slippers'; Drops 48G on 5-Wk. 155G Spring Run

Unusual interest attaches itself to the 12th autumn season which the N. Y. City Opera Co. will offer at City Center, N. Y., starting Oct 5. The five-week season will have at least two new productions in William Walton's "Troilus and Cressida," which had its world preem this season in London, and Tchaikovsky's little-known "Golden Slippers," which has never been done in the U. S., according to unofficial reports.

Margaret Webster will direct her first opera for the Center, staging "Troilus," and Joseph Rosenstock, the opera company's general director, will conduct. Vladimir Rosing will stage "Slippers." Rosenstock, who conducted the opera in Germany before Hitler, will baton.

Fall season will offer about 14 operas, including this spring's hit, Nicolai's "Merry Wives of Windsor," which will be the opener. Mozart's "Marriage of Figaro" and Smetana's "Bartered Bride" will also be heard.

Company recently concluded its 12th spring season at the Center, grossing $155,000 on the five-week run at a $3.60 top. Deficit was about $48,000, a little less than the spring before.

60% Capacity

With a potential take of $7,500 an evening, attendance was about 60% capacity. But with the Met extending its season in recent years, pushing the Center back into hot weather, with Holy Week and Passover to buck, and resistance building against opera after a full season of music, management feels it had a good average spring season, according to assistant general director John S. White.

"Merry Wives of Windsor," in its Center bow, was a big success and will be repeated several times in the fall. "Cenerentola," done in English as a matinee opera for kids, also looks successful. Detroit wants it as a matinee piece next fall; Boston asked for it as its season's (evening) opener. Newcomers Barry Morell, a tenor, and Adele Addison, Negro soprano, made good impressions, as did two new conductors, Everett Lee (first Negro to conduct major opera in America), and Emerson Buckley, ex-WOR, N. Y., and known for opera work in Miami and Puerto Rico.

Concert Bits

John Gutman, Metropolitan Opera assistant manager, has been appointed lecturer in general studies at Columbia U. He'll give a 15-week course on "Opera As Theatre," starting this fall, lecturing once a week.

Andre Mertens, vice-president of Columbia Artists Mgt., last week was awarded the Officer's Cross (Order of Merit) of the Federal Republic of Germany for furthering cultural ties between West Germany and the U.S. Mertens booked the Berlin Philharmonic on its recent U.S. tour.

Dario Soria, president of Angel Records, flew to England Monday (16) with Mrs. Soria (Dorle Jarmel), who is in charge of Angel's artist, repertoire and advertising departments. The Sorias will visit London, Paris, Milan, Rome, Sicily and Venice before returning to New York the end of June.

Vanguard-Nixa Tie

Vanguard Records, N. Y., has tied up with the Nixa diskery in England for release of its platters in Great Britain. The major portion of the Vanguard and Bach Guild catalog is set for release by Nixa.

Label's jazz showcase issues will be included in the overseas distribution setup.

Kirsten, Solti to Tee Bowl 'Festival Year' on July 7

Hollywood, May 17.

Hollywood Bowl, with its "Concerts Under the Star," will launch its new season, tagged "Festival Year," on July 7 with Dorothy Kirsten appearing as soloist and Georg Solti conducting the L.A. Philharmonic Orchestra. Season ends Aug. 30, when Leopold Stokowski conducts a choral work, "Carmina Burana," by Carl Orff.

Schedule includes "Disneyland," July 14-15; "Festival of the Americas," with Leonard Bernstein as director, Aug. 16-20; dance program, Aug. 17; jazz symposium, with Bernstein as moderator, Aug. 19.

Also, season will offer Walter Gieseking, Moura Lympany, Gregor Piatigorsky, Rudolf Firkusny, Leontyne Price, William Warfield Elizabeth Schwarzkopf, Yehudi Menuhin, Jennie Tourel, Isaac Stern and Bidu Sayao as other soloists. Eduard von Beinum, Andre Kostelanetz, Izler Solomon, Enrique Jorda, Carlos Chavez and Erich Leinsdorf are other conductors listed.

Met, Tooters Pact Ups N.Y. Season to 24 Weeks

The Met Opera will increase its season to 24 weeks in the 1956-57 season, a jump of two stanzas, as result of last week's pact with the American Federation of Musicians, Local 802. New three-year contract commencing June 1, leaves the basic wage structure unchanged, but involves a two-week increase in its second year.

Met's orch of 92 men will have a N.Y. season of 24 weeks in '56-'57 which, plus the annual spring tour, will give them a total of 31 weeks' work.

McDonnell, Collett For Salt Lake City 'Pacific'; Col. Kent Set in 'Boheme'

Salt Lake City, May 17.

U. of Utah has set casts and staff for its al fresco music fest in the university stadium during July. "South Pacific" will be given for six showings July 4-9, and "La Boheme" for four performances July 13-16. Maurice Abravanel, Utah Symphony Orchestra maestro, is artistic and musical director; C. Lowell Lees, of the university faculty, will stage, and Vern Adix will do the sets. Abravanel will use an orch of 50 for "Boheme" and 36 for "Pacific," mostly from his winter symph ranks, with a chorus of 60 for "Boheme." Latter opera will be done in English, in Ruth and Thomas Martin's translation.

"Pacific" will have three leads from N. Y., in Richard Collett as de Becque (he just wound up in the role at N. Y.'s City Center); Kyle McDonnell, the tv singer, as Nellie Forbush, and Claude Heater as Lt. Cable. Keith Engar, who did Will Parker in last year's "Oklahoma," will play Luther Billis, and another Localite, Ruth Clawson, will enact Bloody Mary.

Col. Arthur Kent, now stationed Fort Douglas, Utah, formerly of the Metropolitan Opera, and brother of Alfred Drake, will sing Marcello in "Boheme." John Druary and Josephine Asaro, both of the N. Y. City Opera Co., will sing the lead role of Rudolfo and Mimi. Jewel Johnson, young local soprano, former Conover model and a Phi Beta Kappa, will play Musetta.

Music fest boasts that it hasn't had a rained-out performance since it was instituted by Abravanel as an opera-musical comedy combo seven years ago.

The Berkshire Music Center, at Tanglewood, Mass., has received a $125,000 grant from the Rockefeller Foundation, spread over five years, and conditioned by the fact that the school must raise a similar amount from other sources. In 1940 and '41, the Foundation gave the Boston Symphony $65,000 to help start its summer Center.

Classical Disk Reviews

Dvorak: Quartet No. 6 in F & Dohnanyi: Quartet No. 3, A Minor (Capitol). Dvorak's "American" quartet, tuneful and rich with Indian and Negro folk influence, and the emotional, romantic but modern Dohnanyi, are beautifully, artistically played by the Hollywood String Quartet, for a flavorsome coupling.

Debussy: Martyre de Saint Sebastien (London). Fervent, simple incidental music to the d'Annunzio play is always moving and frequently eloquent. Ernest Ansermet's Suisse Romande Orch and soloists in a tasteful rendition.

Haydn: Symphony No. 5 & Mozart: Symphony No. 39 (RCA Victor). Vivacious Haydn and gay Mozart, suitably played, with flourish, by the Glyndebourne Fest Orch under Vittorio Gui.

Dvorak: Piano Concerto (Columbia). Relatively unfamiliar work is lyric, melodic, contemplative and even plaintive. Choice, musicianly performance here by Rudolf Firkusny, ably aided by George Szell's Cleveland Orch.

Mahler: Symphony No. 9 & Schonberg: Verklarte Nacht (Angel). The Mahler, though diffuse, is appealing and moving, especially in the final impassioned adagio. The Israel Philharmonic under Paul Kletzki plays this, and the Schonberg impressionistic symphonic poem, with much color and style, revealing itself a firstrate symphonic ensemble.

Other disks of interest: Mendelssohn "Scotch" Symphony in a warm, mellow reading by the Israel Philharmonic under Kletzki (Angel); **Music of Vivaldi,** four charming baroque concertos by the Virtuosi di Roma (Decca); elaborate **Brahms Serenade in A** in a robust, lively reading by the Concertgebouw (Epic); **Rachmaninoff's Symphony No. 3** broodingly romantic and dramatic in the full-bodied Philadelphia Orch performance (Columbia); two engaging **Mozart Symphonies, Nos. 34 & 38,** richly played by the Vienna Philharmonic under Bohm (London); **Rubinstein Plays Grieg,** varied, vivid pieces truly representative of the Norseman, exquisitely played by the pianist (RCA Victor); **Bruckner Mass No. 2 in E Minor,** austere, plain, impressive, sung here very expressively by Hamburg State Opera participants (Telefunken).

Also, **Schumann "Kreisleriana" and Fantasia in C,** rhythmic, surging romantic music played with fine keyboard skill and style by pianist Vlado Perlemuter (Vox); **Stainer's Crucifixion,** reissued with Richard Crooks and Lawrence Tibbett (Camden); Hilde Gueden in limpid, lyric rendering of an **Operatic Recital of Verdi & Puccini** (London); Cesare Siepi in an impressive, resonant and varied **Verdi Recital** (London); **Saint-Saens Carnival of Animals** coupled with **Britten's "Young Person's Guide to the Orchestra"** by the Philharmonia under Igor Markevitch (Angel); **Prokofiev Classical & Tchaikovsky Serenade in C,** beautifully played by the RIAS Symph under Ferenc Fricsay.

Bron.

Special Opera Plane to Vienna Reopening in Unique Week Tour

With the rebuilt Vienna State Opera's opening this fall looming as the year's major musical event in Western Europe, an enterprising N. Y. travel agent has set up a unique tour. This is a special opera plane to the opening of the Vienna house, with a seat (in a box, no less) guaranteed. Trip will take place during the week of Nov. 5, when the Opera opens, with a de luxe KLM sleeper plane leaving N. Y. Nov. 2 and returning Nov. 11. Week also includes a supper reception for the participants, with officials of the Opera and the city of Vienna attending. Cost of the tour is $1,395.

Ballyhoo for the once-bombed-out opera emporium's reopening has snowballed for more than a year, the ducat requests have flooded the opera house and already created a black-market situation. John H. Zorek, of the Mayfair Travel Service, flew to Vienna in March especially to set up his opera tour, the only one of its type. He was able to wangle two boxes (six seats in each) for the first four performances, giving him 48 seats in all during the week or enough for a special plane-load.

Zorek was also smart enough to offer his plan first to members of the Metropolitan Opera Guild, and to promise a cut from his proceeds to the Met's Production Fund. Hence, he was able to get an okay from Met general manager Rudolf Bing to tie in the Met name with his junket. This probably also helped him to get the Vienna tickets. Too, it enables him to announce his trip as "bringing greetings from the Metropolitan Opera to the Vienna Opera."

Lucerne Music-Legit Fest Set for August

Lucerne, May 10.

This year's International Music Festival will take place here Aug. 6-30. Six symphony concerts will be batoned by Ernest Ansermet, Herbert von Karajan, Eugene Ormandy, Ataulfo Argenta and Otto Klemperer. In addition, concerts with organ and chamber music are slated, featuring Enrico Mainardi, Edwin Fischer, Wolfgang Schneiderhan, Marcel Dupre and Rafael Kubelik, plus a song recital by Elisabeth Schwarzkopf, accompanied by Fisher.

Kubelik will also conduct two concerts of Joseph Haydn's "The Seasons."

In the past five years, the Festival has included legit performances at the Stadttheatre. Play this year is Federico Garcia Lorca's "Mariana Pineda," staged for the first time in Switzerland, and starring Maria Becker, of the Zurich Schauspielhaus. Ernst Dietz will direct, with sets by Ferdinand Bertram.

Milhaud 'Medea' to Bow At 3d Brandeis Fest For American Preem

Waltham, Mass., May 17.

Third Festival of the Creative Arts is skedded for Brandeis U. here in June (1-17), with Elliot Silverstein staging it and Izler Solomon as musical director.

Fest will include an orch concert June 9 conducted by Solomon, and an opera and ballet June 11. Soloman will conduct works by Tippett (first U. S. performance), Mozart, Berger and Hindemith. Also included will be the Percussion Concerto and Cantate Nuptiale of Darius Milhaud, with the composer batoning and Adele Addison as soprano soloist.

Opera is Milhaud's "Medea," in three tableaux, based on the Euripides work, with libretto by Madeline Milhaud, here given its first U. S. performance. Ballet on same bill is Milhaud's "Salade," involving singing as well as dancing, with carnival characters drawn from the Italian Commedia dell'Arte. Cast includes Eunice Alberts, Phyllis Curtin, Donald Gramm, Laurel Hurley and John McCollum.

As Festival play, Maurice Valency's "The Thracian Horses" will be presented June 7-8, directed by Elliot Silverstein. Cast will include Clarence Derwent, Martyn Green, Neva Patterson, Darren McGavin, Thayer David, Jerome Kilty and Wood Romoff.

There will be other events and an art exhibit. Festival will be designed by Ariel Ballif, with Gregory MacDougall supplying choreography and Alfred Nash Patterson as choral director.

LONGHAIR'S ANSWER TO 'MOOD MUSIC' KICK

A wealthy Atlanta philanthropist, Edward Benjamin, is sparking modern longhair composers to write "restful but good" music apparently as an answer to the flock of "mood music" albums on the market in the predominantly popular and semi-classical vein. As part of the sponsored project, Walter Diehl, musicologist with WQXR, N. Y., compiled a discography of classical music which would fit the "mood music" category.

On the basis of Diehl's research, RCA Victor has compiled a 12-inch LP platter conducted by Leopold Stokowski under the title of "Restful, Good Music."

Hurok Doing the Unusual As Usual With His Early Spadework on Sadler's

Sadler's Wells Ballet of London will be back in N. Y. next fall for its fourth visit and its longest Gotham stay, playing five weeks at the Met Opera House. Run opens Sept. 11 and ends Oct. 16, with a national tour to follow until Dec. 4. Troupe is not only doing the unusual, coming in so early in the season, but the U. S. presenter, Sol Hurok, is starting his b.o. sale in the spring, nearly five months in advance, a phenom for ballet and nearly anything else.

Troupe will be a stronger contingent than on its last visit, in October, 1953. It will again be headed by Margot Fonteyn and Michael Somes, and include Violetta Elvin, Nadia Nerina, Rowena Jackson, John Field, Alexander Grant, John Hart, Brian Shaw and Alexis Rassine. In addition, Beryl Grey has returned to the company; Svetlana Beriosova has been moved up to ballerina status, and Elaine Fifield has been brought in from the Sadler's Theatre Ballet.

Troupe will open with a gala Sunday night, Sept. 11, with a full-evening "Sleeping Beauty." Repertoire includes 13 ballets, eight of them new productions, and six of the eight being American premieres. Five of the six preems are choreographs by the troupe's associate director, Frederick Ashton.

Opening night will have a $10.80 top, with other nights scaled from $6 to $1.80.

Antek's Philly Post

Samuel Antek has been named as conductor of the Philadelphia Orchestra children's concerts next season in Philadelphia. For the past two seasons Antek has been a guest conductor on the series.

Antek is musical director of the New Jersey Symphony and former member of the NBC Symphony.

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Literati

Herald-Trib's TV-Radio Mag

Newest and perhaps most potent threat to the TV Guide in supremacy in fan & listings field is the New York Herald Tribune's Sunday-supplement TV and Radio Magazine, which hit the stands in the Trib's Sunday (15) edition. It's a sure bet to give TV Guide trouble in the New York area, where the Annenberg entry has been most powerful, and as it goes national in scope (via syndication as per This Week and others), it shapes up as a definite competitive entry.

That $1,000,000 reportedly earmarked by Trib publisher Ogden R. Reid definitely shows, both in the kickoff issue and in the promotion and advertising that preceded it. Book, a pocket-sized, glossy-paper, color job with loads of byliners by both Trib staffers and tele personalities, got plenty of fanfare over the past couple of weeks via on-the-air promos (ostensibly trade deals), newspaper advertising and billboards, the latter particularly in the subways.

Book is definitely patterned after TV Guide in format, especially so in the listings, which even use white-on-black numbers for the metropolitan New York channels and black-on-white for the Connecticut outlets. An additional fillip in the listings section is radio for the week, with the four network flagships, WMGM, WNYC (the city station) and WQXR (the competitive N. Y. Times' good-music outlet) getting the nod. Byliners in the kickoffer include staffers John Crosby, Hy Gardner (who is editor), Joe Hyams (Coast picture specialist), Joseph Kaselow (advertising columnist), Roscoe Drummond (Washington), Red Smith (sports), Clemmentine Paddleford (food) and Art Buchwald (Paris). Guesters were Steve Allen, Mark Goodson, Julius La Rosa, Ed Sullivan (competitor—N. Y. Daily News), Walt Disney, Peter Lorre, Sloan Simpson and Robert Q. Lewis. Additionally, there were congratulatory notes from the four network heads and the indie stations.

Biggest competitive factor is price, with TV Guide circulating at 15c per and the Trib supplement going free with the two-bit Sunday paper. It's obvious that those readers who get the Trib on Sunday and who also buy TV Guide will drop the latter, causing an immediate circulation dip. Additionally, it's likely that those TV Guide readers who view the Sunday paper as a tossup between the Trib and the Times will get the Trib and drop the Guide, thus causing even more inroads. As to the potential national situation, the big problem (one which TV Guide has licked) is the question of local listings. Once the Trib squares that away, it will likely go national, possibly dropping This Week in favor of the new book.

Bicycling Gaghan

Jerry Gaghan, VARIETY rep and public relations man, was called back to the Philadelphia Daily News after a year's absence at freelance flackery to resume his daily chatter column, "Crosstown." Prior to taking the newspaper spot, Gaghan had made two commitments which he is still fulfilling.

Columnist was named publicity director for the Philadelphia Orchestra, succeeding Donald L. Engle, recently named manager of the symph. He is also acting as local manager for the Dean Martin & Jerry Lewis benefit show at Philly's Convention Hall, May 18. He's also done the Infantile Paralysis Foundation publicity job since 1942.

OK Book On "Grassroots Theatre"

"Grassroots Theatre" by Robert Gard (U. of Wis. Pres; $4), is one of the most important books for farseeing show biz pros to come from a university press in recent years. Subtitled "a search for regional arts in America," Gard's book is written by a man with the eye of a painter and the ear of a poet. Since his boyhood in Kansas, Gard has cared for and searched for the roots of our native stage. Through many difficulties, and with no encouragement from our so-called "philanthropic" theatre organizations, Gard has sought to protect and nourish new drama in the sticks. To realize the value of his work, one has but to study major conributions to Broadway in the past decade. Almost all the new playwrights have come from "regional" backgrounds.

At Cornell, under Prof. A. M. Drummond; in the wastes of Alberta; and more recently in Wisconsin, Robert Gard has done yeoman service developing crossroads dramatists, actors, directors and designers. Unlike most dedicated people, Gard is not stuffy. The account of his travail is like a fresh breeze blowing from the west. This book deserves the attention of every forward-thinking theatre person. To the Robert Gards of America must we look for the future of our stage. *Down.*

Viertel's 'Temptation'

Joseph Viertel's first novel, "The Last Temptation," being published Friday (20) by Simon & Schuster, is the June Literary Guild choice.

Viertel is by vocation a N.Y. exec with a number of show biz connections. As prexy of M. Shapiro & Sons, he's engaged in heavy construction and realty management enterprises around the country. Firm has built a large number of pix houses in N.Y., Boston and Philly, and did the extensive rebuilding of the Little Carnegie, N.Y. showcase for foreign films.

Company, in the early '30s, also built the former Casino Theatre for Earl Carroll. Later the huge house was converted into a theatre-nitery, and operated as the French Casino for several seasons.

Viertel was for a time a script editor for RKO. He authored the military school drama, "So Proudly We Hail," on Broadway during the 1936 season, and has also had a number of short stories in the mags.

Van Vechten Study

"Carl Van Vechten and the Twenties" by Edward Lueders (U. of N. Mex. Press; $4.50), is an excellent study of the literary heyday of one of America's outstanding novelists. Van Vechten was also a prominent music and dance critic (once with the N.Y. Times), and did much to bring recognition to many composers, writers, choreographers and performers. Van Vechten abandoned formidable writing chores to devote himself principally to photography. Approaching his 75th birthday, the Sage of Central Park West has lensed a distinguished gallery of stage, screen and sports personalities. Examples of his cameracraft illustrate this book.

Lueders carefully evaluates Van Vechten in his multiple fields of endeavor and highlights his subject's lifelong efforts to encourage Negro talent. "Peter Whiffle" and "Nigger Heaven" are perhaps Van Vechten's best-known novels. He also introduced Gertrude Stein to America and is her literary executor. *Down.*

U. of Conn. Fest's Click

Fine Arts Festival presented at the U. of Connecticut at Storrs for the past two weeks drew an attendance of almost 20,000 and is scheduled for a repeat performance in 1956. Among those who appeared at the just-closed fest were dancer Jose Limon and poet Robert Frost.

Meantime, a planning committee comprising student and faculty members is already mapping next year's event which may have author-critic e. e. cummings on hand according to tentative arrangements. Reaction to the 1955 fest was described as "tremendous" by a university official.

Ballantine is issuing a paperbound edition of Paul Brickhill's English Bestseller, "The Dam Busters," to coincide with Warner Bros.' July release of the British-made film version.

Weekly Feature Magazine Inc. chartered to conduct a printing and publishing business in New York.

Richard E. Berlin, president of the Hearst Corp., appointed by Governor Averell Harriman to membership on the non-salaried Saratoga Springs Commission. He replaced Paul E. Lockwood, one-time N.Y. newspaperman, later secretary to Gov. Thomas E. Dewey and finally a member of the State Public Service Commission. Lockwood recently resigned the latter post to take a public relations job with Schenley Industries Inc.

Wrestling World Inc. chartered to conduct a printing and publishing business in New York.

Samuel Michael Bessie, general editor of Harper & Bros., left for the Coast Sunday (15) where he'll remain until May 30 seeing authors, agents etc., in LA and Frisco. 42 St., NY.

ing business in New York. Directors include Ned Brown, 147 West time NY newspaperman, later sec- NY.

Phyliss Martin, 36 West 44th St., York. Directors are Hamilton Posner, Riverdale; Lajoyeau N. Stanton, 32 St. Nicholas Place, and

CHATTER

Kay Campbell profiling Shelley Winters for Cosmopolitan.

A. J. West, Montreal Daily Star editorial exec, writing a history of The Star.

Bill Ornstein, Metro h.o. trade liaison, will have his short story, "Growing Boy," published in an upcoming issue of Opinion.

Joe Ravotto, ex-European VARIETY rep, head of USIS in Rome, now back in the U.S. and transfered to Mexico City.

Esquire travel editor Richard Joseph back from a three-month conducted globetrot, squiring some 25 paid guests (around $50,000 per each).

Pocket Books named Bob Gilleran sales promotion manager. He was for 10 years circulation promotion manager of Macfadden Publications.

Charles Oakley penning series, "Sixty Years of Films," ranging from pioneer Hollywood days to modern wide screen, in Glasgow Evening Citizen.

Arpeggio Press Publications last week issued "Chopin—Young Polish Genius," by Wynn Hammer, concert pianist-composer and member of N.Y.'s Local 802. Tome is for students mainly.

C. Denier Warren, yet American-born actor w.k. on English stage and radio, and currently on United Kingdom tour in "The Gay Venetians," writing book, "Written and Remembered," about his 50 years plus in show biz.

Sir William Robieson, editor of Glasgow Herald, honored by colleagues on retiring after over 40 years' association with Outram Press in Scotland. He's succeeded by James Holburn, Middle East correspondent of the London Times.

Robert Nesbitt has penned a foreword to the second edition of "Stage Lighting" (Pitman, London; $5.35) by Frederick Bentham. It brings up to date the volume originally published about six years ago. Technical work carries more than 200 illustrations and color plates.

Author Victor Lasky has the right to amend his complaint and sue the N.Y. Post anew, opined the Appellate Division of the N.Y. Supreme Court which dismissed the original $500,000 complaint against the paper because of a Murray Kempton column in the April 1, 1954 issue.

Steven Hill

Continued from page 1

Mrs. Mitzi Stollery. They asked for disciplinary action against Hill, charging he used profanity in their presence and the youngster's.

A SAG spokesman, acknowledging receipt of the letters of protest, said the board of directors will discuss the matter, and has a choice of deciding whether there should be a trial for Hill, or to conduct an investigation before filing of any charges. However, since Hill has offered to apologize for any rough language, it was felt unlikely SAG would take any strong disciplinary action.

Wilde said he didn't know about the letters of protest until after they were sent, and then was told by the women they had delayed the letters until Hill was finished in the picture "because they didn't want to embarrass me during the shooting." The producer-director-actor said he had been after Hill to sign options for two more pix, since his release company, United Artists, wanted the signed contracts. He accused Hill of delaying inking them for more than four weeks, saying he signed them finally the day before he returned to N. Y.

Hill's agent, Winkler, said he had talked with the actor via phone over the letters of protest and that Hill was "rather shocked" to hear about them. Hill, he said, wired him saying any such language he used was due to "constant, terrific battles with Wilde, in which Wilde threatened" him if he didn't ink the contracts. He quoted Hill as saying he was not in the habit of swearing in front of women and children, and if he did it was because of stress and "they were upsetting me to a point beyond distraction."

Contract eventually signed by Hill says Wilde cannot call on his services for 12 months, and specifies the actor will receive $12,500 for the first picture and $17,500 for the second. He received $7,500 for "Fear."

Hill also changed agents during the picture, switching from the Sam Jaffe agency to Winkler. Wilde commented on Hill's thespic ability; "He's a very talented guy."

SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs.

Did you ever hear the phrase, "Okay, wise guy, we'll get you on the streets?" Do you know what it means?

Herbert Rogers, who enjoys one of the sweetest parlays in show biz, was explaining the phrase to me and how it nearly ran his road companies off the road.

We were sunning ourselves behind the Palm Springs Playhouse, while his trucks were beginning to pack its company's props for the trek back to Highland Park, the Chicago faubourg where he introduced legit to tents and theatre-in-the-round to big money.

This shuttle train has been his idyllic run for some years now. Palm Springs in the winter. Highland Park in the summer. This way he doesn't even have to own an overcoat.

A small, well-tanned and mighty handsome producer, dressed in a red sportshirt and beige trousers, Rogers looked more like a maturing juve lead than the brains of as deft an enterprise as freedom or legit has ever spawned.

He wasn't a local boy. But he surely did make good. He came originally from Seattle.

As his contribution to the "How crazy can you get?" department, he quit college in his senior year to produce Shakespeare. This was on the Coast. It seemed such a profitable operation he decided to gather culture chumps where they were thickest. He went to New York. There he booked condensed 45-minute versions of "A Midsummer Night's Dream" and "The Taming of the Shrew" into all the high-schools at 50c top. He soon had three companies doing two shows a day.

How to Kill Competish

He was doing fine, but then a competitor entered the field, price-cutting actors down to $10 a show and trying to force Rogers either into a partnership or a sellout. Rogers crossed him up, but good. He announced his company was changing the name to the Pepsi-Cola Players and, thus sponsored, the shows would be for free. That finished his competitor.

This gazelle-eyed patron of the arts then branched out to where in four years he had 15 road companies pushing such hits as "My Sister Eileen," "Charley's Aunt," "Boy Meets Girl" and "Three Men on a Horse." He had his nose punched, sued and was sued. One friend ("A friend," he says!) sued him for $25,000. Rogers pleaded poverty and the case was settled for $200. That was Jolly Rogers' last $200.

One member of his cast came from Highland Park and she assured him things couldn't be as tough there as they were in New York. He didn't see how they could be. He found a prosperous, suburban community, where people didn't need liquor to animate the conversation. They talked. And what was more surprising to Rogers, they talked theatre!

It was music to his battered ears. "Some communities don't even know what you're talking about," he explained, "when you're talking about the legitimate theatre. But Highland Park did. Here was a town within shooting range of Chicago with a ready made theatre audience. Everybody from the shoeshine boy to the mayor was strictly from Shubert's Alley."

They welcomed him with open arms. What would he like? A school auditorium? Something bigger, maybe? A gymnasium? The Women's Club? As they made suggestions he happened to spy a circus tent on a magazine cover.

"You get me the land," he said, "I'll find something to put on it" He went to the local Omar and sweet-talked a tent out of him on a rental basis. Then he, promoted a flock of comfortable papped chairs. The tent was red and white striped and Rogers added touches of blue. He called it the Tenthouse Theatre. It could seat 300. It looked gay and charming.

'Park Your Car, Mister?'

He manicured the grounds, installed conveniences and set up a parking lot. He turned away 2,000 the first night. He not only had a theatre-in-the-round, he had parking in the round. That gave him problems later.

He opened with "Blithe Spirit" and the way things were going nobody, least of all Rogers, felt that he was playing a character part. The season ran 12 weeks. He made a clear profit of $5,600.

He sold 60 books of season tickets the first year, 600 the next. Now he sells 5,000. It's a very pliable sureseater technique. Patrons buy a book of tickets for the season but they can use them any night, all in one night even, if they prefer.

As soon as it showed that Rogers had a going concern, local pride gave way to avarice. In fact, all of them tried to take a bite out of culture. The school officials kept upping the rent of that empty lot. It went up to $3,000 and then to $6,000. Then he found he needed "protection." It wasn't the good old Capone protection. The police were supplying it this time. His theatre crowds were jamming traffic. The chief told him he thought three cops at $6 a night could handle it. Rogers figured fast. Three men meant $18 a night. For 100 nights, that meant $1,800. "That's okay," he said.

Soon the price began going up. It went up from $6 a night, to $9, to $15 and finally $18 a night. His police protection was now costing him $5,400 for the season—and passes, passes, passes.

He decided to call the whole thing off and hire some students from Northwestern to park the cars. The chief of police called him in to try to convince him that this wasn't the solution at all.

"It's my money," said Rogers, "and I'd like to keep a little of it.'

Finally one cop said, "Okay. We'll get you on the streets."

Whoops! A Mouthpiece in the Clink!

This baffling phrase went ringing through Rogers' head for days. He couldn't imagine what they meant by it. He wasn't a streetwalker. In fact, he rode, wherever he went. That was just the trouble. He began getting traffic tickets for the silliest reasons. He got 28 traffic citations in one week. Others of his staff began getting similar citations.

His lawyer went down to protest this sort of reprisal, but must have raised his voice too high. He found himself in jail.

The school authorities had learned something about show biz too. They began asking 10% of the gross. By this time Rogers was grossing $150,000 for the summer season. He decided he could do better with $15,000 than hand it over to school authorities for an empty lot in summer time. He optioned a neighboring 40 acres, but had to chase down the heirs all the way from Louisiana to San Fransisco. He got the best architects in Chicago to transform his tent theatre-in-the rough to a class theatre-in-the-round. It seats 1,288, plays to capacity and has no parking problems.

The Chicago area now has 10 strawhatters. All except three have followed Rogers into a modernized version of "Tenting Tonight." Last year they grossed more than $1,000,000. Most of them use the star system. Except on rare occasions, Rogers doesn't.

He finds dramas go best Around Chicago, comedies in Palm Springs. He did his best business in Palm Springs with Billie Burke, with Eddie Arnold a close second. Some of his actors have been with him since he started. And he thinks he's paying the highest salaries in the sticks. He pays Mike Ferrell, his director, over $500 a week.

In Palm Springs, he was in a tent in the beginning, but now he leases the community playhouse. He grosses about $40,000 at Palm Springs, about a quarter of what he does in Highland Park. But the overhead is less in Palm Springs. At least his traffic citations are practically nil, and he has never had a parking problem.

Broadway

S. Jay Kaufman making his 61st crossing June 8.

Si Fabian, prez of Stanley Warner, and Mrs. Fabian back from a European vacation yesterday (Tues.) on the Queen Elizabeth.

Harry Brandt, Ray Ventura, Louise Allbritton, Norman Granz and Mildred Natwick sailing for Europe today (Wed.) on the Ile de France.

Danny Kaye, Ed Dukoff & Co. in and out of town, for London, over the weekend. Opens at the Palladium next Monday (23)

General David Sarnoff birthday-partied RCA prexy Frank M. Folsom last Friday (13), with company execs attending. Latter leaves on his European o.o. in a few days.

N. Y. theatrical attorney Milton Diamond in Majorca, off the coast of Spain, since February, taking it easy following a heart attack. His brother, Samson Diamond, abroad this week to meet him in Rome on an exploitation deal.

John Carl Kriendler, co-founder with Charles A. Berns of Jack & Charlie's 21 Club, left a $783,820 net estate; gross assets totaled $1,086,500 and included $214,199, the value of 50 shares of the Murray Hill Inc., operating corporation of Club 21.

Walter Kennedy, secretary of The Skeeters, who handles public relations for the Harlem Globetrotters, leaves Sunday (22) with them for five weeks in Europe and Africa. He will travel in advance of the team, arranging location shots for Harlem Globetrotter documentary, with U. S. State Department tie-in.

Jack Casanova, matire d' at Le Cupidon and other Gotham niteries, dittoing at the new Breakers Beach Club, Lido Beach, L. I., now reaching completion for June 10 premiere. George J. Kearns is chairman of the membership club, Daniel J. McElveney Jr., chairman of the membership committee, and John O'Malley doing the press job.

Meyer Davis flew to Brussels yesterday (Tues.) to attend his daughter Virginia's European opera debut tonight (Wed.) in "Pelleas et Melisande" at the Opera Monnaie. Miss Davis is singing three times in "Pelleas" and twice in "Orfeo." The bandleader will return with Mrs. Davis on the United States from Le Havre June 1.

Eden and Groucho Marx to Chi where he'll spark Swift's centennial celebration on the Horace Heidt telecast this Saturday (21). Goodman Ace helped script Marx's routine for the occasion. Comedian back to the Coast thereafter.

Although the 21 Club had the first refusal rights on a plot of land adjacent to the eatery, it didn't meet the $100,000 asking price of the lot on West 52d St. which MCA veepee Emanuel (Manie) Sacks owned. It was sold, instead, to a syndicate which plans a large commercial building on the 52d-53d St. plot, now a parking lot next door to the Kriendler bistro.

The tragic saga of John Roy, the pedagog-gone-nitery operator, who put the glitter into the Rainbow Room, and who died a suicide at 63 last week, recalled to many that Edward M. Seay was Roy's aide and general publicity factotum in that era. Seay is now ditto at the Hotel Plaza. At one time, incidentally, he was offered the general direction of the RR, as successor to Roy.

Mrs. Joe (June) Laurie Jr. came up from Vienna, W. Va., for the services of her stepson, Joe Bryant Laurie 3d, who was killed in the crash of a private plane which he was piloting. His mother is the former Aileen Bronson, the first Mrs. Laurie, now residing in Pasadena, Cal., and unable to come east for the services. Young Laurie, on his deathbed, adopted the Catholic faith of his wife. They have three children.

Frankfurt

By Hazel Guild
(24 *Rheinstrasse;* 76751)

"The Big Steal" has opened with 12 houses in Berlin playing daydate.

"Star Is Born" (WB) chosen as best film of month by Protestant Film Guild here.

Herzog is circulating 75 prints, unusually high for Germany, of its new firm, "Spionage."

Orson Welles in doing a tv series, "Around the World with Orson Welles," currently shooting in Vienna.

Stuart Schulberg's next German production for Trans-Rhein films will be "Berliner Ballade 1955," starring Gert Frcebe.

Bibi Johns, the "Scandinavian Peggy Lee" who's on records with RCA-Victor, in town due for guest shots for American Forces Network here.

"Der Letzte Akt" (The Last Act), concerning the last days of Hitler, is one of few films to pass German censors without requiring any changes or cuts.

When Maria Schell finishes "Die Ratten" (The Rats) which Robert Siodmak is directing, she goes into "Rose Bernd," based on the Gerhard Hauptmann play.

Hessischer Rundfunk (local radio) has "Bridge of San Luis Rey," by Thornton Wilder, with German adaptation of Gerhard Reutter, set for May 20.

Ludwig Polsterer, head of Cosmopol Films of Vienna, who just completed "The Last Act" for Columbia, is planning two tele series to be made in Europe for U. S. release.

"Ami Go Home," based on the John Burke book about the unpopularity of postwar U.S. troops in Germany, is being made by Arca Films. Eddie Constantine, U. S. actor-singer who has become a top star in France, is sought for the lead.

"Feuerwerk," the Lilli Palmer starrer made in Germany, has been set for release in England as the first German postwar film to (including arty theatre release) to get large theatre distribution: Miss Palmer will do the dubbing into English.

Upcoming Broadway plays to reach Germany include "The "Dark Is Light Enough" by Christopher Fry, set for Dusseldorf Schauspielhaus in mid-May; and German adaptation of "Tea and Sympathy" of Robert Anderson set for same time at Hamburg's Thalia Theatre.

Paris

By Gene Moskowitz
(28 *Rue Huchette; Odeon* 49-44)

Harold Lloyd and Jr. making the rounds.

Van Johnson up from Cannes for a look-around.

The George S. Kaufmans giving the town a quick gander.

Line Renaud in from the U. S. for a pic stint in "Le Madelon."

Jules C. Stein conferencing with European MCA staff members.

Wolfe Kaufman into the American Hospital with a touch of gout.

H. G. Clouzot to Riviera to work on a new pic script, "Murder At The Lido."

"Caine Mutiny Court Martial" slated for legit production here next season.

The Norman Krasnas at opening of Antonio ballet at Champs-Elysees Theatre.

Stanley Kramer examining locations for a film to be partially shot here in the fall.

James C. Petrillo and Yehudi Menuhin arrived on the same boat from N.Y. Any connection?

Rene Clair started his new film, "Les Grandes Manoeuvres," with Gerard Philipe and Michele Morgan.

The Lancaster Hotel, which gets the biggest big-shot movie play, is now called the Béverly-Lancaster in the trade.

After a two-day late opening, Antonio's Spanish Ballet moved into the Theatre Des Champs-Elysees to get sock reviews.

Next Folies-Bergere revue, which opens at the end of this month, has the traditional thirteen letter title with "Ah! Quelle Folie!"

Esther Williams was asked by photos to pose for pix wearing the hat of a U.S. general but nixed the idea. "Not dignified," he said.

Reprise of Jean Blanchon's 1938 legit hit, "Le Captain Smith," into Theatre Montparnasse, replacing "Teahouse of the August Moon."

Pop singer Gilbert Becaud's first pic role will be in "Gangster Aux Etoiles," in which he plays a gang-leader's son who persists in going straight.

Brenda Lewis, Met singer, and conductor-husband Simon Asen stopping off in Paris for short visit enroute to Israel where both have simultaneous dates.

The James Thurbers astonished on arrival in Paris to be asked for interviews by French press. Didn't realize his stuff has been translated and is pop reading here.

Marian Anderson attending a performance of "Pearl Fishers" at Opera-Comique, starring American Negro singer Charles Holland, first ever signed by Paris Opera.

Georges Brassens, singing star, to play his first pic role as star of the next Claude-Autant Lara film, "Les Bijoutiers Du Clair Du Lune" (The Jewelers of Moonlight).

Last season's legit hit, "L'Heure Ebloussante" (The Dazzling Hour), back for another run at the Comedie-Caumartin, with Pierre Blanchar resuming his original role.

Two Italo thesps in for film parts are Giovanna Ralli for a top role in Alex Joffe's "Les Hussards" and Erno Crisa for a lead in Marc Allegret's "Lady Chatterly's Lover" (Col).

London

Sam Katzman arrived from Rome over the weekend on a London vacation.

Robert Weiss, Capitol's European rep, due in this week for EMI conferences.

Valerie French, signed on a long-termer by Columbia, leaves for Hollywood this week.

Sir Kenneth Barnes is retiring as principal from the Royal Academy of Dramatic Art. John Fernald may be his successor.

Clifton Webb guest of honor at a 20th-Fox cocktailery. He's here to star in "The Man Who Never Was," based on Ewan Montague's story.

The Four Aces check out of London immediately after their Palladium closing on May 21, for their opening in Philadelphia the following Monday (23).

Den Berry makes his maiden trip to New York next week, planing from London May 27. Former VARIETY mugg in Amsterdam, he's now associated with Paxton Mood Music.

Max Bygraves signed for two appearances on Ed Sullivan's "Toast of the Town" Aug. 7 and 14. Following this, he will appear for two weeks in cabaret, probably in Las Vegas.

Rosemary Clooney, who is set for a two-weeks run at the London Palladium starting July 11, has been booked to appear at the Glasgow Empire the previous week (July 4). MCA is also negotiating bookings for her in provincial centers.

Big show biz contingent arrived on the Queen Elizabeth last week, including Harold and Irving Mirisch, Alfred Crown, Paul Kohner, Hermione Gingold, Jack Buchanan, Clifton Webb and George S. Kaufman. Arnold Picker took the liner back to New York. Irving Starr and Sammy Cahn came in on the Liberte.

Rome

By Robert F. Hawkins
(*Archimede* 145; 800 211)

Mario del Monaco and Barry Fitzgerald due in Naples soon.

Caracalla Baths Opera Season debuts June 30 with Don Zetti's "Poliuto."

Leonide Moguy back from Paris with plans for new pic with a scientific background.

Patricia Medina and Bruce Cabot currently locationing near Pisa on their local project, "The Red Mantle."

Guido Pannain's new opera, "Madame Bovary," hailed at Naples San Carlo Opera bow. Pannain is a music critic.

Sue Ellen Blake, locally domiciled U.S. thesper, signed for Fairbanks tele. pix now in production here; then goes into "The Swindler", directed by Federico Fellini.

Robert Alda may sign to star opposite Gina Lollobrigida in "The Most Beautiful Woman in the World," in a role once slated for Vittorio Gassman. Robert Z. Leonard directs pic, slated to start soon.

Nicola DePirro and Eitel Monaco head an Italian delegation which went to Spain to discuss Italo-Spanish mutual pic exchange pact, which has expired. Co-production deal linking the two countries was recently extended through 1956.

Athens

By Irene Velissariou
(44 *Tinou;* 614515)

Plans are made for a film festival at the Isle of Rhodes.

Pianist Sigrid Bay in for two recitals at the Kentrikon.

Pianist Sergio Varella Cid with the National Symphonic orch at the Orpheus.

Greco sisters, Herta Mara and Rozita Lamar, sharing billing at the Argentina.

Singers Sonia Curtis and Nick Gounaris back from Istanbul after a successful appearance there.

Greek actress of the Paris stage, Maria Valssamaki, vacationing in Athens. She will give one performance here, and one in Salonica.

Berlin

By Hans Hoehn
(Lichterfelde W.; 9a Tulpenstrasse)

Alirio Diaz, Venezuelan guitarist, appeared at Studentenhaus am Steinplatz last week.

DEFA, sole film producing outfit in East Germany, plans production of 17 features during the 1955-56 season.

Central Organization of West German exhibitors (ZDF) will hold its next meeting here during the film festival.

Gloria Palast and Filmbuehne Wien again chosen to be cinemas of forthcoming Fifth Berlin International Film Festival.

"Frauen um Richard Wagner" (Women Around Richard Wagner) is the German title of Republic's "Magic Fire" which Gloria will release here shortly.

George Barati, chief conductor of the Honolulu Symphony, gave a special concert with the RIAS Symph Orch through arrangement with Konzertdirektion Kollitsch of Berlin.

Marcel W. Fodor, former editor-in-chief of the U.S. Information Agency Berlin newspaper, Die Neue Zeitung, left Berlin to take a position in USIA headquarters in Washington.

Sgt. Ralph G. Long, of local 298th U.S. Army Band, took first place in the European Finals of second annual All-Army Talent Contest. He will compete against six other contestants in N.Y.

Minneapolis

By Les Rees

Star Theatre has "Time Out For Ginger."

Flame nitery has Dizzie Gillespie and his Swingin' Sextette.

Edyth Bush Little Theatre continuing "My Three Angels."

Metropolitan Opera played annual four-day Northrop Auditorium date.

Carl Brisson into Hotel Radisson Flame Room for his annual engagement.

Clarence Jacobson back with "The Pajama Game" at the Lyceum.

Duke Ellington orch at Northrop Auditorium on Minnesota U. campus this week for one-nighter.

Lyceum, local legit house, expects to wind up current season with Dublin Players in "The Devil's Disciple," current show.

Minneapolis Symphony's season final concert, with Skitch Henderson and Faye Emerson as guest artists, drew capacity crowd of 9,000 at St. Paul Auditorium.

Wife of circuit owner J. R. Powers named general chairman of Northwest Variety Club's newly organized women's auxiliary which will participate in organization's philanthropic activities.

Lisbon

By Lewis Garyo
(Tel. 32 479)

Composer and pianist Jaime Mendes off to Luanda and Belgian Congo with a six-month contract to play radio stations.

Impresario Matias Palmas has taken a group of singers and musicians to Goa, Portuguese India; will visit Pakistan and possibly the Far East.

Producer-director Ettore Giannini, Nadia Gray, Ernesto Toti Lombardozzi, director of Lux Films' office in Madrid, here for gala opening of "Neapolitan Carousel" at the S. Luiz cinema.

The Wien Philharmonic orch played Lisbon and Oporto early this month. At the end of May, the Philadelphia Symphony, batoned by Eugene Ormandy, will give four concerts here and in Oporto.

An Argentine Folklore Company, headed by Celia Queiro and Jorge Lanza, starts from the Teatro Monumental, Lisbon and Teatro Coliseu in Oporto this month on a European tour. Company will play Madrid and Barcelona in June, and then heads for southern France and Italy.

The Tivoli and Politeama are showing "Egyptian" (20th). Prices have been upped to $1, with biz excellent even at daily matinees. Other Hollywood films doing well are "Diamond Queen" (WB) at the Capitolio; "Knights of Round Table" (M-G) at the Lys and "7 Brides for 7 Brothers" (M-G) at the S. George.

Ireland

By Maxwell Sweeney
(22 *Farney Pk; Dublin* 4506)

BBC gabber Eamonn Andrews heading for N.Y. vacation shortly.

Belfast Police Committee okayed "The Wild One" (Col) for local screening to adults only.

Arthur Cocks and Ronald Govey, both from London, pacted for Edwards-Mac Liammoni Co.

Rachel Kempson pacted for Elmer Rice's "Not For Children" at Opera House, Belfast, next month.

Hilton Edwards-Micheal MacLiammoir Gate Theatre Co. skedded for season at Belfast Opera House.

Musicomedy star Jessie Matthews in to star in revival of Noel Coward's "Private Lives" at Olympia, Dublin.

English name bands setting Irish tours for summer include Victor Sylvester (May), Ken Mackintosh (early June) and Nat Gold July). All have been told by Irish Musicians Union that tours are limited to 14 days.

Hollywood

Paramount's Sam Frey improving after surgery.

Corinne Calvet back in town after sojourn in France.

Danny Thomas planed to Memphis to appear at a benefit.

British actress Jennifer Raine became an American citizen.

George Gobel to Ft. Worth to entertain at Bankers convention.

G. Ralph Branton checked in at Allied Artists after homeoffice huddles.

Mary Murphy to Atlanta as guest of honor at the Southeast Movie Festival.

William E. Selwyn and James L. Fallon will receive Christopher Awards for their work in producing "Bob Mathias Story."

Miami Beach

By Lary Solloway

Jack Paar received the publicity routina at Key Biscayne while vacationing there the past week.

Budd Schulberg covering Gold Coast for Holiday mag piece and visiting with father, retired Paramount producer B. P. Schulberg.

The DeMarlos held over for third frame in the fountainbleau's La Ronde Club which features Lenny Kent and Toba Stevens this week.

Paul Whiteman spent week here prior to his conducting massed high school bands at Inter-American music festival staged in Orange Bowl May 5-6.

Peter Donald hosted Shoe Institute of America meet at the Saxony. Harry (Superman) Donenfeld and Loew's veep Charles Moskowitz, also guesting at the swankery.

Versailles Hotel adding 100-room addition. Former Nautilus Hotel co-owner Harry Dinnerstein building a 350-room hostel up Bal Harbour way, which will add another cafe to the groving hotel circuit.

Former nitery owner-op Sam Barken ankled managerial post of Blue Sails Room in Sans Souci. He will concentrate on his real estate holdings: Beachcomber, Place Pigalle and Coopers Restaurant properties.

Nautilus Hotel sale finalized with Abe Sobel, Philadelphia hotel-apartment buildings owner, taking over as sole owner, unusual in this partner-happy area, at a cost of $3,500,000. Plans to continue entertainment policy in the downtownery's Driftwood Room.

Cleveland

By Glenn C. Pullen

Dorothy Donegan wowing standees on nine-week run at Theatrical Grill.

Rafael Ruiz and Spanish unit current at Statler Terrace Room in opposition to Miami Beachcombers at Vogue Room.

Mimi Kelly, recently at Kornman's Club here, signed by Musicarnival strawhatter for femme lead in "South Pacific" under canvas June 27-July 17.

O Keefe Brasselle, onetime shoe salesman in this area, returned last Thursday (12) to make personals at Palace for his "Mad at World." Film actor formerly lived in nearby Elyria and Lorain, O.

Eleanor and Leo Bayer's new comedy, "Third Best Sport," given its first reading by Frederic McConnell's Play House Co. but nothing definite yet about staging it. They are a "Mr. and Mrs." team of novelists and playwrights here.

Chicago

Keefe Brasselle in to plug "Mad At World" pic.

Nate Redlich replaced Harry Angelo at the Brown Study.

Bandleader David Le Winter back on Pump Room podium after Florida vacation.

Walter Lang, 20th-Fox director, here last week conferring with Deborah Kerr on her upcoming film assignments.

Danny Kaye award a citation by the Chicago Council on Foreign Relations for his United Nations documentary, "Assignment Children."

San Diego

By Donald Freeman

Jerry Lee Pecht, program director at KFMB, observed his 25th anni in radio.

Paul White, formerly of CBS, is in Scripps Hospital, La Jolla, with heart ailment.

Bill Browning, former program director of KFSD, moved to KFMB's announcing staff.

Two new tv publicists in town. Dorsey Eagles succeeded Clark Tinch at XETV as publicity director and Don Bellus, formerly of St. Joseph, Mo., succeeded Bill Ryan at KFMB-TV.

Moscow's Big Broadcast

Continued from page 2

broadcasts originating in Moscow which reproached workers and factory management for allowing "badly trained persons" to penetrate the industry; for inferior programs; for failure to draft outstanding people for broadcast duties.

A broadcast from Radio Moscow on the anniversary of the "invention" of the world's first radio receiver by Alexander Stepanovich Popov on May 7, 1895, lifts the curtain for the first time on the status of the radio and television industries in the Soviet Union.

Based on a "Pravda" editorial, the broadcast admits that the Ministry of the Radio-Technical Industry has been shaken down, and a new Ministry of Communications for the Union Republics created to take its place.

The major objective of the new Ministry is to "drive from the industry all that is inartistic, and satisfy to a greater extent the growing spiritual demands of listeners and viewers." Observers experienced in the ways of Moscow politics know this means a purge down to the oblast and rayon level. (Oblasts and rayons correspond to county and township areas).

Text of Broadcast

The broadcast which is of peculiar interest to the U.S. electronics industry, is quoted in full as follows:

"Sixty years have elapsed since the day when the scientific public first learned of the discovery of genius which brought about a revolution in world science and technology. On May 7, 1895, the great Russian scientist Alexander Stepanovich Popov, demonstrated an apparatus he had created: the first radio receiver in the world.

"In commemoration of this outstanding event, the Soviet Government, taking into account the most important role of radio and the cultural and political life of the population and in the defence of the country, and with the purpose of popularizing the achievements of home science and technology in the field of radio and of encouraging amateur radio among wide strata of working people, established a radio day which is celebrated each year on May 7.

"On that day, the Soviet people sum up work on the radiofication of the country, and note with satisfaction that in our country radio is finding an even greater application in economic and cultural construction, in strengthening the defensive capacity of the Socialist State.

"The Soviet people are striving for an uninterrupted growth of the radiotechnical industry on whose successes depends to a considerable degree the further development of radiofication, of radio communications and broadcasting, and the growing penetration of radio into the life of the working people. Enterprises of the radio technical industry have worked out the production of different apparatus which are contributing to the radio technical progress of many branches of national economy, having mastered the production of perfected radio receiving sets, radio-phonographs, and television sets.

'Shortcomings'

"At the same time one cannot remain silent with regard to serious shortcomings in this branch of industry. Last year the plan of television set output was not fulfilled. The USSR Ministry of the Radio-Technical Industry is slow at solving certain important questions of technical policy, does not wage an energetic struggle for raising the quality and lowering the cost of production and does not sufficiently consider the critical remarks of radio and television audiences.

"For the Soviet Union, whose territory spreads from the Carpathian Mountains to the shores of the Pacific, radio has special significance. It links the capital of our Motherland, Moscow, with numerous towns and villages of the country, with new settlements on the virgin lands, with faraway Polar stations, with crews of ships cutting furrows across seas and oceans.

"The Soviet Government attaches great significance to the development of all branches of communication. A new manifestation of the State's great attention to this important task has been the reorganization of the Union Ministry of Communications into a Union Republic Ministry: the creation of Ministries of Communications in the Union Republics.

"Last year the Party and Government set the task of insuring within the next five or six years the completion in full of the radiofication of all collective farms, MTS, State farms and other rural localities.

"In the first quarter of this year, nearly half a million new radio relay centers have been established on collective farms. Noticeable successes in rural radiofication have recently been achieved in the Latvian SSR, in the Bashkir ASSR, and in the Stalingrad, Rostov, Bryansk, Saratov, and certain other oblasts.

"The successes in the development of radiofication and radiocommunications are beyond dispute. But much is still to be done. It cannot be regarded as normal that the USSR Ministry of Communications is reconciled to a very slow rate of progress in the development of a number of new constructions and does not take the necessary measures to overcome the lagging behind in the radiofication of villages of the Georgian and Azerbaijan SSR's, the Mordovian ASSR and of (word indistinct), Smolensk, Pskov, and certain other oblasts.

"In a number of places collective farm radio centers are unsatisfactorily attended to by communications organs and are not supplied with the necessary spare parts and units for repairing the apparatus. Communications with animal farmers on pastures are badly organized. The quality of the apparatus for radiotelephone communications between towns is not everywhere maintained at the required level.

"Radio plays an immense and ever-growing part in the Communist upbringing of workers, in the development of Soviet culture. It carries to the masses the all-conquering ideas of Marxism-Leninism, familiarizes listeners with the life of the peoples of the Soviet Republics, with the successes in economic building, literature, and the arts, and disseminates political and scientific knowledge.

"Millions of people in our country and beyond its confines tune their sets to Moscow, listening to the mighty voice of the capital of the great Socialist power. To them Moscow is the standard bearer of a new epoch, the spokesman of the life-asserting ideas of humanism and progress, and peace and friendship among people.

Hit Low Standard B'casts

"Radio has become a mighty means of strengthening cultural relations between peoples. The Soviet people show great interest in broadcasts from the Chinese People's Republic, the German Democratic Republic, Poland, and Czechoslovakia, Hungary and Rumania, Bulgaria and Albania, and many other countries abroad. They pay due tribute to the musical, vocal, and literary arts of the peoples of the world which are widely reflected in Soviet radio broadcasts.

"The USSR Ministry of Culture which is in charge of broadcasting, must value the high prestige of the Soviet radio, constantly strive toward its improvement, to drive from it all grey material, all that is inartistic, and satisfy to a greater extent the growing spiritual demands of listeners and viewers.

"Local broadcasting deserves concentrated attention on the part of the Ministry of Culture. Unfortunately, in a number of oblasts and rayons it is of a low standard, evoking the well-founded reproach of workers. The best lecturers, innovators of production, famous artists, and musicians, men of science, technology, and literature come to the microphone too infrequently. The propaganda of technical and agricultural knowledge is inadequately organized.

"Radio broadcasting is an important part of the ideological front. The plain duty of local Party organizations is to show a constant interest in the content of broadcasts, to drive from it all attempts to pass off mediocrity, material lacking in ideals or taste, to see to it that radio and television transmissions are more in accord with the artistic tastes of the Soviet people and their rich spiritual world.

"Our country is the birthplace of radio. We take deserved pride in the great scientific achievement of fellow-countryman, the inventor of radio. But our patriotic duty makes it incumbent upon us to struggle with determination against conceit and self-satisfaction, against disregarding all the best things that have been created by world radio technology.

"It is essential to seek and find new ways for the development of radio technology and make better use of experience from abroad. It must be remembered that radio electronics have given rise to new forms of science in practice and revealed new most favorable conditions for the further development of human knowledge.

"Radio electronic methods are beginning to be widely applied in industry, agriculture, transport and building work, in all branches of the national economy. The task is to struggle energetically against routine and inertia and remove obstacles to the technical progress of radio electronics. In this connection, serious criticism must be leveled against workers of communications and the radio technical industry who are intolerably slow about the introduction of VHF broadcasting.

"An honorable place in the struggle for a new upsurge in radio technology belongs to the fine army of our radio amateurs From their ranks have emerged no few renowned Soviet scientists, outstanding champions of technical progress. The duty of public organizations, embodying hundreds of thousands of radio amateurs, is to give every encouragement to their activity, to follow their creative development, and to attract the masses' interest in radio matters.

"There can be no doubt that our Motherland will achieve new successes in the development of radiotechnology and broadcasting."

TelePrompter

Continued from page 1

and ex-President Hoover, not to mention Cabinet members and other major political biggies have put reliance on the TelePrompter to put them through their verbal paces and to make politics more palatable to the American public.

Entering into the controversy this week was Irving B. Kahn, prexy and board chairman of TelePrompter, who has put in a request to demonstrate the device for Neuberger's Congressional colleagues.

For one thing, Kahn answered Neuberger, "I don't believe in all good faith, that your bill would serve the public interest by making it possible for the voter to be more critical in his selection of the candidates, although such is your intention. On the contrary, you may be foreclosing from consideration some of the nation's most competent political talent who thus far have remained in the background because public speechmaking and television and radio appearances seem to be so arduous.

"As a matter of fact . . . it occurs to me after some years of reviewing the Congressional Record that the TelePrompter might be useful in the halls of Congress, since it provides an incentive to be brief, explicit and at the same time interesting and even entertaining.

Phillipson Salute

Continued from page 2

Play," "This Is the Army," "Hey Rookie," and "Winged Victory" were the most publicized, but actually there were many more. USO-Camp Shows and the Special Services Branch were indirect products of his farsightedness.

His favorite quote, which he caused to have published and circulated throughout his command, was authored by President Franklin Delano Roosevelt in 1943. *"Entertainment is always a national asset. Invaluable in time of peace, it is indispensable in wartime."*

There are hundreds in show business today who will remember the hearty, individual ring of true enjoyment whenever Gen. Phillipson was laughing "out front"—who, indeed, may feel that the General was indirectly responsible for their very existance today, and their fruitful, noteworthy, postwar accomplishments.

Ezra Stone,
Master Sergeant, U. S. Air Force Reserve.

'Ankles' Sprains & Strains

Continued from page 67

'Ankles'. The drama critics, however, would have, regardless of what they thought, with possibly one exception."

The United Press' Jack Gaver felt differently. "I didn't like 'Ankles Aweigh' any better than anyone else," he wrote. Yet it seems to me that the reviews were unnecessarily cruel, inasmuch as the critics generally did not allow that there is a certain entertainment here for the general public which is not as damned finicky as we are. One critic in particular, and anyone familiar with his writing over the years could have predicted this, refused to give even the Kean Sisters a slight nod; in fact, practically excoriated them. So they're a little vulgar—so what? This same critic will accept any amount of filth from a serious dramatist of some stature, but woe betide the show that gets a bit vulgar or blue in a comedy vein. That goes for both dramas and musicals."

"Neither columnists nor tv personalities feel any critical responsibility," ventured Cue mag's John Keating. "Their attitude is: 'We enjoyed the Kean Sisters, they slay us, ergo go see them.' The fact that the girls are mired in a terribly dull, unfunny swamp doesn't intrude upon their consciousness at all. I have heard that there are other reasons as well, but no sense going into them."

'A Battle That Failed'

The New Leader's Joseph T. Shipley saw the columnists-tv efforts on "Ankles" as "an attempt to battle legitimate critical opinion. It failed."

The Herald Tribune's Walter F. Kerr simply reported: "No, I don't think the critics were too rough on 'Ankles Aweigh.' No, I don't think there's any special significance in the columnists plugging it. No, I don't beat my wife."

The Saturday Review's Henry Hewes advised: "I have enjoyed the Kean Sisters in night clubs, but 'Ankles' seemed to me intolerably dull, inept and unoriginal. I know some of the columnists who have plugged the show to be men not completely lacking in discernment and taste. It is therefore incomprehensible to me that they who know what the Kean Sisters can do at their best can praise a musical which shows them at their worst. I can only assume that their personal loyalty to a pair of fine performers has momentarily anaesthetized their critical faculties. Or perhaps, a columnist doesn't feel the same responsibility towards a two-line item that a critic feels towards a full-length review."

The Journal of Commerce's Ethel Colby thought the "Ankles" reviews hard but well taken. Women's Wear Daily's Thomas R. Dash felt, however, that the critics were unduly harsh on "Ankles." He also thinks it's the type of show that night club people would like. As to columnist and radio-tv support, he said, "One of the factors in their gallant stand in behalf of the talented Kean Sisters is probably the feeling that the reviewers treated their show too disdainfully. The battle between the critics and the columnists seems to follow a law of emotional physics—the reaction can be measured in a direct ratio to the force of the action. In other words, if the critics were just a wee bit kinder, the columnists might not have taken up their cudgels in defense of the show with so much ardor."

The N. Y. Post's Richard Watts Jr. felt that the critics had been very kind to "Ankles." He explained columnist and tv plugs by saying tersely, "they're more likely to have axes to grind than drama critics have." All that the N. Y. Times' Brooks Atkinson would say was: "Anyone who likes 'Angles Aweigh' should plug it."

The Farrell Angle

But it was the Morning Telegraph's Whitney Bolton who came up with the most unusual slant in his comments on the "Ankles" query. "Generally speaking," he said, "the critics were not too rough on 'Ankles Aweigh.' One seemed unduly overwrought over the lack of perfection in it, but most of them simply reported that they didn't think it was much. There is no real significance in the concerted plugs for it in columns and on the air.

"What is greatly important has not reached print. At least three notable ticket brokers I know have told me privately that they saw the show and thought it was (a) terrible, (b) corny and (c) just what the critics said it was. These are their words, not mine. What has not been printed at all is the report that Anthony Farrell (the show's producer) is convinced that the critics are out to get him and is considering retiring himself and his fortune from theatre participation. It is nonsense to think that the critics are out after any individual, but it probably would be difficult to convince Farrell of that. A man with a set mind doesn't yield.

"I think it would be bad for theatre to lose Farrell's enthusiasm for it and his willingness to put his money where most people's mouths are. If he is indeed convinced that the critics are out to slaughter him, some one ought to undertake the hard job of persuading him otherwise. What is never clear in any of these periodic storms is why producers are never able to look at a show and say: 'They are right. It's terrible.' Every one else seems to be able to do it."

Drama Crix

Continued from page 66

that his 'New Faces' of a couple of years back was forced to carry a stage crew of 33 men.) Since the commercial musical comedy producer would use any concession made to competing Broadway revues in his negotiations with the craft unions, the revue's only recourse has been to perform in off-Broadway theatres where both the risk and profit are smaller."

"Revue is the hardest of all forms to do well," said Keating. "Apparently in times gone by we were more tolerant of the form, which perhaps was looked upon as a superior, original vaudeville show. Now, topflight vaude can be had on the cuff over tv. We demand more than the revue form can easily give. Again off-B'way doesn't demand the full-house-formonths audience to break even, can get more offbeat, pick up its own audience and break even. Also, since prices for tickets are so much lower, it isn't expected to be as elaborate. Being unpretentious helps it to be looser, liveller."

Asked whether they felt that off-Broadway is maintaining a high level of production, most critics said yes. Dash remarked: "I think that off-Broadway has done a remarkable job this season and is continuing the pace it has set in the past season or two." Hewes thought that "in most cases the producers, by intelligent selection and taste, have been able to make their productions as effective, if not more effective, than many Broadway productions."

Hawkins pungently replied: "You're darned right. In all honesty it doesn't often compete with the seasoned pro theatre, but it is producing a new generation in a way Broadway rarely even helps. The young who've never had any success are resilient. Failure doesn't scare them to death or ruin their health, the way it has to on Times Square. Consequently, they dare. That alone is wonderful for the theatre, even if the results weren't good, which they blessedly so often are."

Atkinson thought that off-Broadway "is constantly improving." Watts thinks it is still below Broadway but has come up in recent seasons. "Reviewers tend subconsciously to lower their standards of reviewing off-Broadway," he added.

"Yes," said Shipley. "Its best challenges all but the best of Broadway." Cooke, however, feels that "off-Broadway is building up its level of production rather than maintaining an already high level."

"The off-Broadway level varies, of course," said Kerr, "sometimes wildly, as in the case of the recent 'Safari' or the earlier 'Passion of Gross.' But it is obviously superior to its status of five years ago, it is steadily forcing its own standards up, and it is now a real starting-point for professional talent (acting, directing, writing). By increasing its activity (reviewers have, I believe, covered some 40 or more off-Broadway shows this year) it is also increasing its percentage of successes. Very hopeful."

OBITUARIES

JOE LAURIE 3d

Joe Bryant Laurie 3d, 36, son of author-comedian Joe Laurie Jr., died of injuries sustained in a private plane crash May 10 in Port Jefferson, Long Island, N.Y. He is survived by his wife and two children. Details on P. 2.

JOSEPH H. HUGHES

Joseph H. Hughes, 70, veteran circus talent field man, died May 14 in New York. For the last quarter of a century he had been with George A. Hamid & Son and its predecessor companies, George A. Hamid Inc. and Wirth & Hamid, major bookers of novelty acts and productions for the amusement park, circus, carnival celebration and county and state fair fields. A foremost salesman and packager, he was long ago dubbed "The Hayseed Shubert," translated to mean the extravaganza impresario catering to tank towns, and was a favored subject of magazine, newspaper and syndicated column scribes because of his flair for storytelling and his colorful patois.

Before joining the Hamid organization Hughes had spent a number of years with circuses and at one time ran a night spot in Panama. One of his earliest connections with show business was as an employee with the old Huber's Museum on New York's 14th St., a collection of films and side shows which figured as the centerpiece in Sinclair Lewis' first novel, "Our Mr. Wrenn" in the era (circa 1912) when Hughes worked there.

Hughes' wife died a number of years ago. A daughter, Jane, survives.

ANNIVERSARY MASS
GERTRUDE MAGILL
Widow of the late M. F. Ryan.
First Anniversary Mass May 24th, 7 A.M., St. Malachy's Church, 239 W. 49th St., New York.
ALWAYS REMEMBERED
SISTER ALICE

EDWARD N. CLAUGHTON

Edward N. Claughton, 60, one of greater Miami's most prominent investors whose holdings included Claughton Theatres comprising six film houses in the Miami area, died there May 10 of cancer after several months' illness.

A controversial, yet influential figure in real estate, financial and political circles, Claughton was also active in fundraising drives for cultural musical events and charitable causes. He was chief financial backer for station WTVJ, Miami, when a permit for that outlet's operation was first issued by the FCC. (The Wometco circuit has been sole owner of the station for the past several years.)

Claughton who came to Miami from Atlanta in 1933, started his business career in Miami in 1933, when he built and leased a theatre. He received national publicity last February when he broke up a Lincoln Birthday dinner at his Urmey hotel in downtown Miami, telling the Republican committee that he would turn out the lights and stop service if 24 Negro members were permitted to remain.

Surviving are his wife, Lillian, active head of the Claughton theatre chai ; two sons and a daughter.

In everlasting memory of my devoted friend and partner who departed this life May 21, 1952.
Gone—but not forgotten.
BELLE TITUS,
RUSSELL and TITUS.

HENRY H. HAMILTON

Henry H. Hamilton, 79, former musical director, died recently in East Sullivan, Me., after a short illness. He was a musical director and casting director for the Henry W. Savage Opera Co. over a 10-year period. He also served as musical director for Otis Skinner's "Kismet" prior to World War I.

Hamilton, who retired in 1940, was with the Aborn Opera Co. as conductor for several seasons. He also served as musical director for Ruth Chatterton in "Mary Rose" and was a musical supervisor in films. He made his last professional appearance in 1933 as conductor and pianist for the Players' Club revival of "Uncle Tom's Cabin," starring Otis Skinner.

His son, Henry Hamilton Jr., survives.

JAMES I. LEVEY

James Isaac Levey, 68, manager for years of The Hart House Quartet, died May 13 in Toronto. The group has toured the major cities of the U.S. and Canada, with Levey's most recent venture being last year's Beethoven Festival.

Born in England, Levey was violinist with The London Symphony at 18, later joined the Royal Philharmonic and quit to become concert master of The London Symphony. He formed The London Strong Quartet in 1927 for a series of world tours and later left the group to take up teaching in New York. He assumed leadership of The Hart House Quartet, U. of Toronto, in 1935.

Survived by wife and daughter.

HILDA SPONG

Hilda Spong, 80, legit actress, died May 16 in Norwalk, Conn. Born in London, she began her theatrical career in 1890 in Sydney, Australia. She made her American debut in 1898 in "Trelawney of the Wells" and her last appearance was in "The Lady Has a Heart," at the Longacre, N. Y., in 1937.

Plays in which Miss Spong appeared in the U. S. included "Harvest," "The Right Age to Marry," "What Never Dies," "Velis," "He Understood Women," "The High Road," "Young Sinners," "Evensong," "Only the Young," "Thoroughbred," "These Two," "Birthday," "One Good Tear" and "Higher and Higher."

PHYLLIS BARNES

Mrs. Phyllis Barnes, 84, retired vaude performer, died May 7 in Laconia, N. H. She was the widow of Paul Barnes who wrote the song, "Goodbye Dolly Grey." In recent years she had operated an inn near Laconia but quit two years ago due to illness.

When vaude was in its heyday, Mrs. Barnes and her husband were members of a turn known as The Mimic Four along with Edward Groh, William B. Van Duzer and Arthur Brock. Later their wives also joined the act whose sole surviving member today is Groh.

FRANCIS J. BROTT

Francis J. Brott, 64, pioneer radio-tv engineer and director of engineering for KOMO and KOMO-TV, Seattle, died May 11 in that city. He was Seattle's first radio announcer and also telecast its first television picture.

Chief engineer for KOMO when it was organized in 1926, Brott became engineering director for both radio and television stations is 1952. He built five of the orginal station transmitters in the Pacific Northwest. Two early stations in Seattle, KFIY and KGCL, were owned and operated by him.

BETTY ANN DAVIES

Betty Ann Davies, 44, a noted British actress, died May 14 in Manchester, England, following an appendix operation. A member of a theatrical family, she made her stage debut as a chorus girl at the age of 16.

Subsequently Miss Davies had parts in "Jack and Jill," "Good Companions," "The Morning Star" and "Blithe Spirit." In the London production of "A Streetcar Named Desire," she succeeded Vivien Leigh in the role of Blanche de Bois.

OSCAR LORRAINE

Oscar Lorraine, 77, vet vaudevillian who later went into film work, died May 10 in Hollywood. Lorraine did one of the top comedy fiddling acts emulating a French virtuoso. He was originally partnered with a girl, when the act was known as Lorraine & Starr. When the femme dropped out of the act, he continued as a single. He played the top vaude circuits of the country before he moved to California about 15 years ago.

A son survives.

SELENA F. ROYLE

Selena Fetter Royle, 95, former legit player and mother of actress Selena Royle, died May 10 in North Hollywood. At the age of 16 she made her stage bow as Juliet in the Shakespearean classic in Louisville and closed her professional career as Lionel Barrymore's leading lady on Broadway in "The Other Girl" in 1904.

She was the widow of Edwin Milton Royle, author of "The Squaw Man." Another daughter, lyricist Josephine Royle, survives.

JOSEPH CATANIA

Joseph Catania, 37, one of Hawaii's top drummers, died May 8 in Honolulu after being stricken at the South Seas nitery, where he was playing with the Wally Ryerson Quartet.

Former director of the Musicians Assn. of Honolulu, Catania was born in Waltham, Mass., and had lived in Hawaii since leaving the army. He studied music in Boston from 1950 to 1953 and had played in top Honolulu niteries.

STEPHEN E. AUSTIN

Stephen E. Austi , 64, former film and radio actor, died May 12 in Dallas of a heart attack. An entertainer for 20 years, he once worked for Walt Disney Studios, supplying animal voices for cartoons.

Before retiring in 1945, due to ill health, Austin was known as "Uncle Hiram" for five years on WFAA's "Early Birds," live breakfast show in Dallas.

Survived by his wife, mother, two sons and a sister.

ARTHUR J. LEVY

Arthur J. Levy, 62, theatrical publicist, died May 13 in Norwalk, Conn. He was a reporter for The New York World and The Morning Telegraph before becoming a press agent.

Levy represented such showbiz personalities as A. H. Woods, David Belasco, Irene Bordoni, Leonore Ulric, Jane Cowl, Rosalind Russell, Tallulah Bankhead and Katharine Hepburn.

His wife survives.

KENNETH ESSEX

Kenneth Essex, 39, composer and arranger, died May 7 in Kingston, Surrey, Eng., following a cerebal hemorrhage. He was a prolific writer of both classical and pop music.

Essex, who also wrote for films and stage productions, was an active member of the Musicians' Union and had served on several of its committees.

His wife and two children survive.

HERBERT M. MILLER

Herbert M. Miller, 48, editor of Motion Picture Exhibitor and other Jay Emanuel publications for the last 25 years; died May 11 in Philadelphia after a long illness. A native of Norwalk, Conn., he was a member of Variety Club Tent 13 and the Motion Picture Pioneers.

Surviving are his wife, a son and a brother, Leo, VARIETY correspondent in Bridgeport, Conn.

LUIGI TOMEI

Luigi Tomei, 45, film stuntman and former Indianapolis Speedway race contender, died May 15 as the result of injuries sustained during shooting of a scene for the Alan Ladd film, "Darkest Hour," on April 20 in San Francisco Bay.

Tomei competed in the Indianapolis classic for 10 years.

His mother and sister survive.

JANE E. JONES

Mrs. Jane Everett Jones, 35, musicomedy dancer and former Radio City Music Hall, N. Y., Rockette, died May 14 in New Canaan, Conn. A native of Kansas City, Mo., she studied dancing there and went on to terp in the Broadway productions of "Yokel Boy" and "Stars in Your Eyes."

Surviving are her husband, her mother, a son and two daughters.

CHUCK STANLEY

Charles Stanley O'Rourke, 56, who as Chuck Stanley, gave starts to such performers as Danny Thomas, Johnny Desmond and Herb Shriner on his "Happy Hour Club" over WMBC, Detroit, in the 1930s, died May 12 in that city.

Stanley also was seen on WXYZ-TV, Detroit, from 1951 through 1953.

NICHOLAS DOUTY

Nicholas Douty, 85, retired tenor soloist, composer and voice teacher died May 10 in Philadelphia after a long illness. He was formerly on the editorial staff of Etude, a past president of the Contemporary Music Society and editor of the Oratorio Repertoire.

Survived by wife, daughter and son.

FRANCIS PIERLOT

Francis Pierlot, 79, stage screen and television actor, died of a heart ailment May 11 in Hollywood. After a long career on the Broadway stage, he moved to Hollywood with the intention of retiring but kept on working in movie and tv shows.

His last appearance was on Jack Carson's video program.

BENJAMIN SAGE

Benjamin Sage, 70, conductor and orchestra manager, died May 9 in Hollywood. He was a life member of the American Federation of Musicians Local 47.

His wife, son and grandson survive.

John B. Cummings, 41, a Winnipeg, Man., projectionist who was formerly with the Rex Theatre in Regina, Sask., died May 6 in Winnipeg. Survived by his mother, Mrs. J. D. Watson; his wife; a son; a brother and a stepsister. Mrs. Watson's husband operates the Rex and Grand Theatres and Queen City drive-in for Famous Players in Regina.

Edward G. Timpone, 65, retired musician who formerly played trumpet in the Municipal Opera Theatre and the American Theatre, both in St. Louis, died May 7 in that city. His wife and four sons survive.

E. Perry Steinkopf, 61, projectionist with the Washington Theatre, Granite City, Ill., for 25 years, died May 6 in East St. Louis, Ill. His wife, daughter, two sisters and a brother survive.

Thomas Timmons, 68, Scot exhibitor who controlled cinemas in Lochgelly and Denny, died May 6 in Dundee. He was prominent in affairs of the Cinematograph Exhibitors Assn.

Mrs. Irene Byrne Chamberlain, former drama editor of the Omaha World-Herald, died recently in Highland Park, Ill. A brother, Billy Byrne, former manager of the Orpheum Theatre in Omaha, survives.

John P. Kaufman, 72, retired exhibitor, died recently in New Braunfels, Tex. Before failing health caused his retirement, he operated the Blanco Theatre, Blanco, Tex., as well as houses in New Braunfels.

Emile Kosa, 79, special effects artist on the film lots, died May 12 following a heart attack at his home in Pacific Palisades, Cal. His wife, son and two daughters survive.

Mother of Alfred Lunt, recently starring with his wife, Lynn Fontanne, in the Broadway production of "Quadrille," died May 15 in Genesee Depot, Wis.

Alfred J. Malby, 67, owner of the Empire Theatre in Daytona Beach, Fla., and former casting director for the Shuberts, died May 12 in Daytona Beach. His wife survives.

Wife, 52, of James Robertson, operator of two nabe film houses in Detroit, was killed there May 12 in a fall from here apartment house window.

A. B. Bell, assistant plant superintendent of WFAA-WBAP transmitter, died May 6 in Dallas after a two month illness. He joined WFAA in 1941.

Wife, 54, of Paul Ray, account exec with the John Blair station rep firm in Chicago, died May 10 in Evanston, Ill.

Connie Leon, 75, actress and dancer, died May 10 in Hollywood. Her last public appearance was in the film, "Mrs. Miniver." She left two daughters.

Larry T. Stanton, bit player for 35 years, died May 9 in Hollywood after a heart attack.

Wife of baritone Will Rees died April 20 in Glasgow following surgery.

Arthur Lax, 65, musical director at the Opera House, Dunfermline, Scot., for 14 years, died there May 7. His wife survives.

Otto A. Hansen, 76, Omaha projectionist for some 50 years, died there May 1. Survived by wife, three sisters and two brothers.

Matt Webster, 48, screen writer, died May 9 in Hollywood after a long illness. His wife and son survive.

Mother, 72, of screen publicist Mervin Houser, died May 4 in Hollywood.

Toll-Radio

Continued from page 1

since radio was to be competitive with magazines, a similar pattern should evolve. At that time Kobak was a McGraw-Hill editor of technical journals (engineering and radio), immediately prior to his staking a major administrative berth in the industry, first at NBC-ABC, then as Mutual prexy.

Also it was Kobak who, in an article for VARIETY back in '49 titled "I Knock With 25 Points," in suggesting a blueprint for the future, wrote:

"There may be value in the idea that the listener and viewer should pay for what he gets as in the field of publishing. Don't discard the idea without full study and trial."

Since the old Federal Radio Commission turned its back on "paid subscriptions" for radio listening and licensed the free entertainment pattern which has since prevailed, it's the feeling among broadcasters that it's too late, after all the habit-forming years, to take away something that's free. But should the FCC reverse the ruling of the early '20s and give the greenlight for fee-tv, then the toll-radio proponents see no alternative but for the FCC to play it both ways since "you can't settle one without the other."

Primarily, the major concern from a radio standpoint stems from the fact that any licensing of toll-tv without regard for the aural medium could have a disastrous effect on the latter. It's pointed out, for example, that should the Dodgers, to mention but one ball team, go whole hog into toll-tv, with its promises of lucrative coin, it's a cinch they're not going to jeopardize their potential "see audience" by offering games free to radio listeners. So it's only natural to assume that radio will be dropped. The same goes for opera sponsorship or any other major facet of entertainment or sports.

On the other hand, it's cited, there are a variety of attractions, whether sports or entertainment, that lend themselves more readily to radio than tv. Under a toll-radio concept, it could possibly provide the spark that many a station operator has been groping for.

MARRIAGES

Andrea Lord to Jose Ricardel, Kansasville, Wis., May 8. Bride's a television actress, he's a bandleader.

Judith Shergold to Barry Foster, Chester, Eng., May 1. Both are legit players.

Miss Bess Marsh Wyse to John K. Rickard, Austin, Tex., April 28. Bride is owner of KWBW and stockholder in KTVH-TV, Hutchinson, Kans.

Leonor Plaza to Armando Silvestre, Mexico City, May 2. He's a film actor.

Lynne Davis to Dan Schwartz, Phoenix, May 6. He's a promotion director of KPHO-TV there.

Joy Jean Veach to Luther J. Crocker, Boston, May 11. Bride is member of Ringling circus aerial ballet; he's a trapeze performer with same show.

Janette Lynne to Malcolm Over, Sheffield, Eng., April 30. Bride's a singer-accordionist; he's saxophonist.

Betty Laine to Dick Keith, Sheffield, Eng., recently. Bride's a former vocalist; he's a ballroom manager.

Sheena Gordon to Comdr. Richard R. Reiland, Chicago, May 5. Bride is a tv actress.

BIRTHS

Mr. and Mrs. George Heinemann, daughter, Chicago, May 10. Father is program manager at NBC stations WMAQ-WNBQ there.

Mr. and Mrs. Scott Schachter, son, New York, recently. Father is audio engineer with Steve Allen tv'er; mother is flacker Jo Ranson's daughter.

Mr. and Mrs. Fredric H. von Stange, son, New York, May 12. Father is tv producer for the U. S. Information Agency Voice of America.

Mr. and Mrs. Howard Edwards, son, San Antonio, recently. Father is with KONO in that city.

Mr. and Mrs. Milt Friedland, son, Springfield, Ill., May 9. Father is general manager of tv station WICS there.

Mr. and Mrs. Stanley Meyer, son, Santa Monica, Cal., May 11. Father is a screen producer; mother is the daughter of Nate Blumberg.

Mr. and Mrs. Joe Parker, daughter, Burbank, Cal., May 7. Mother is a singer; father a tv director.

Mr. and Mrs. Larry Doran, daughter, Honolulu, May 7. Father is a KGMB-TV staffer.

Mr. and Mrs. Jimmy Wilcox, son, Sheffield, Eng., May 2. Father is bassist at Locarno ballroom, Sheffield.

Mr. and Mrs. Bill Doll, son, N.Y., May 11. Mother is ex-film actress Caren Marsh; father is legit publicist.

Mr. and Mrs. Ernie Otto, daughter, Flushing, L. I., May 14. Father is NBC publicity staffer in New York.

Mr. and Mrs. Dick Kleiner, daughter, New York, May 13. Mother was columnist Louis Sobol's secretary; father is NEA Service entertainment columnist.

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1905 — GOLDEN JUBILEE YEAR — 1955

VARIETY

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LEGIT BIZ BUSTIN' OUT ALL OVER

Yen Yank Names for 'War & Peace'; $2,000,000 From Par for Italo Pic

Hollywood, May 24.

Paramount's deal with Ponti-de Laurentiis for global distribution rights (excluding Italy) of Italian production outfit's upcoming "War and Peace" calls for distributor to turn over approximately $2,000,000 —repping 40% of film's proposed $5,000,000 budget—to the producers when negative is delivered in the Spring of 1956, according to Dino de Laurentiis.

Italian producer, here to set five name players for picturization of the Tolstoy classic, reported that Par's interest in pic is strictly releasing, and coin won't be forthcoming until after it is completed. Pic is being financed privately by Italian capital, he said, adding that his firm has no partners. The $2,000,000 will be against world gross.

While here, de Laurentiis signed Henry Fonda to join Audrey Hepburn and Mel Ferrer in costar lineup. Director King Vidor currently is in London scanning British talent. Approximately $1,000,000 has been allocated for cast costs, $800,000 for sets and balance for actual production. Film rolls in Rome on June 29, which gives it a several months starting edge over Mike Todd's proposed version of the Tolstoy tome. Todd has announced September as takeoff date for his film.

Italian government has promised all-out support of their film, de Laurentiis stated, and has approved the use of 8,000 soldiers and 3,000 horses for battle sequences. Additionally, deal has been completed with Tito for the use of Yugoslavian army and facilities. Producer said that Tito would make

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Cloak & Suit Biz Off So Borscht Belt Fears Dip; Talent Buys Fall

The Decoration Day weekend in the Catskill Mountain belt of New York is again providing a major business burst, but the amount of talent buying isn't as great as anticipated. At least one booker of the hill-country hotels is finding that he has overbought on talent and is trying to farm out some of his names to other talent buyers, and thereby avoid paying for talent he won't be using.

However, employment figures are about the same as last season. Route 17 is again expected to be clogged by traffic from New York City and hotels expect sellouts or near sellouts. The major hotels, such as the Grossingers in Ferndale, N. Y., The Concord Hotel in Kiamesha Lake, and a few others of the big spots have had a flow of reservations that indicates SRO signs. Other hotels report that they'll have a comfortable crowd.

Bulk of the innkeepers fear a

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Once Nixed as Gabber, Now Runs 3 Stations

St. Johnsbury, Vt., May 24.

A young war veteran who was once told "your voice is no good for radio," thus ending his dreams of becoming an announcer, is now the general manager and controlling owner of three stations, all operating profitably, in this area.

Six years ago, at the age of 26, E. Dean Finney started his business career with $20 in his checkbook.

Today, the 32-year-old Washington & Lee graduate operates stations in St. Johnsbury, Newport and Springfield. He has 32 employees, with an average age of 25 and the oldest employee 35.

He attributes the success of his stations largely to "local flavor and local names."

$50,000 Fund For New Playwrights Goes Begging

Vet legit producer John Golden has $50,000 to lend to budding playwrights, but can't find takers. He even spotted a fullpage $300 "ad of frustration," as he puts it, in the journal for the 1955 Lambs Spring Gambol to lure borrowers. The situation relates to the New Dramatists Loan Fund, which Golden founded in 1952 to give financial assistance to new playwrights.

The "benign pawn shop," as the producer terms the Fund, has only made three loans during its two-and-one-half years of existence. Unless more grants are made the venture will be dropped

(Continued on page 67)

Red-Hot 'P. to P.' Kine Of Ex-Pres. Truman at Home On BBC Two Days Later

There will be an extra-hot kinescope of the Harry S. Truman family viewed in London two days after they appear on CBS-TV's "Person to Person" this Friday (27). With Edward R. Murrow in the British capital covering the general elections, the Trumans will be interviewed from their Independence (Mo.) home by daughter Margaret, perched in Murrow's Studio 41 chair in New York.

The kinnie is skedded to be delivered in Murrow's London hotel at 9 a.m. Sunday (29) in a circuitous routing and displayed on the

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BOOM ON B'WAY ROAD AND BARNS

By HOBE MORRISON

Legit is due for its biggest summer in years. The present boxoffice boom is expected to continue through the vacation months and into next fall and winter. Practically every indication points that way.

Upbeat is due on Broadway, the road and in summer stock. It's a combination of unusually strong shows as boxoffice draws, plus bonanza conditions in the general business field. According to practically every economic barometer, the surge in the national (and international) economy will continue, and of course be reflected in legit.

On Broadway, indications are for 11 shows to span the summer period, with a possibility that five other entries may be able to weather the traditional boxoffice lull. Although that's not impressive numerically, it should be unusually profitable financially, as the run-through shows include a preponderance of powerful b. o. pullers.

On the road, too, the number of summer-spanners doesn't stack up as particularly high, but the general gross potential looks better than for some years. In the strawhat field, a bullish factor is the lineup of potent titles among

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Is You Is Or Is You Ain't for Real?

Although Metro's "Love Me or Leave Me," starring Doris Day and James Cagney, is based on incidents in the lives of Ruth Etting and Moe (The Gimp) Snyder, credits for the picture contain the usual "fictional" disclaimer.

Since the characters in the film are identified by name as Miss Etting and Snyder, previewers did a double take when presented with the stock "the events, characters and firms depicted in this photoplay are fictitious. Any similarity to actual persons, living or dead, or to actual firms, is purely coincidental."

Metro's explanation for the fictional rider is that many subordinate characters and places are depicted in the film and that the real names of many people associated with Miss Etting and Snyder were not employed.

After considerable negotiating, M-G shelled out hefty payoffs to Miss Etting and Snyder to obtain their releases to depict them in the picture. The film company is reluctant to disclose the sums paid. However, it's reported that "The Gimp" received an initial $45,000 and later an additional $10,000.

Ike Tells NARTB Radio-TV Equals Press in Molding Public Opinion

Washington, May 24.

For the first time, a President of the United States publicly acknowledged today (Tues.) that radio and television may be a more powerful force in affecting public opinion than the press.

As a result, President Eisenhower told more than 3,000 members and guests at the National Assn. of Radio & Television Broadcasters convention, "The tremendous responsibility of the broadcaster in some ways transcends that of the publisher."

(*Complete coverage of the NARTB convention starts on page 26.*)

The appearance of a President at a broadcasters' convention was in itself a "first" and the President expressed the hope this will set a precedent for the future.

The President said broadcasting has reached the point where it can take its place beside the press, although it must always be subject to limited Government control because of space restrictions in the spectrum.

He struck two other interesting notes for the broadcasters:

(1) He indicated that broadcasting has a right to an expressed editorial opinion, similar to the editorial page of newspapers, so long as it keeps news and opinion separated and clearly defined.

(2) He called upon radio and television to keep itself free. He meant free of too much Governmental or other interference. How-

(Continued on page 67)

Library of Congress' 'Stage Struck' Stance

Washington, May 24.

CBS Radio executives, here for the NARTB convention, struck timely paydirt when Verner W. Clapp, acting librarian of Congress, put in a request for tape recordings of the web's "Stage Struck" series, aired 1953-54. "Struck" will thus be permanently enshrined in the archives of the exchange and gift division of Library of Congress.

Arthur Hull Hayes, new prexy of the CBS aural arm, and program v.p. Lester Gottlieb, made the presentation today (Tues.) to Alton H. Keller, chief of the gift division.

Mex-Canada-U.S. Live NBC Show Historic TV '1st'

NBC registers an historic first for tv on the night of June 27 when it will inaugurate its long-projected "Wide Wide World" series with a three-country live pickup in the course of the 90-minute show. With "Wide World" settling down to its regular Sunday afternoon berth in the fall, the June 27 Mexico-Canada-U. S. round-robin live display will be something in the nature of a "sneak preview" of things to come, with the initial programming being slotted in the Monday night "Producers Showcase" time segment.

NBC-TV production and special events factotum Barry Wood is currently putting the pieces together. The Mexican origination will come from Tiajuana. The Canadian pickup will be from the Shakespearean Festival at Stratford in Ontario, while for the U. S. portions the NBC roving cameras will penetrate a number of spots, including an origination from New Orleans.

Drive-Ins Open Sesame For Films Having Grief With Censor Authorities

Drive-in theatres in many instances appear shaping as the outlets for films which are rapped on morality grounds by such organizations as the National Legion of Decency. This doesn't obtain with all ozoners, of course; as a matter of fact a number of outdoor owners would like to forget the era when al fresco operations were

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Interracial Vegas Hotel Bows Harlemese Show With Joe Louis Emcee

Las Vegas, May 24.

First Harlemese policy showcase in Las Vegas preemed tonight (Tues.) with the opening of the interracial Moulin Rouge Hotel here. Clarence Robinson, who staged the shows at the old Cotton Club, a high spot in New York's Harlem sector in the heyday of Prohibition, will do the production.

Spot, the first of its kind in the area, was built by a syndicate headed by Louis Rubin, N. Y. restaurateur; Alexander Bisno, Coast realty operator, and William Butler, publisher of Travelguide, an annual travel directory of spots normally open to Negroes. Spot will be hosted by former heavyweight champ Joe Louis. A batch of newspapermen and others took off yesterday from New York in a chartered plane to attend the preem.

Initial show includes Stump & Stumpy, Teddy Hale, Marge McGlory, Ann Weldon, Bob Bailey, Honey Tones, and the Benny Carter Orch. Associated Booking Corp. is handling the spot's bookings.

Bawl Ballplayers Out for 'Jesse James' Stance on Pay for News Interviews

Chicago, May 24.

In an open letter last week to the major league player representatives, Chi CBS-WBBM sports director John Harrington registered a "vehement protest" against the diamond heroes' demands for payments for in-the-park radio interviews. Sports chief warned he plans to protest directly to baseball commissioner Ford Frick unless the player reps okay cuffo interviews.

Harrington made it plain that he feels the ballplayers are justified for holding out for fees for appearances on studio radio-tv shows. Also, although he didn't go into this point in his lengthy dispatch, sports chief has no beef against players getting either cash or merchandise as guests on the regularly scheduled pre- and post-game shows aired from the diamonds by the stations carrying the play-by-play.

But he thinks the boys are going

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Schaefer Succeeds Sauter; Camp Shows Off Pro Tem; To Seek Chests' Support

George J. Schaefer, indie film producers' rep in the east, is taking over the presidency of Camp Shows, division of United Service Organizations (USO) which sends entertainment troupes to the armed forces around the world. James Sauter, who's resigning as chief exec, will continue as a board member.

Meanwhile, it was disclosed in N. Y. this week that a suspension of Camp Show operations is slated for Aug. 1 to next Jan. 1 because of lack of funds. The National Defense Fund, which has tapped the various Community Chests for the support of USO and other groups, now doesn't have any money available for the operation.

As a result, USO now intends going direct to the Community Chest for income with the aim of collecting enough to resume the Camp Shows at the first of next year. Other members of the USO

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Danton Walker's Memoirs A Good Autobiography

It seems a pity that Danton Walker chose to send his breezy, enjoyable memoirs into the world under the title, "Danton's Inferno" (Hastings House; $3.95). And it is surprising that this highly readable account of the Broadway columnist's life and good times wasn't grabbed by a major publishing house—especially in view of the lesser, duller autobiographies in similar categories with which topflight printers have of late been pelting the public.

Whether Walker reminisces about the bordellos of Zaragossa Street in his native Pensacola, or treats the reader to intimate

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KAYE SOCKO AGAIN ON 4TH PALLADIUM VISIT

London, May 24.

Danny Kaye triumphed again at the Palladium last night (Mon.), holding his audience for 85 minutes with impeccable artistry, delivering a stylish blend of songs and comedy to sock reception. Star introed new material the first half-hour before leading into his standard faves, including a selection of "Hans Christian Andersen" tunes with participation numbers playing a major part in the routining. Senor Wences and the Dunhills (3) had an enthusiastic reception too.

Kaye is presenting a six-week season at the Palladium, accompanied by Sammy Prager. This is his fourth time here, and the entire run was sold out within a few days of the announcement of his engagement.

The bill also features, besides Wences and the Dunhills, Billy Baxter, local comic; Flying Volants (6), tumblers; Annell & Brask, trick cyclists; Jackie, balancer, and the George Carden Dancers.

Cinerama Scores On Paris Preem

Paris, May 24.

Cinerama now takes its second place on the Continent (after Italy) with the gala opening here Tuesday (17) before a formally attired audience composed of "who's who" of show biz personalities. Response was big and sympathetic. And it looks like the converted Empire Theatre has a longrun tenant. Tabs are at a midway pic-legit level with a $2 top. Advance sale is brisk. Crix were laudatory. Si Fabian unfortunately missed this top opening when an appendicitis attack had him rushed back to the U. S., but Harry Kalmine, Stanley Warner veepee, was on hand for the sock bow.

The French love a spectacle, and this looks to sell itself on its splendor. Although here it followed the bigger screens, its amplitude,

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HORACE HEIDT
For Swift & Co.
Offices—J. Walter Thompson, Chicago

Theatres, Studios For Columbia U's Vast Arts Project

Plans for an $11,000,000 arts centre at Columbia U. in New York, embracing drama, music, radio-tv, motion pictures, painting, architecture and sculpture, were detailed at a luncheon yesterday (Tues.) at the Waldorf-Astoria. The centre, when completed, would house three theatres, radio and television studios, laboratories and other facilities under one roof, an 11 to 14-story building to be constructed at the Morningside Heights site of the university.

Luncheon, sponsored by the Columbia Associates, a group of business and professional leaders who serve the school in an advisory capacity, served as the kickoff of a fundraising drive for the $11,000,000, of which $6,000,000 will go towards the actual building and $5,000,000 toward endowments. Construction of the centre won't begin until about one-third of the necessary coin is raised, and the project would take about 18 months to complete. Some 20% of the building fund, however, has already been quietly collected, and the university itself

(Continued on page 67)

(By Permission from N. Y. Sunday Mirror, May 22, 1955)

Harry Hershfield's Column

The canards concerning New York: "Where they pat you on the back so they'll know where to stick the knife."—"Where they ask you for the shirt off your back and then report you for indecent exposure."—"Where everything is a nine-day wonder and the wonder is that it lasts nine days." Mr. New York's rebuttals: Thanks for everything, my Beloved City.

When I entered your portals on a blizzardy day in 1909 you didn't just add me up on a machine that registered me as number 4,889,765. A bartender didn't say, "Don't touch that free lunch unless you first buy a beer." The subway guard meant it for my good when he bellowed: "Watch your step."

No attendant in the old, grand-

(Continued on page 77)

New York turned out last Tuesday (17), to jam the grand ballroom of the Hotel Waldorf-Astoria, in honor of a truly favorite son, Harry Hershfield, on his 70th birthday. A series of "Mr. New York" fetes was climaxed by the dinner for benefit of the N. Y. Cardiac Home. An $85,000 check to the hospital's treasury changed hands in a formal presentation to Samuel Briskman, prez of the institution, founded by the columnist-cartoonist-raconteur, and former WOR prexy Alfred J. McCosker, now in retirement in Miami Beach. N. Y. Secretary of State Carmine G. DeSapio was chairman of the dinner committee and Mayor Robert F. Wagner of N. Y. sparked the event. They spoke, as did attorney Louis Nizer. Ambassador Richard C. Patterson Jr., Commissioner of the Dept. of Commerce & Public Events, toastmastered.

Because the honor guest's own column best sums it up, let this be the VARIETY *story, too, of one of Broadway's favorite sons —separate and apart from the fact that he's "Mr. New York." —Ed.*

5/25

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The Sanctity of Theatre Contracts

Sime Silverman, the founder of VARIETY, which will publish its Golden Jubilee edition at the end of this year, was not one for "Causes" in the usual sense but was quick to rebel against anybody pushing anybody else around. When he felt the vested show biz interests of yesteryear were trying to push his struggling trade weekly around, as was their time-honored custom with some of the other theatrical weeklies, then Sime made like Goliath at the typewriter. But mostly the battles Sime waged were for the little person, the struggling vaudevillian.

When in sequence Sime saw the Sylvester Z. Poli time (New England) defecting to the Keith office, followed by the F. F. Proctor houses in Jersey, upstate New York and around the metropolitan N. Y. area, leaving only the Percy Williams circuit and Hammerstein's with the William Morris office, he knew what this portended. Proctor's five and and Poli's six houses bolstered Keith's 34 weeks of "time" to cover 50 consecutive weeks, "without a return date for such vaudeville acts as the Keith Booking Agency may prefer," Sime observed. "The Morris Office is left with 30 weeks, other than summer parks, and in the present excitement this may be decreased materially. The new combination places Keith's in mastery of vaudeville in the East, not counting the Western time. Credit is given J. Austin Fynes (general manager for F. F. Proctor) and E. F. Albee, Keith's g.m., who engineered the Poli Circuit's acquisition."

Sime saw this maneuvering of booking "time" and centralizing of forces as causing the competitive market for acts to constantly narrow. He editorialized on "Why the Vaudeville Artists of America Should Organize," in a series of weekly editorials. In but a few weeks he was the voice, the spokesman and the conscience of the artists-managers' relations as he first observed (Jan. 20, 1906):

NOTICE: TO THE VAUDEVILLE ARTISTS OF AMERICA: VARIETY has received numberless complaints in reference to the pernicious evils now existing in vaudeville detrimental to the interests of the artists. We suggest the advisability of all artists whenever assembled discussing the formation of an organization embracing the artists of America for mutual self-protection and co-operation.

On Feb. 24, 1906, VARIETY wrote:

"Ever since its initial issue VARIETY *has urged upon the vaudeville artists the need of an organization, but while many important players have fully indorsed* VARIETY'S *point of view, each hesitates to take the initiative, holding a lively remembrance of the White Rat strike and fearing a repetition of that fiasco.*

"The White Rats were originally patterned after the Water Rats of London, in which George Fuller Golden claimed membership, a statement denied by the English body.

"The Water Rats gained their title from their water excursions on the Thames and was in theory, if not always in practice, a social and not a belligerent organization."

On March 17, 1906, these remarks were made on the sanctity of contracts: "With two or three exceptions they (managers) have no regard whatever for their written signature engaging an artist for a stated period, and contracts in this country today amount to no more than so much waste paper. No artist expecting future engagements gives any thought to enforcing a written agreement, and if cancelled or 'switched' even though without his previous knowledge or consent, accepts the condition as inevitable, and while some mental swearing may be indulged in, no further attention is given. . . The foundation of vaudeville existence for the artists should be built on contracts. In no other line of business are they so carelessly disregarded. Managers who enter into contracts should be compelled to carry them out. . . A provision might be made for penalizing any member of the organization who broke or attempted to nullify a contract without justifiable cause . . . With a solid organization the artists would be elevated in their own opinion and in that of others . . ."

B. F. Keith and his associates were after absolute control, as Sime figured their tactics, but were "worried lest the artists should not stand divided until that happens." It is arresting to note that on June 2, 1906, Sime pointed the finger at E. F. Albee, with whom in the 1920's VARIETY was to have a showdown battle. Meantime cuts loomed large in the nightmares of vaudevillians in 1906. With the new power of the Keith time and the all-importance of being in that office's good graces "The Keith office is causing reports to be spread that no salaries will be cut" . . . but an admission is made that there are any number of acts receiving from $150 to $200 a week that should have the salary reduced to the price received before legitimate competition raised it."

Actors' Own Organization

The moral was made plain: "To forestall any drastic action at any date by any manager, the artists must prepare themselves. That may only be done by getting together. Organization at the present does not mean strike. There is now nothing of sufficient seriousness to 'strike' for." Nonetheless troupers were informed that "the remedy" was in their hands. A lesson in the vaudeville economics of the day was given:

"Disclaiming the appellation of 'agent,'" Keith calmly charges artists booking through his office for his own circuit five percent on all contracts, and (also) the managers a certain amount weekly for supplying bills, receiving a commission from both ends.

"The theatres are built and have a stated capacity. No more money can be made from the 'front' of the house, unless the prices of admission are raised. More profit must come from the 'back,' and the artists must pay it, according to Keith.

"The Keith Booking Agency advertises 37 actual vaudeville theatres as booked by it. Accepting that as a basis, the Keith office is in receipt of an income of from between $175,000 to $200,000 yearly, contributed solely by artists playing in what are known as 'Keith houses.'

"Not alone does it resolve itself into the artists working for less than the contract price for Keith, but this money goes toward the running expenses of the theatres. The cost of operating the Keith office may be $60,000 per annum. The balance is the Keith profit. Keith has never reduced the rate of commission to an amount required simply to pay office expenses. It is even a Keith regret that there must be a 'split' with some agents.

"Were it possible for Keith to have the vaudeville dictation, and cut the salaries of artists, it would mean a saving to the managers of $1,000,000 every full season.

"The artist will pay it all if caught unawares. Organization can prevent it."

Carmichael Booked For 2-Wks. in England

London, May 24.

Hoagy Carmichael is to make a two-week visit to Britain in June. He will appear at the Liverpool Empire, opening June 20 for one week, and the Glasgow Empire, for the following week.

Lew & Leslie Grade, who have negotiated these dates, also may fit in some Sunday concerts for Carmichael while he is here. He first came to this country in 1947 and, four years later, starred at the London Palladium.

CAMERA SCOPE SHOWING

French Cinepanoramic Lens Same Aspect as 20th-Fox

London, May 24.

First British picture to be made with the French cinepanoramic lens, which has the same aspect ratio as CinemaScope (2.55:1) is to be shown during the Cinematograph Exhibs Assn. conference at Llandudno next month. The film entitled "You Lucky People" is in black and white, and is being released under the trade name of CameraScope.

The film, made by Adelphi and directed by Maurice Elvey, has Tommy Trinder as its star, with Mary Parker in her screen debut.

WRITERS: GIVE US MORE GLORY

Dreams Bigger, Disappointments, Too

The era of more expensive pictures from nearly all studios brought with it a new highwater mark in colossal expectations. Which often can lead to disillusionment and deflated morale.

There has always been a show of enthusiasm on the part of the ad-pub fraternity and sales department about new pictures. And, of course, producers traditionally have been the first to "admit" their latest epics were the most. It's been an industry where the superlatives have been abounding right along.

Now, though, evidences of some boomerangs are cropping up. Harry Cohn, president of Columbia, not long ago made the flat statement that "Long Gray Line" was the greatest film ever turned out by Col. He said this at the last Col stockholders' meeting and impressed Col personnel with the same thought. "Line" was short of the greatest, at the boxoffice anyway. It was good at the b.o. but not a blockbuster. Consequently, a disappointment.

The trade generally, on another count, has taken to gauging a new pic on the basis of comparison with a previous entry that was an unusual success. In N. Y., for example, the first week's gross of "From Here to Eternity" at the Capitol—about $175,000—is being loosely used as a measuring rod in some industry circles. A pic may do good business at the Cap but unless it comes close to "Eternity" income there's a tendency toward feeling a letdown.

A major company v.p., going over these points in N. Y. this week, commented: "It's right to sell our pictures hard but now some of us in the business are deluding ourselves into thinking everything we have is the best. This can have a disquieting effect on our personnel when the pictures go out in release."

Many exhibitors have been insisting for some time that some distributors are out of touch with reality when it comes to setting rental terms.

French Grant 20 Extra Licenses

Motion Picture Export Assn. Also Negotiating New Terms With Spain and Turkey

French government, after some delay, has granted Motion Picture Export Assn. members 20 extra licenses for the agreement year ending June 30, 1955. This brings to 110 the number of permits allocated by the French for that period.

Coincident with the issuance of the licenses, MPEA turned over to the French a check for 63,000,000 fr. ($180,000). This represents the second and final payment under an arrangement negotiated last year by MPEA prexy Eric Johnston, under which the American companies were to turn over a total of 156,500,000 fr. ($447,000) to the French government over a two-year period. Coin was part of a reserve fund accumulated under a previous pact.

The 20 extra licenses compare with 19 given by the French for the last agreement year. However, whereas the 19 were "borrowed" against the next year, the 20 are being issued on a straight basis and in return for several considerations, such as U. S. production activity in France, etc.

Before the French agreed to make available the 20 extra licenses—which had been expected by the MPEA for some time—the French ministry insisted on having them divvied up among the various companies. It was only after this process had been accomplished that the permits were issued.

Breakdown gave Allied Artists

(Continued on page 67)

TRY TO PATCH BLOWOUT

Colosseum and Distribs Fail to Find Wage Formula

New efforts to resume negotiations between the Colosseum of Motion Picture Salesman and the film companies were made yesterday (Tues.) following the break off of talks Friday (20). Halt in the talks took place despite the efforts of Commissioner J. R. Mandelbaum, of the Federal Mediation and Conciliation Service.

David Bartell, general counsel of the Colosseum, offered the film companies a revised set of terms in the hope that the new demands would lead to an agreement However, after studying the new terms, the film company negotiators stuck to their previous official offer—a $4 per week wage hike, a $120 per week cutoff, and some concessions on union security.

The union's settlement offer was a union shop, a $6 raise, a $135 cutoff, and a boost in the per diem expense allowance of $1 per day for country salesmen and 50c for city salesmen, and a minimum wage of $85.

TO PARIS WITH LOVE

That Sums Up Dick Condon's Much-Stretched Mission

Dick Condon, industry publicist who went to Paris on a "temporary" assignment for United Artists in September, 1953, is staying on and on. His original deal with the company was for three months and this later was extended to two years, winding up next September.

Max E. Youngstein, UA home-office v.p., this week disclosed he's signed Condon to another year, to September of 1956. Latter serves as liaison between the h.o. and the many indie producers affiliated with UA who do their filmmaking in Europe. This is in addition to providing the indies with publicity servicing on the Continent.

U. S. Films Hit That Ceilinged Denmark; Quit

Revolting against the 30% rental ceiling prevailing in Denmark, the Motion Picture Export Assn. is ready to "boycott" this $700,000 a year market.

The move, which has just been decided on, calls for a halt in imports as well as booking operations and is seen as part of the MPEA "get tough" policy vis-a-vis economic restrictions abroad. Boycott action goes farther than similar blockades in the past which merely cut off importation of new pix.

MPEA feels the "tough" approach is necessary due to the close relationship existing between the various Scandinavian countries. Norway operates with a 40% ceiling and Sweden has a sliding scale arrangement which also comes out to around 40%. It's considered difficult to "hold the line" in these countries as long as the Danes continue to operate under their 30% limitation.

MPEA execs explain that they're sympathetic with the plight of the Danish exhibs who claim they can't afford more than 30% due to exorbitant taxation. However, the American distribs feel that the Danish theatremen should take up the matter with their government and that even a temporary halt in U.S. film activity in the country might well force the issue and bring it to a head.

LEHMAN SPEAKS FOR SCRIBES

By HY HOLLINGER

"I don't know why it's that way but we're a minority group in Hollywood." The speaker was Ernest Lehman, Metro screenwriter, and the "minority group" he referred to were his typewriter colleagues. Lehman, in New York this week to "sop up' atmosphere for his assignment to bring Rocky Graziano's "Somebody Up There Likes Me" to the screen, echoed the plaint of Hollywood's writing fraternity that the creative forces behind a finished film received the least recognition.

Lehman's plea for unsung scripters, coupled with Jack L. Warners' pitch last week for a Pulitzer Prize for screenwriters and the statements of other members of the writing craft, apparently marks a determined effort on the part of the people who make with the words to crawl out of their ivory-towered cubby hole offices. In this desire for recognition, writers are demanding and many are receiving contracts which require their services both as writers and/or directors and producers.

Want Exec Status

Lehman is an example of the developing trend in Hollywood, brought about by writers' persistent demands and a realization among executives of the importance of scripters, to place the screenwriters in a more commanding position. Metro recently inked Lehman to a writer-director pact, although he will not don his directorial cape for the Graziano film. (Tv writer Paddy Chayefsky, who clicked with his first screen effort, "Marty," received associate producer status on the film and is seeking full producer credit on his next picture assignment.)

It seems clear to film writers that the only way they can attain their place in the sun is by performing a dual function in the

(Continued on page 23)

United Artists Itself Makes Story Buy

Purchase of Beach's Novel, 'Run Still, Run Deep,' Seen as Start of New Form of Leadership

In a move strongly suggesting an even closer tie with actual production, United Artists has purchased Edward Beach's "Run Still, Run Deep," current best-seller novel. Beach is in on a percentage.

This is the first time UA itself has reached out for a story property. Plan is to pact an indie producer who'll take on the job of getting the Beach work before the cameras. In all previous cases, UA aligned first with a producer who either brought his own package, including story, or who was later brought together with a suitable property.

The distributor likely will follow through with more such purchases in the near future as a means of further assuring a lineup of product. The company already has deals set with filmmakers, directors and writers that are figured to provide a releasing sked of close to 100 films for the next three years. But heretofore the outfit hasn't undertaken to build a story backlog.

The new move is seen partly influenced by the heavy story-buying activities on the part of other companies. Nearly all the prominent new books are nabbed quickly and now UA doesn't want to be left out in the cold.

Remorse for Divorce

The thought that many exhibitors have expressed following the industry's experience under Government consent decree operation was reiterated last week by Walter Reade Jr., chairman of the board of directors of Theatre Owners of America.

Reade flatly stated that divorcement of theatre and production interests had been a mistake. He would rather have the producer and distributor having interests in motion picture theatres so that they would know the problems of exhibition and, in turn, would be more sympathetic toward them. In my mind divorcement was a contributing factor toward today's shortage of product."

Weekly Wages For Writers Escalated In New Contract

Hollywood, May 24.

Writers Guild of America-West, at its annual membership meeting last week, ratified a new pact with the major film studios, a contract in which minimums are upped all along the line to give the scribblers their first pay hike in four years.

In addition, new pact allows the guild to cancel contract with any producers or studio releasing pix produced and released since Aug. 1, 1948, to free tv. Guild will also participate in the industry pension

(Continued on page 23)

BUYS 3 BRITISH NOVELS

20th Acquires Volumes Not Yet Published Overseas

London, May 24.

20th Century-Fox has acquired film rights to three as yet unpublished British novels. The first is David Divine's "Boy on a Dolphin" and this deal was followed with the acquisition of Michael Barrett's first novel, "The Reward," to be published by Longman's next month.

Last week, 20th also acquired rights to Alec Waugh's forthcoming "Island in the Sun," a 950-page volume.

National Boxoffice Survey

Pre-Holiday Bops Trade; 'SAC' New Champion, 'Jungle' 2d, 'Legs' 3d, 'Prodigal' 4th, 'Holiday' 5th

As usual this session, the one just prior to Memorial Day holiday weekend, is sluggish at the wickets. Arrival of mid-summer temperatures in some midwest keys and much warmer weather in the east are contributing to the downbeat currently.

However, nothing is holding back "Strategic Air Command" (Par), launched this stanza in some 16 key cities covered by VARIETY. It is easily the new b.o. champion and promises to be on top for some time to come. Aside from the Vistavision selling point, the James Stewart-June Allyson starring combo is proving a real draw. "SAC" is topping or equalling "White Christmas" (Par) biz in a number of spots.

"Blackboard Jungle" (M-G), first last week, is winding up second currently. "Daddy Long Legs" (20th), which was second a week ago, is taking third place. "Prodigal" (M-G) is slipping to fourth position.

"Cinerama Holiday" (Indie), fourth a week ago, is capturing fifth spot while "Marty" (UA) will take sixth. It is the first session the latter has been out in release to any extent. "This is Cinerama" (Indie) will be seventh.

"Kiss Me Deadly" (UA) is showing enough in some 11 conventional houses and ozoners to wind up eight. Ninth money is going to "Escape To Burma" (RKO).

"End of Affair" (Col), "Violent Saturday" (20th), "Gate of Hell" (Indie) and "Doctor in House" (Rep) are the runner-up pix.

One of best newcomers is "This Island Earth" (U), rated big in Toronto. "Jump Into Hell" (WB) is sluggish. "End of Affair" (Col), described as fine in Boston, is light in Minneapolis, Omaha and Toronto.

"That Lady" (20th), fair in Boston, is poor in Denver, dull in St. Louis and thin in Buffalo. "Tight Spot" (Col), neat in Toronto, looms fair in Washington, fine in Frisco but thin in Portland, Ore.

"Hell's Island" (Par) shapes so-so in Providence and fair in K.C. "Hit Deck" (M-G) is good in Omaha. "Capt. Lightfoot" (U) looks big in Prov.

"Bedevilled" (M-G) is rated light in Cleveland and Minneapolis. "Far Horizons" (Par), just out, is fairly good in N.Y. "Prince of Players" (20th) looks slim in L.A.

"10 Wanted Men" (Col) is rated drab in Balto. "Purple Plain" (UA) shapes fair in Providence and okay in Cincy. "East of Eden" (WB) is fancy in St. Louis.

"City Across River"-"Girls in Night" (U), reissue package, looks fast in Frisco. "Crashout" (FM) is lively in Chi. "Annapolis Story" (AA) looms okay in Providence and Chi.

(*Complete Boxoffice Reports on Pages 8-9*).

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20th-Fox Beats Rank Boycott Via Full Realignment of Booking Policy

By HAROLD MYERS

London, May 24.

By a complete reorientation of its booking policy, 20th-Fox has beat the Rank boycott of its product, with earnings for current year likely to be the highest since the 1946 peak here. According to present estimates, the 20th-Fox 1955 gross will be between $750,000 and $850,000 ahead of 1953, the last year of trading with the two J. Arthur Rank circuits.

While 20th-Fox admittedly has been hit by a loss in playdates, the company has succeeded in turning the tables in its favor by increasing playing time. One of the reasons for the fall-out with the Rank organization was the latter's refusal to grant extended-runs for C'Scope product, and a decision to continue with the normal policy of a single week's engagement.

An example of the way in which 20th-Fox has beaten the loss in play dates is effectively demonstrated by a comparison between two of their productions, "Gentlemen Prefer Blondes," pre-CinemaScope and "How to Marry a Millionaire," which was in C'Scope. "Blondes" had almost 2,000 bookings and a total of 6,600 playdates. "Millionaire" so far, has had 614 engagements with 4,000 playdates. So far, the gross of "Millionaire" is only about $100,000 less than "Blondes" and more bookings are due.

Outside the main circuits, there are about 1,000 independent theatres retooled for C'Scope, and the total likely will soar to about 1,200 by the end of July. Neither Odeon nor Gaumont British book 20th-Fox product nor does the "A" circuit of Associated British cinemas. Forty theatres in ABC's "B" group play this product from time to time.

Since the breach with Rank, 20th-Fox has cast its lot with the major independent circuits and released its product via these channels. The Essoldo group, controlling nearly 200 theatres, plays 20th's CinemaScope product regularly. In Scotland, the main outlet has been Sir Alex B. King's chain of theatres while in London and the Home Counties areas, it has released through Granada and Shipman and King. The Jackson-Withers group has covered key cities in Wales and the Moorhouse circuit Manchester and Lancashire. The Claude Whincup chain has been the main outlet in Yorkshire.

The rise in 20th-Fox earnings has been accomplished with fewer pictures. In 1953 (the last year of trading with Rank), it distributed 33 productions. In 1954 (its first C'Scope year), releases dipped to 15. But in the current year, 20th-Fox will handle about 28 anamorphic productions, including four stemming from British studios.

HERE'S YOUR COONSKIN HAT

Hurry Fess Parker Into 22 Cities on Crockett Ballyhoo

Fess Parker, who plays the title role in Walt Disney's "Davy Crockett, King of the Wild Frontier," is underway with a tour designed to make the country more Crockett-conscious. Started barnstorming in Oklahoma City this week, and is set to cover a total of 22 cities. He'll make the publicity rounds in each of them and do personal appearances in theatres in Austin, San Antonio, Houston, Dallas, Fort Worth, Cleveland, Cincinnati, and Philadelphia.

Buddy Ebsen, who has the second lead in the film, will join the tour in Austin June 7. Also accompanying Parker is Charles Levy, Disney's eastern publicity-exploitation chief.

Details of the promotion, including the specific list of activities and bally tieups in each town, are listed in a special book printed by the Disney outfit. It's a 44-pager.

Columbia Registers With MPA Titles of Telepix Made by Screen Gems

Columbia is protecting the titles of its television stories from other film companies by filing them with the Title Registration Bureau of the Motion Picture Assn. of America. The tv comedy and dramatic shows are made by Screen Gems, Col's wholly-owned subsidiary.

When SG comes upon a property, Col takes priority on the title via the MPAA registration. Other studios consequently are restrained from nabbing the nomenclature. Total of 18 titles were submitted over the past few weeks, all of them listed as copyrighted features.

Col's Academy Award winner was called "On the Waterfront" because of tv. Company wanted to use only "Waterfront" as the full title but couldn't do this because there already was a series by that name on the air.

DELAY 'CAN-CAN'

20th-Fox Doesn't Want Another 'Itch' Bottleneck

Hollywood, May 24.

Cole Porter's Broadway hit, "Can-Can," which was to have been produced by 20th-Fox early this summer, now won't go before the cameras until 1956.

Deferment stems from the studio's recent experience with another Broadway play, "Seven Year Itch." Contracts called for company to wait a specified period of time after windup of the N.Y. run, and had to dish up an additional $175,000 purchase price to update the original Feb. 1, 1956, release to June 1.

Similar specifications hold in case of "Can-Can," which Nunnally Johnson will produce and direct.

Next Guinness Feature Probably Not Universal's

There are indications that J. Arthur Rank is ready to "sell away" from Universal again in making a U. S. deal for the new Alec Guinness starrer, "The Lady Killers," currently lensing in London.

The last Guinness comedy, "To Paris With Love," was acquired for the U. S. by Walter Reade Jr., partner with Frank Kassler in Continental Distributing, for a $275,000 guarantee. Pic is doing very well and is figured to break the prior Guinness record set by "The Captain's Paradise," a United Artists release, which has grossed more than $900,000 so far.

It's known that conversations have been had with John Davis, Rank's managing director, by some indies and he's said to have indicated a strong interest in a deal, provided the terms are right.

Under normal procedure, a Guinness pic would be snapped up by either U or UA. However, neither are willing to give Rank a cash advance or a guarantee. It's said to be Davis' pitch now that the Rank films will go wherever the money is. It's been no secret that he's been long unhappy about

(Continued on page 6)

Hollywood Remakes of Europe's Hits Developing as New 'Pre-Sold' Twist

Remake of the German film "Die Muecke," ("Miss Mosquito") is being mulled by Allied Artists and may roll this summer under an unusual arrangement necessitated by the limited release of the feature in Europe.

Pic was produced by Emile J. Lustig and was one of the German contenders at the Cannes film fest. In the U. S. it's been assigned to Sidney Kaufman's Grand Prize Films. Latter would participate in the take from any remake.

Kaufman explained in N. Y. last week that rights to the remake could be assigned worldwide under one condition: that the second version must be handled on the Continent by the distributor of the original film.

The number of German pix being offered around for remake by Hollywood continues to rise. Another one of Lustig's pix, "Canaris," a big hit in Germany, may be shot over again in a American version and negotiations toward this end have progressed except, again, the question of prior playoff of the German version is a consideration. Humphrey Bogart and James Mason are interested in the property, which was directed in Germany by Walter Reisch.

Another film to be remade in Hollywood is the Austrian "Jugendjahre Einer Koenigin" (Youth of a Queen), dealing with Queen Victoria. Whether or not the German "Des Teufel's General" (Devil's General), based on the Karl Zuckmayer play, will be remade in this country is still uncertain, but the project is being discussed by Richard Gordon who is handling the pic in the U. S.

Fact that some of these films have had a wide playoff in Germany, an important market for any American pic, inhibits remake projects. At the same time, it's pointed out that there is a question of time element, i.e. how long it takes for the new version to be made and to reach the theatres.

Since acceptance of German films in American theatres is still strictly limited, German importers feel that in many cases it's more profitable to negotiate a remake than to attempt to release the original version either with subtitles or dubbed.

N. Y. to Europe

Doris Barry
Robert S. Benjami
Earl Blackwell
Jack Cardiff
Robert K. Christenberry
Marcella Cisney
Irwin Corey
Roald Dahl
Joseph Fuchs
Dave Garroway
Milton Goldman
Abel Green
Norris Houghton
Robert L. Joseph
Albert A. List
Leonard Lyons
Alfred S. Kahn
Mort Nathanson
Patricia Neal
Serge Obolensky
Lily Pons
Elmer Rice
Robert Schnitzer
Louis Sobol
L. Arnold Weissberger
Earl Wilson

Theatres Still Top Video As Film Reissue Market; Watch 'Wuthering Heights'

Reissue of Samuel Goldwyn's "Wuthering Heights," Laurence Olivier-Merle Oberon co-starrer, is being looked upon as another tipoff on whether theatres or television figure to provide the best yield for oldie pix. So far, theatres are substantially in front.

This is the third time around for "Heights," having been first sold by United Artists in 1939 and repeated by Film Classics in 1945. Other reissues from Goldwyn in recent months have netted the producer about $150,000 each. On the basis of some scattered dates so far, "Heights" should go substantially above that level.

Key factor in figuring the market slot for vintage product, of course, is the picture itself. Entries that were unsteady at the boxoffice the first time out could easily mean a loss if reissued to theatres, considering costs of distribution.

On the other hand, top-calibre films such as "Heights" have been drawing more money from theatres than offered by telecasters.

New York Sound Track

Knights of Columbus is founding a training centre for handicapped boys in Quebec City, modelling it on Variety Village in Toronto, only one in Canada so far.

Arthur Loew, after several weeks of homeofficing, back on the N. Y. to L. A. to N. Y. bicycle . . . **William O'Hare**, DCA publicity director, back from Miami honeymoon.

The **Ed Churchills** (Donahue & Coe agency(alighted from the S.S. Nieuw Amsterdam last week and, after clearing customs, watertaxied to their Westport (Conn.) home via their 37-foot cabin cruiser, which met them at the Hoboken docks. "One way to beat the traffic jams," said the adman, among whose clients is Loew's and other show biz accounts.

Theodore Pratt forsaking his usual **Boca Raton** (Fla.) diggings for Santa Barbara in order to be near **Jerome Lawrence** and **Robert E. Lee** (authors of "Inherit the Wind," the current **Paul Muni** play) who are musicalizing his "Miss Dilly Says No" novel, to be called "Dilly"; score by **Vernon Duke** and (2), ditto with **Vincent Sherman**, indie producer-director, who has an option on Pratt's 25c Gold Medal bestseller, "Smash-Up." Author is traveling by airconditioned car across the country, and will do a piece on it for the N. Y. Times.

John H. Harris has issued "lifetime passes" for the Golden Anniversary of the Nickelodeon, the first picture house opened June 19, 1905, in Pittsburgh, by his father the late **Senator John P. Harris**. Exhibs, governors of several states, Pitt's Mayor **David P. Harris**, Pennsy Gov. **George M. Leader** and Alleghany County Commissioners **John J. Kane, Harry W. Fowler** and **John M. Walker** are joining with the Historical Society of Western Pennsylvania in the golden anniversary program.

With **Marilyn Monroe** still in absentia, a 52-foot likeness of the star was unveiled last week atop Loew's State Theatre, N. Y., where 20th-Fox's "The Seven Year Itch" is skedded to preem June 3. Newsreel and tv cameras covered the "event," witnessed by a large crowd on Times Square. While Miss Monroe didn't show up, someone who very much looked like her did. **Montey McMurray**, a striking blonde who has been doing impersonations of Miss Monroe, got into the act at the State "by accident." It's said at 20th that Miss Monroe will help launch "Itch" when it bows at a gala morning preem and the company is still confident that its differences with the star will be resolved soon.

Paramount will split writing credits for "Ulysses," produced in Rome and slated for its American preem next month, between six scribblers, in a strict adherence to the requirements of the Writers Guild of America and individual contractural agreements. Sharing mention will be **Ben Hecht, Hugh Gray, Irwin Shaw, France Brusati, Ennio de Concini** and **Ive Perilli**.

Columbia is auditioning candidates for the job of exploitation chief to succeed **Al Rylander**. Latter shifts to NBC-TV at the end of this week . . . **John J. Fitzgibbons** bought a house in L. A. He's now a part-time consultant at the Paramount studio while continuing as president of Famous Players Canadian, Toronto . . . **Nate B. Spingold**, Columbia v.p., underwent chest surgery at N. Y.'s Mount Sinai Hospital Monday (23). His condition is reported as satisfactory . . . For the screen version of "Picnic," scripter **Dan Taradash** wrote in a character who was discussed but not seen in the **William Inge** play. **Raymond Bailey**, legit-tv actor, has the part, that of the wealthy father of the crude visitor in Kansas . . . **Barbara Ater** recruited from N. Y. tv for "The Ten Commandments."

Execs of Distributors Corp. of America are studying the b.o. pattern established with "I Am a Camera," the legiter, on tour. DCA's idea is to open the film version first in areas where the play had the most impact . . . Council of Motion Picture Organizations is remaining aloof from the controversy concerning morality and brutality in pictures. It's a case of letting the Motion Picture Assn. of America carry the ball for the industry.

United Artists press handout brings word that **Jeanne Crain** is now 29—no longer an adolescent . . . Columbia signed **Biff Hayes** to record the background for its first CinemaScope short, "Holiday in Manhattan" . . . Paramount homeoffice execs had a full week at the studio, with conferences daily until dinner and then night screenings to catch.

Some 18,000 exhibitors, members of the press, and radio-tv representatives turned out for Warner Bros. special morning showing in key theatres in 32 exchange centers of "Mr. Roberts" Monday (23) . . . Metro giving a big magazine buildup to "Love Me or Leave Me" with 22 national mags breaking with ads during May and June. Total circulation of the 22 publications is 48,551,873 . . . **Charles S. Moss**, executive director of the Criterion Theatre and B. S. Moss Theatres, back Monday (23) from five-week tour of production centers of England, France, and Italy . . . Metro veepee-treasurer **Charles C. Moskowitz** returned from a Miami vacation this week . . . Metro producer **Jack Cummings** back to the Coast after a brief Gotham visit.

Mike Todd flying to Belgrade Friday (27) from Hollywood to huddle with **Fred Zinnemann, Robert E. Sherwood** and Yugoslav Army officials on his "War and Peace" project. Zinnemann is expected to soon disclose the star lineup for the pic . . . **Arthur Mayer** returning tomorrow (Thurs.) from a lengthy European trip including Israel . . . Universal assigning 14 field exploiteers to cover 29 keys on "This Island Earth," due to be played off by some 900 theatres between June 15 and July 15 . . . DeLuxe Labs has finally picked a N. J. site for its new plant . . . **Eric Johnston** returns East tomorrow (Thurs.) . . . **Spyros P. Skouras**, 20th-Fox prez, at the stockholders meet last week put the total number of U. S. and Canadian theatres at 22,500. And here we go again!

L. A. to N. Y.

Eddie Albert
Judith Anderson
Doe Avedon
Milton Berle
Sid Blumenstock
Barbara Britton
Frank Capra
Sarah Churchill
Marlene Dietrich
Richard Goldstone
Stewart Granger
Andrew Hickox
Ted Hirsch
Frank King
Warren Lewis
Rouben Mamoulian
Lucy Marlowe
Dean Murphy
Lloyd Nolan
Sam Northcross
E. E. Olsen
Michael O'Shea
Jack Palance
Jerry Pickman
Alan Reed
Robert J. Rubi
Frank Scully
Vincent Sherman
Kay Starr
Rod Steiger
Jan Sterling
Danny Thomas
Dimitri Tiomkin
George Weltner
Lyle Wheeler
Richard Widmark
Donald Woods

N. Y. to L. A.

John Byram
Jack Cummings
George Gilbert
Priscilla Morgan
Billy Shaw
Jule Styne
Miles White
Max E.. Youngstein

Europe to N. Y.

Isolde Denham
Reginald Denham
Howard Erskine
Joel Gray
Anthony Z. Landi
Jules Levey
Arthur L. Mayer
Charles B. Moss
May Moxon
Michel Safra
Charles Vanda
Jerome Whyte

FILM JURY OF 50,000,000 FANS

Italians Delay Remitting $$

American distributors are still waiting for the Italian government to authorize transfer of some $3,500,000 to $4,000,000 in official remittances dating back to April, 1954.

While there is a feeling that the Italians sooner or later will remit these funds, the companies are becoming restless over the lengthy delay. Official transfers are supposed to take place on a quarterly basis.

There have been several million dollars remitted from Italy via compensation deals and the arrangement with the Finmeccanica outfit. However, none of these involved the basic earnings which, under the deal that ended in August, 1954, first amounted to 50% of the U. S. take and then were cut to a more stringent limit.

This resulted in an "excess." Italians then agreed to allow transfer of 60% of such amounts. However, the money hasn't been forthcoming at the official or any other rate.

Organize U.S. Theatre Outlets For Yugoslav Films; Backlog Of Product Subject to Dicker

Yugoslav pix agency in the U.S. will be formed if negotiations jell between Yugoslavia Film and indie Sidney Kaufman. Latter plans to go to Belgrade for the Yugo film fest in July and the deal may be wrapped up at that time.

Kaufman disclosed in N.Y. last week that there were some 90 Yugoslav pix available of which he'd import 20 in titled or dubbed versions. Of the 20, Kaufman, who's prexy of Grand Prize Films, indicated he thought five were suitable for art house bookings.

He said that there were enough Yugoslav features to build programs for houses devoting themselves entirely to that product. Small circuit for Yugo language films, involving some 10 houses, already is a-forming, with theatres in Detroit, Chicago, several Ohio towns where there is a concentration of Yugoslavs, and Toronto.

Yugoslavia Film is the official export agency of the Yugoslav government. However, individual studios in the country enjoy a degree of freedom in making their own deals, particularly where there is foreign capital involved.

Kaufman, whose Grand Prize is devoted primarily to German pix, said he had acquired for the U.S. five Italian films from Mario De Vecchi. Titles are "Picasso," "The White Sheik," "L'Amour, Toujour L'Amour" (a coproduction), "Vitelloni," and "Terza Liceo," the latter a love story involving juveniles.

He has also acquired for the U.S. a German mountain-climbing film in color and a 100-minute film about the Berlin Philharmonic, "Botschafter der Music" (Ambassadors of Music) which will be dubbed into English. When Kaufman goes to Europe the end of June, he said he'd set up Ernst Toller's play, "The Blind Goddess" as a German pic. Kaufman owns the rights to all the works of Toller, a German playwright. Kaufman is associated in Grand Prize with Emile J. Lustig, an American producer who is active in the German industry.

Oscar to NBC for 5 Years?

Hollywood, May 24.

Academy of Motion Picture Arts & Sciences is polling its membership regarding NBC proposal for five-year contract giving network exclusive radio, tv rights to annual Oscar sweepstakes.

Net's deal during past three years has been on one-year basis. Negotiations conducted by John K. West, NBC western division v.p., and Acad prexy Charles Brackett.

U Steadfast In Ducking Europe

Barcelona, May 24.

Universal's continuing adherence to the steadfast policy of not producing in Europe was emphasized here last week by Alfred E. Daff, U's exec. v.p., addressing the company's European sales confab.

Stressing that Universal was the only company making pix with its own people and its own money, Daff commented: "This is one of the reasons why Universal's business all over the world is maintaining its steady upward trend. No plans for production in Europe are contemplated, but we do have plans to use important European personalities in our feature line-up." He mentioned the German

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'PEOPLE'S CHOICE' VIA COMPO POLL

Some officials of the Council of Motion Picture Organizations have visions of upward of 50,000,000 persons voting in COMPO's upcoming poll to determine the "People's Choice" of pictures, best actors and actress and "most promising" personalities.

This is admittedly a tall order but the astronomical number is based on COMPO statistics culled from polls conducted in past by theatremen in local areas.

Even if only one-tenth of the anticipated 50,000,000 actually participates, COMPO feels, this would represents a good sampling of the entire nation's size-up of the tops from Hollywood. And, of course, it could bring into sharp focus possible conflicts in how the public feels about its pic entertainment and how the Hollywood hepsters appraise their own wares via the Academy Awards balloting every March.

Robert W. Coyne, COMPO's special counsel, figures 3,000 to 4,000 theatre operators will participate in the first nominations in June. Of the product released in the six months prior to June, exhibs are to name 10 "best film" candidates along with the actor, actress and "most promising" nominees from each of them.

1,000 More Theatres

Another 1,000 theatres expectedly will join in the second wave of nominations in August, another 1,000 to 1,500 in the October nominations and, finally, 10,000 theatres are hoped for in the final public voting. The staggered nominating plan is designed to sustain interest.

Brochures are going out shortly to 16,000 theatres. The law of averages would indicate only 1,500 of these would actually take a part in the COMPO project. However, nearly 100 key circuit heads and trade association leaders are backing the poll and, it's understood, they'll see to it that the managers of each of their respective situations will participate.

As for the details, a total of 20 pictures is to be selected from the exhib nominations and made subject to the public vote. Identity of the five top ones, listed in alphabetical order, will be forwarded to Elmer Rhoden, chairman of the overall operation. The No. 1 film and the winning players will be announced at a special

(Continued on page 22)

Judge Supports Alien Office; 'Muenchhausen' Precedent Fixes U.S.' Nazi-Era Pix Control

By FRED HIFT

The U. S. Government and various German pix importers were breathing easier yesterday (Tues.) in the wake of a decision by a Los Angeles court upholding the Office of Alien Property's right to license German films confiscated during the war.

Judge William C. Mathes in the L. A. federal district court made permanent an injunction to keep Levinson-Finney Enterprises from exhibiting a dubbed version of the German "Muenchhausen" film.

Had the decision gone the other way, it would have had serious consequences for the Government in that the lawyer for Levinson-Finney had claimed that all German pix made during or before the war carried no notice of copyright and therefore were in the public domain in the U. S. If upheld, this notion would have nullified all of the many licensing deals for German films entered into by what was then the Alien Property Custodian.

The judge stated that none of the defense's arguments were valid. It was indicated, however, that the decision would be appealed, leaving room for a higher court to uphold the defendants' position.

Levinson-Finney are the defendants in an action brought against them by U.S. Attorney General Herbert Brownell Jr. and by Skelus, Inc., an outfit headed by Sidney Kaufman and the late Moritz Hamburger. Skelus, in Dec. 1953, obtained from the Custodian a license to show "Muenchhausen" in the U.S. and paid $17,500 for the rights. However, the government was unable to deliver to Skelus any prints or other material of the UFA picture.

History of the feature, briefly, is this: It was brought into the U.S. immediately after the war by two soldiers who obtained it in Ger-

(Continued on page 23)

Guy Madison's Own Co.

Hollywood, May 24.

Guy Madison is the latest screen star to set up his own indie company, signing with Columbia to handle the release of a six-picture program.

Agent Helen Ainsworth is partnered in deal in which actor will star in four and co-produce the other two films.

DCA's French 'Wages' in Dub

Distributors Corp. of America confirmed this week its acquisition of the French "Wages of Fear" and set it as a July release. Outfit may experiment in spots with the full-length version of the Clouzot pic which had one run in the U.S.—at the Paris Theatre, N.Y.—in a sharply edited version.

Like "Frisky" (Bread, Love and Jealousy), the Gina Lollobrigida starrer DCA has taken on, "Wages" will be dubbed and released in both that and subtitled form.

"Wages" gives DCA its seventh release. The French drama, a huge European grosser which did disappointingly at the Paris, was winner of the 1953 Cannes film fest. The DCA deal was set by John McCarthy, U. S. rep for George Lourau, "Wages" producer.

George Nichols Named Special M-G Studio Rep

Hollywood, May 24.

Howard Dietz, Loew's promotion veepee, has appointed George Nichols, member of Metro studio publicity staff the past six years, as a special rep on Coast.

First assignment is to build interest in trio of upcoming films, including "The Last Hunt," "Somebody Up There Likes Me" and "Something of Value."

ITALIAN MARKET IN S.A. GROWS—KREISLER

Influx of Italian immigrants into Venezuela, Brazil, Argentina and Colombia is building a greater market for Italian films in South America, according to B. B. Kreisler, prexy of International Films Associates Corp.

Kreisler, just back from an eight-week survey, maintains, however, that American pictures continue as the most popular and that film attendance in South American countries is on the upbeat despite the beginning of competition from television and night sports events. Kreisler points out that there are only 20,000 tv sets in Argentina and that telecasting is on a few hours a day basis with the programming generally poor.

Kreisler found film negotiations toughest in Argentina, claiming that government red tape and import license restrictions work against outside product. He made deals with franchise distribs in all countries except Argentina to handle IFA pictures. Three pix being submitted for Spanish and Portuguese are "High Time," "Paris Affair," and "Garden of Eden."

Universal Repeating On Science Fiction Themes

Last year Universal came up with two science fiction pictures—"It Came From Outer Space" and "Creature From the Black Lagoon."

This year Columbia is releasing a couple of offbeaters—"It Came From Beneath the Sea" and "Creature With the Atom Brain." Just to add to the confusion U has a sequel to its original "Creature"—"Revenge of the Creature"—currently in distribution.

ART DIRECTORS PONDER COMPO POLL 'SYMBOL'

Council of Motion Picture Organizations' art directors committee comprising reps of various film companies and ad agencies, is pondering the problem of what kind of statuette, plaque or whatever should be given winners of COMPO's upcoming Audience Award poll. The group had a preliminary meeting in N. Y. last week and it was decided that sketches would be made of the various "Oscars" suggested.

Committee members will convene again June 2 to mull the sketches but a final decision may not be forthcoming for some time beyond that date.

Meanwhile, a brochure giving details of the poll is now in preparation for distribution to the-atremen around June 1. Also being sent out are ballots on which the exhibs are to list their nominations for best picture, two stars and two "most promising" players.

Public voting is set for Nov. 17-27.

Show Biz: All Media Now Overlap

It's now the one world of show business. The barriers that largely separated one entertainment medium from the other are down; the shuttling from legit to films to radio-tv has become as routine as a Hollywood studio man's L. A.-to-N. Y. trek for homeoffice conferences.

Filmmaker Hal Wallis' recent arrival in Gotham is rated a good example. He came in to show a print of his newest, "Rose Tattoo," to Paramount execs and Tennessee Williams. Latter penned the original Broadway play and did the screenplay. Wallis also wanted to talk to Ben Gazzara, star of Williams' current legit click, "Cat On a Hot Tin Roof." Gazzara has the lead in Wallis' forthcoming "A Stone for Danny Fisher," which was both a novel and off-Broadway legit presentation. The playwright, Mike Gazzo, will do the pic script.

Also on Wallis' agenda were confabs with N. Richard Nash anent the script for "The Rainmaker." Nash wrote the Broadway play and is shaping the scenario for the Wallis pic version. In his free time the producer was to scout new talent and story material from tv and legit. He plucked Charlton Heston from tv some time ago.

Other Examples

It's been widely noted, of course, that tv programs are making their way to Hollywood picturizations en masse, meaning story, writer and director of the video original are being packaged in the screen adaptation. This was given big impetus with Hecht-Lancaster's translation of "Marty." Numerous others are going across the tv-legit-film borders. Joshua Logan, Elia Kazan and Leland Hayward can no longer be identified with any one medium. Jed Harris, heretofore strictly legit, is joining with Michael Myerberg, of both legit and pix, in the film production of the "Patterns" tv-er.

Stanley Kramer has had initial talks about doing some tv production. Norman Panama and Melvin Frank, erstwhile radio writers, who of late have been a scripting-directing-producing team in pictures, plan to join with Al Capp and Michael Kidd in presenting a legiter based on "Li'l Abner," Capp's comic strip, next season. Gene De Paul and Johnny Mercer, who've collabbed on pic musicals, will do the music for "Abner."

Hecht-Lancaster hopes to have a property for a Broadway production next fall. Paul Gregory, who is producer of "Night of the Hunter" on film, following successful "reading" shows in legit, is seguing into tv production at CBS. Max Gordon is tied up with Columbia Pictures, his role being to audition plays and players for Col films and perhaps come up with a script that the pic outfit would finance on Broadway.

Screen Stars Eyes TV

Players, too, more and more are branching out to the extent that Hollywood names who haven't given tv a whirl yet are the minority.

This new one world of show business stems from a variety of actors. Hollywood studios in large part dropped their contractual hold on many performers, writers, producers, directors, etc. They're free to go anywhere. Some legit people, who once held films in low esteem, have become intrigued with Hollywood's new and, to them, exciting, screen methods. Further, there's no longer the disinclination on the film colony's part to tackle potent, "adult" subjects.

And tv has come up with a brand new crop of writers who've greatly enhanced the stature of the medium as a showcase for dramatics. Naturally, Hollywood started bidding for them. An underflying factor here is that a good story warrants re-telling, even though it had a nationwide audience the first time out on tv.

Mister Roberts
(C'SCOPE-COLOR)

A hit as a book and as a play, "Mister Roberts" clicks again as a pic; socko entertainment, bright b.o. biz.

Hollywood, May 24.

Warner Bros. release of Leland Hayward (Orange) production. Stars Henry Fonda; James Cagney, William Powell, Jack Lemmon; costarring Betsy Palmer, Ward Bond, Phil Carey. Directed by John Ford, Mervyn LeRoy. Screenplay, Frank Nugent, Joshua Logan; based on the play by Thomas Heggen and Logan; from the novel by Heggen as produced on the stage by Hayward; camera (Warnercolor), Winton Hoch; editor, Jack Murray; music, Franz Waxman. Previewed May 10, '55. Running time, **120 MINS.**

Lt. (J.G.) Roberts	Henry Fonda
The Captain	James Cagney
Doc	William Powell
Ensign Pulver	Jack Lemmon
Lt. Ann Girard	Betsy Palmer
C.P.O. Dawdy	Ward Bond
Mannion	Phil Carey
Reber	Nick Adams
Dolan	Ken Curtis
Stefanowski	Harry Carey Jr.
Gerhart	Frank Aletter
Lindstrom	Fritz Ford
Mason	Buck Kartalian
Lt. Billings	William Henry
Olson	William Hudson
Schlemmer	Stubby Kruger
Cookie	Harry Tenbrook
Rodrigues	Perry Lopez
Insigna	Robert Roark
Bookser	Pat Wayne
Wiley	Tiger Andrews
Kennedy	Jim Moloney
Gilbert	Denny Niles
Cochron	Francis Connor
Johnson	Shug Fisher
Jonesy	Danny Borzage
Taylor	Murphy
Nurses	Kathleen O'Malley, Maura Murphy, Mimi Doyle, Jeanne Murray, Lonnie Pierce
Shore Patrol Officer	Martin Milner
Shore Patrolman	Gregory Walcott
Military Policeman	James Flavin
Marine Sergeant	Jack Pennick
Native Chief	Duke Kahanamoko

From bestseller to hit play to click pic is the boxoffice parlay for "Mister Roberts." The late Thomas Heggen's salty comedy about life aboard a Navy cargo ship had no trouble moving from the printed page to the stage. It segues just as easily to the screen, and with the kind of entertainment that means handsome grosses in the keys and elsewhere.

While the play, as produced on the stage by Leland Hayward to a resounding success, has been transplanted to the screen virtually intact, it benefits from the camera's broader technique. The breadth and scope achieved with the CinemaScope lensing in WarnerColor puts dimensions into the works not possible previously. As producer of the picture it's a socko repeat for Hayward, as well as for the original Heggen tome and the playwrighting he did with Joshua Logan. Latter teamed with Frank Nugent on the film script, and the pairing makes for an outstanding payoff in screen entertainment.

The masculine, four-letter, words used in the book and play are gone, but not their flavor on inference. Nor is the way of a sailor with a maid, either in longings at sea or on liberty ashore, treated unrealistically, so the comedy is amusingly bawdy at times. It's a thoroughly masculine story about sailors from which the distaffers will get just as much of a boot as the male viewers. Figuring importantly in the sock manner with which it all comes off is the directorial credit shared by John Ford and Mervyn LeRoy, the former having had to bow out because of illness midway in production. Particularly notable in the handling, in the midst of all the rowdy comedy, are the touching moments of drama that tug at the senses, especially during the climaxing scenes when "Mister Roberts' leaves the cargo ship and its crew later learns of his death.

Henry Fonda, who scored on the stage in the title role, repeats in the picture as the cargo officer who resented not being in the thick of the fighting in the Pacific during World War II. Film is Fonda's first in some years and should make Hollywood and the public newly aware that talent such as his should be used more frequently on the screen. All down the line the casting seems perfect, so well do the players perform their chores. James Cagney is simply great as the captain of the ship, a "little" man in size and soul who makes life aboard even more tedious and unbearable for the men under him. Audiences everywhere will enter wholeheartedly into the sailors' conspiracy against Cagney and enjoy thoroughly the comedy that results.

William Powell tackles the role of ship's doctor with an easy assurance that makes it stand out and Jack Lemmon is a big hit as Ensign Pulver, the big-talking, do-nothing schemer against the captain. The scene in which Fonda, Powell and Lemmon manufacture some phoney scotch to be used by Lemmon in his planned seduction of Betsy Palmer, a nurse, is a howler. Miss Palmer provides a welcome, too-brief, femme touch, as do the other nurses on whom the girl-hungry sailors spy from shipboard while the lovelies engage in hospital shower room activities.

Ward Bond, as the CPO, is another who stands out in the fine cast, among whom are Phil Carey, Nick Adams, Ken Curtis, particularly good as Dolan; Harry Carey Jr., Perry Lopez, Robert Roark, as Insigna; Pat Wayne, and Martin Milner, latter excellent as the mush-mouthed shore patrol officer who confines the sailors to ship after an especially riotuous liberty. Stubby Kruger's motorcycle plunge off of a dock is hilarious.

Among the credits that help make this a potent entertainment buy is the photography by Winton Hoch, the score by Franz Waxman, editing, art direction, and sound handling. The two-hour length seems short. *Brog.*

Love Me or Leave Me
(C'SCOPE—COLOR—MUSICAL)

Socko offbeat filmusical based on the Ruth Etting-"Col." Gimp saga that will do beaucoup b.o.

Metro release of Joe Pasternak production. Stars Doris Day and James Cagney; features Cameron Mitchell, Robert Keith, Tom Tully, Harry Bellaver, Richard Gaines, Peter Leeds. Directed by Charles Vidor. Screenplay, Daniel Fuchs & Isobel Lennart from original by Fuchs; camera (Eastmancolor), Arthur E. Arling; new songs, Nicholas Brodszky & Sammy Cahn, Chilton Price; popular standards in the cavalcade by Irving Berlin, DeSylva, Brown & Henderson, Walter Donaldson, Arthur Freed, Gus Kahn, McCarthy & Monaco, Turk & Ahlert, Rodgers & Hart and others; musical supervision, George Stoll; Miss Day's music, Percy Faith; asst. director, Ridgeway Callow; editor, Ralph E. Winters; musical adviser, Irving Aaronson; dances, Alex Romero; special effects, Warren Newcombe. Tradeshown, N.Y., May 19, '55. Running time, **122 MINS.**

Ruth Etting	Doris Day
Martin Snyder	James Cagney
Johnny Alderman	Cameron Mitchell
Bernard V. Loomis	Robert Keith
Frohisher	Tom Tully
Georgie	Harry Bellaver
Paul Hunter	Richard Gaines
Fred Taylor	Peter Leeds
Eddie Fulton	Claude Stroud
Jingle Girl	Audrey Young
Greg Trent	John Harding

Metro's concept of the Ruth Etting story, under the title of "Love Me or Leave Me," embodies one of the two basic Hollywood filmusical formulae: and-then-I-wrote or and-then-I-sang. While it's not the usual songsmith cavalcade (Miss Etting was and is depicted essentially as a song deliniator), it does blend so rich a medley of some of the more popular standards of the 1920s that it's virtually a salute to ASCAP. But first it should be recorded, in the traditional first-paragraph VARIETY opinion, that the film has plenty for the boxoffice. In all situations.

"Love Me or Leave Me is unique and sufficiently offbeat to enjoy a distinction all its own. The offbeat aspects of the strange real-life relationship of Miss Etting and "Col."-Moe (here called Martin) Snyder has been caught with an honesty and realism that borders on creating mixed emotions. In short, Doris Day as Miss Etting, is so consumed by ambition as to blot out the nefarious antecedents of "The Gimp," so ably played by James Cagney. His personation of the clubfooted Chicago hoodlum and muscle-man is the Cagney of the Warner Bros. gangster pictures of the early 1930s—hard-bitten, cruel, sadistic and unrelenting. Well, almost unrelenting. It is this one factor—his uncouth, clumsy carving of the ambitious girl's career to fullest fruition—that creates a somewhat leavening effect.

The fact that, after he gains her the Ziegfeldian heights, his boorishness forces her out of the glamor and the glory that is Broadway and back into the nitery circuits, and that he is alternatingly her defender and her deterrent, make for the offbeat quality.

For once this isn't a routine glorification of a show biz personality. In actuality, Miss Etting might be said to be one of the lesser known greats, and certainly so to the present generation. Even in her heights in the Volsteadian era, she was a "special" type of songstress.

Therefore it's to the credit of the Joe Pasternak production, Charles Vidor's direction and basically to the trenchant Daniel Fuchs (who also did the original)-Isobel Lennart screenplay that it unspools as it does.

The flavor and the atmosphere of the muscle days of the Chicago ginmills and The Gimp's aggressive techniques (his was a laundry business racket), which motivate her from the dumps to Broadway, to radio and to Hollywood, project a facet of the predatory kill-or-get-killed machinations which give the auditor a new insight on behind-the-scenes show biz.

It becomes difficult betimes to know for whom to root. Their "marriage" is a strange thing. Her recourse to the bottle; her dull-eyed acceptance of the somewhat unholy nuptial alliance; her consuming ambition to scale the heights; her careful decorum vis-a-vis pianist-arranger Johnny Alderman (well played by Cameron Mitchell); the patience of the agent (Robert Keith, another good job); the dogged faithfulness of Harry Bellaver as the dimwit stooge-bodyguard, and the rest of it, make for an arresting chunk of celluloid. Musically there's almost too much but Miss Day does uncork a flock of socko standards, and two good new ones, "I'll Never Stop Loving You" (Brodzky-Cahn) and "Never Look Back" (by Chilton Price).

Miss Day has been given the full treatment sartorially and cinematographically. She is easy on the optics in both departments, and certainly never assaults the aural faculties, because this Columbia recording star is essentially a commercial thrush. Given a sharp Helen Rose set of costumes, a special maestro-arranger in Percy Faith (her pro batoneer at the disk-ery, when it's not Culver City), she rings the bell and is thoroughly convincing at least so far as her vocal prowess is concerned. She is also effective histrionically.

Besides the title song and the two originals above mentioned, the Hit Parade of the Ignoble Experiment known as the Volsteadian period embraces "Stay on the Right Side of the Road," "You Made Me Love You," "Everybody Loves My Baby," "Mean to Me," "Sam, the Old Accordion Man," "At Sundown," "Shaking the Blues Away," "It All Depends on You," and "Ten Cents a Dance," and she does 'em all with distinction.

The Etting-Gimp saga, of course, is capped with the real-life dramatic climax when Snyder took a shot at Myrl (here called Johnny) Alderman, Miss Etting's pianist and later her husband. (In real life, The Gimp has since retired to Chicago, reportedly involved in local ward politics).

Under Metro filming, in CinemaScope and color, it's a rich canvas of the Roaring 20s with gutsy and excellent performances that spell strong b.o. all the way. One authentic little touch not in the picture was The Gimp's almost reverential way of referring to his star as "the little lady." *Abel.*

Soldier of Fortune
(C'SCOPE—COLOR)

Topnotch action-adventure with Clark Gable, Susan Hayward, plus Hong Kong backgrounds and good biz outlook.

Hollywood, May 24.

20th-Fox release of Buddy Adler production. Stars Clark Gable, Susan Hayward, Michael Rennie, Gene Barry; features Alex D'Arcy, Tom Tully, Anna Sten, Russell Collins, Leo Gordon, Richard Loo, Soo Yong, Frank Tang, Jack Kruschen, Mel Welles. Directed by Edward Dmytryk. Screenplay, Ernest K. Gann, from his novel; camera (De Luxe Color), Leo Tover; editor, Dorothy Spencer; music, Hugo Friedhofer, conducted by Lionel Newman. Previewed May 20, '55. Running time, **96 MINS.**

Hank Lee	Clark Gable
Jane Hoyt	Susan Hayward
Inspector Marryweather	Michael Rennie
Louis Hoyt	Gene Barry
Rene	Alex D'Arcy
Tweedie	Tom Tully
Mme. Dupree	Anna Sten
Icky	Russell Collins
Big Matt	Leo Gordon
Po-Lin	Richard Loo
Dak Lai	Soo Yong
Ying Fai	Frank Tang
Austin Stoker	Jack Kruschen
Rocha	Mel Welles
Major Leith Phipps	Jack Raine
Gunner	George Wallace
Australian Airma	Alex Finlayson
Lt.	Noel Toy
Chinese Clerk	Beal Wong
Father Xavier	Robert Burton
Frank Stewart	Robert Quarry
Hotel Desk Clerk	Charles Davis
Goldie	Victor Sen Yung
Maxine	Frances Fong
Billy Lee	Danny Chang

Clark Gable and Susan Hayward team advantageously in this thriller of mystery and intrigue in the Orient. There's plenty of action, a lacing of romance, and some spectacular photographic effects in CinemaScope to make it a well-balance show that should attract and please the cash customers. The business outlook is good.

Hong Kong is the setting for all of the exteriors in the Buddy Adler production and the authentic backgrounds sharpen the overall topnotch values obtained under his supervision. Ernest K. Gann committed his own novel to screenplay form, and the writing, along with Edward Dmytryk's very able direction, keeps the high adventure of the plot always on a believable plane. It's this type of handling that makes the action more exciting, the suspense more gripping, and there's plenty of both.

When Miss Hayward's husband, Gene Barry, disappears on a photographic trip into Red China, she comes to Hong Kong to institute a search for him and runs the gamut of colorful types, most all of whom have their hands out for a quick buck with little intention of doing more than taking advantage of the situation. With British authorities and others no help, her path leads to Gable, soldier of fortune reaping just that with some smuggling enterprises. Developing a personal interest in the lady, he decides to rescue the husband from the Reds because he likes his competition at hand, not remote. It's a real thriller the way he brings this off, and there are plenty of rugged scenes beforehand as he seeks out needed information from reluctant characters. The payoff's all right, too, because he gets the gal, her husband deciding he'll always be off on such escapades and a wife is a hinderance.

Gable and Miss Hayward make a sock team for this type of drama and there is no strain on credence the way they go about making the characters seem like real people. The same skilled delinations are notably throughout the cast. Michael Rennie is extremely able and likeable as a Crown officer participating in the rescue and Barry shows up well in lesser footage. Colorful types that add point to the footage are played among others, by Alex D'Arcy, Tom Tully, Anna Sten, Russell Collins, Leo Gordon, Richard Loo, very good as an ex-general; Soo Yong, Frank Tang, Jack Kruschen, Mel Welles, Jack Raine, Noel Toy, Robert Quarry, Charles Davis, Frances Fong and Grace Chang.

The standout photography by Leo Tover takes the audience on an intriguing tour of Hong Kong and its points of interest, but wisely never lets the picture become a travelog that would interfer with the story-telling. In only one department does the latter slip—it skirts calling the Communist Chinese by name. Hugo Friedhofer's score, conducted by Lionel Newman, is a mood asset, the editing is tight and the street sounds of the location sites bolster authenticity. *Brog.*

The Far Horizons
(V'VISION—COLOR)

Overlong, spottily-paced, outdoor feature in VistaVision about the Lewis & Clark Expedition. Okay cast names, mild outlook.

Hollywood, May 20.

Paramount release of William H. Pine-William C. Thomas production. Stars Fred MacMurray, Charlton Heston, Donna Reed, Barbara Hale; features William Demarest, Alan Reed, Eduardo Noriega. Directed by Rudolph Mate. Written by Winston Miller, Edmund H. North; from the novel "Sacajawea of the Shoshones" by Della Gould Emmons; camera (Technicolor), Daniel L. Fapp; 2d unit photography, William Williams editor, Frank Bracht; music, Hans Salter. Previewed May 17, '55. Running time, **107 MINS.**

Merriwether Lewis	Fred MacMurray
Bill Clark	Charlton Heston
Sacajawea	Donna Reed
Julia Hancock	Barbara Hale
Sergeant Cass	William Demarest
Charboneau	Alan Reed
Cameahwait	Eduardo Noriega
Wild Eagle	Larry Pennell
Le Borgne	Ralph Moody
President Jefferson	Herbert Heyes

(Aspect ratio: 1:85-1)

VistaVision dresses up this outdoor feature purportedly based on the Lewis & Clark Expedition, but, entertainwise, it strikes a program level, with the running time considerably overlength for the general dual bill market. With the current kiddie interest in frontiersmen, it may attract a fair share of the juvenile trade if the ballyhoo is slanted in that direction. Even for the youngsters, though, it's a tedious tour of the Louisiana Purchase that is made, with not enough action to sustain the long 107 minutes of footage.

Scenically, the Pine-Thomas production has magnificent values, thanks to the location lensing in the Jackson Hole country of Wyoming. However, these pictorial splendors aren't sufficient to cover for cliche writing, poor direction, and acting that is, with one exception, only so-so. The screenplay by Winston Miller and Edmund H. North was taken from Della Gould Emmons' novel "Sacajawea of the Shoshones," the story of an Indian maid who helped the expedition and, according to the plot, fell in love with Clark. This copper rose of the woods is beautifully played by Donna Reed for the only believable character in the picture.

Under Rudolph Mate's direction, the film shows the assignment of Lewis and Clark, played by Fred MacMurray and Charlton Heston, respectively, to survey the Louisiana Purchase. The party survives Indian attacks, physical hardships, the barriers of nature and personal conflicts, all of which are staged and played to formula.

Sacajawea joins the party midway, quickly falls for Clark, who forgets Barbara Hale, the girl he left behind and whom he had taken from Lewis. The result of all this romantic conflict is to have the two male stars pouting through the footage like schoolboys, with little resemblance to the leaders they were supposed to be. Wrapup finds Lewis relenting on his plan to have Clark courtmartialed and Sacajawea wisely deciding city life and Clark are not for her.

Featured players include William Demarest, a sergeant; Alan Reed, evil trader; Eduardo Noriega and Larry Pennell, Indians. They fare no better than MacMurray, Heston and Miss Hale under Mate's direction. Daniel L. Fapp scores with his Technicolor lensing, as does William Williams for his second unit photography. Hans Salter's score too often is overly loud. *Brog.*

Ain't Misbehavin'
(MUSICAL—COLOR)

Musical comedy program feature in color with familiar names for general dual dating.

Hollywood, May 24.

Universal release of Samuel Marx production. Stars Rory Calhoun, Piper Laurie, Jack Carson, Mamie Van Doren; features Reginald Gardiner, Barbara Britton, Dani Crayne. Directed by Edward Buzzell. Screenplay, Buzzell, Philip Rapp, Devery Freeman; based on "Third Girl From the Right" by Robert Carson; camera (Technicolor), Wilfrid M. Cline; editor, Paul Weatherwax; musical supervision, Joseph Gershenson; vocal arrangements, Johnny Scott; choreography, Kenny Williams, Lee Scott; songs, Paul Francis Webster, Sammy Fain; Charles Henderson, Sonny Burke; Sammy Cahn, Johnnie Scott. Previewed May 13, '55. Running time, **81 MINS.**

Kenneth Post, III	Rory Calhoun
Sarah Hatfield	Piper Laurie
Harold North	Jack Carson
Jackie	Mamie Van Doren
Piermont Rogers	Reginald Gardiner
Pat	Barbara Britton
Millie	Dani Crayne
André Banet	Carl Post
Corbini	Roger Etienne
Randall	Harris Brown
Mrs. Moffit	Isabel Randolph
Native Boatman	George Givot
Andy	Peter Mamakos

(Aspect ratio: 2-1)

The requirements of the general dual market will be adequately served by "Ain't Misbehavin'." It's a lightweight bit of musical comedy fluff that should prove mildly diverting escapism, and is peopled with such likeable cast toppers as Rory Calhoun, Piper Laurie, Jack Carson and Mamie Van Doren, who helps keep it going on a reasonably pleasant course for 81 minutes.

The presentation follows a stock line in the production helming by Samuel Marx, in the direction by Edward Buzzell, and in the scripting the latter did with Philip Rapp and Devery Freeman from the story. "Third Girl From the Right" by Robert Carson. Three original tunes, plus the title song, serve their purpose in identifying the picture as a musical that tells of a breezy chorus girl who marries the youthful head of a financial empire and, in the mistaken belief she should be a lady to hold her mate, tries to change the personality that made him fall in the first place. She gets back on the beam before it's too late.

As the chorine, Miss Laurie sings the title piece, as well as "A Little Love Can Go a Long Way" by Paul Francis Webster and Sammy Fain; "The Dixie Mambo," by Charles Henderson and Sonny Burke, and "I Love That Rickey Tickey Tickey" by Sammy Cahn and Johnnie Scott. The latter two and the title tune also are used for production numbers on which Miss Laurie is joined by Miss Van Doren, Dani Crayne and chorus. Songs and terps are handled acceptably by Miss Laurie and the others, but sight appeal is the stronger asset.

Calhoun gives a pleasing account of himself as the young business man suddenly fed up with all work and no play. So does Jack Carson as the financial empire's public relations director. Reginald Gardiner is in for some mild comedy as an elderly playboy who causes some temporary misunderstanding and Barbara Britton is the society gal who wanted Calhoun.

Picture has a visual advantage in the Technicolor photography by Wilfrid M. Cline. The music supervision by Joseph Gershenson is satisfactory, as are the technical credits. *Brog.*

Guinness Not for U

Continued from page 4

the returns from his U releases. U hasn't taken on a new Rank film for months.

Meanwhile, it's reported that the romance between Rank and Republic is cooling rapidly. Rep took on "Doctor in the House" and five other Rank films in a package deal for $150,000. While "Doctor" has been doing fine, the rest of the films aren't shaping to Rank's expectations. Included in the original Rep package was "Forbidden Cargo" which the U. S. outfit returned when it couldn't get a Code seal for it.

When Reade acquired "Captain's Paradise" from Rank last year, the deal was made while the pic was still shooting. The same may happen again and there are rumors that Reade is after the second pic, too.

TOA-ALLIED MERGER TALK UP

Global Exhibition Body in 1956?

Walter Reade Jr., chairman of Theatre Owners of America's board of directors, envisions a worldwide exhibitor organization in 1956 following the convention of the International Exhibitors Assn. in Paris. A representative of TOA will attend the meeting. The international group, at first, would be made up of British, French, Italian, and United States exhibitors.

Reade, who has just returned from two weeks abroad, revealed that TOA had been working closely with foreign exhibitor units, particularly the Cinematographic Exhibitors Assn., leading British organization.

"After the 1956 Paris meeting," Reade said, "our TOA representative will report to the board of directors on the advisability of the organization joining the International Exhibitors Assn." He revealed that TOA had already invited a CEA rep to attend TOA's annual convention in Los Angeles this year.

"I foresee an international organization being set up, not formally, but I am hopeful with a definite basis for meetings and exchanges of information," Reade said. "TOA has been cooperating with CEA and we feel it has been definitely to our mutual advantage."

Allied's Berger Still Intent On Plea to Federals

With or without the support of Theatre Owners of America, Allied States Assn. is proceeding with its plan to seek the introduction in Congress of legislation to eliminate the alleged abuses of the distributing companies. According to Bennie Berger, chairman of Allied's Emergency Defense Committee, Allied's proposed bill is now being studied by two Senators. Sen. Hubert Humphrey, D., Minnesota, is one of the solons weighing the bill. Berger said that the other senator asked that his name not be revealed until he studies the bill and made up his mind on his position.

Whether TOA will go along with Allied in its appeal to the Government was under consideration early this week as the joint Allied-TOA committee convened in New York to determine the next move of exhibitors following the film companies' nix of a round-table conference. The opening session Monday (23) at the Sharaton Astor hotel reached no conclusion and the theatremen convened again yesterday (Tues.). The Monday meeting, which got underway at 10 a.m. and broke up at 4:30 p.m. with time out for lunch, was a hush-hush affair. The participants were warned not to make any comments to the press.

Allied prexy Rube Shor declared that the "talks were continuing" and that agreement had been reached to issue a joint statement at their conclusion. TOA topper E. D. Martin said there was a lot of talking, that all problems concerning exhibition had been discussed, but that no conclusion on action had been reached.

It's expected, however, that the joint committee, as a last effort, will decide to meet with the company prexies on an individual basis. Failing to receive any concessions from these conclaves, it will be faced with no other alternative, it's noted, but to go to the government.

Participating in the exhibitor talks are Martin, Walter Reade Jr., Alfred Starr, and Myron Blank from TOA and Shor, Ben Marcus, Berger, and Jack Kirsch from Allied.

SKOURAS THE TOURIST

Mexican Trip To Be Followed By Far East Jaunt

Spyros P. Skouras, 20th-Fox prexy, leaves today (Wed.) for a week's stay in Mexico where, among other things, he'll get a citation from the University of Mexico and will confer with Adolfo Ruiz Cortines, President of Mexico.

Skouras, who goes at the invite of the Mex film biz, will huddle with local producers and exhibs on CinemaScope. He will also give a big dinner for leading Mex government, educational and industry personalities.

Next month, Skouras' plans call for a tour of 20th's Far Eastern branches.

ARBITRABILITY STILL UNDER DISCUSSION

Theatre Owners of America, steadfastly clinging to arbitration, reports that progress has been good but slow. Refusal of the company presidents to meet with exhibition at a roundtable conference has not changed TOA's feeling on the subject, and TOA reps are continuing every effort to finalize the draft.

The delay, it's claimed, is due to the fact that TOA wants the scope of the system as broad as possible while distribution is attempting to narrow the arbitrable points.

Settlement has been reached on the section devoted to conciliation. Exhibitors may conciliate any matter, including film rentals. Under conciliation, an exhibitor may appear with a lawyer or any other spokesman at the office of a branch manager to air, discuss and wait for a decision on a grievance. He may appeal to the film company sales chief if he's not satisfied with the branch manager's decision.

It's noted, of course, that a distrib cannot be compelled to grant relief (except where there is violation of the law). However, it is felt that conciliation will at least give theatremen an opportunity to go higher than the branch manager in efforts to obtain relief.

It's stressed that conciliation will be helpful if the distribs are "sincere and understanding" in considering the problems of exhibitors. Failing under conciliation, exhibitors can appeal for arbitration on most matters, excluding film rentals, a subject the distribs absolutely refuse to arbitrate.

20th-Fox Whips Home a Winning Second Quarter

Pressing hard to make its second quarter a major grossing period, 20th-Fox is aiming for a record firstrun playoff in 1,350 keys for six pix during the period between Decoration Day and July 4.

Films involved are "Soldier of Fortune," "The Seven Year Itch," "House of Bamboo," "How to be Very, Very Popular," "Magnificent Matador" and "Violent Saturday," the latter already released.

Aim is to concentrate in June the widest possible multiple day-and-date feature playoff possible. Already set are bookings in 250 cities, i. e. the limit of 20th's initial stereophonic sound print availability.

20th's first quarter earnings have been down from the comparable period in 1954. At the stockholders meet in N.Y. last week, 20th prexy Spyros P. Skouras predicted a sharp improvement for the second quarter on a worldwide scale. He blamed the disappointing showing in the first three months on a lack of releases.

If the June objective is realized 20th sales execs say the playoff will set an industry record.

PRESENT NEEDS FAVOR 1 FRONT

Merger talk was in the air as the joint Theatre Owners of America-Allied States Assn. committee met Monday (23) to map future action in light of the film companies' turndown of an industry roundtable conference. This is the first time that both groups have officially acknowledged that there was a possibility of an amalgamation, although TOA officials have frequently urged it in the past. Allied members had been the stumbling block, fearing that the individual theatreowner would be swallowed up by the large chains which dominate the membership of TOA.

In recent months, however, TOA's policy line has veered in the direction of Allied's more forceful one designed to protect the rights of exhibitors in their constant battle with distributors over trade practices, particularly the rising cost of film rentals. TOA, formerly a staunch opponent of Government intervention, appears to be accepting the idea since "peaceful" attempts to obtain relief from distribution has met with failure. TOA's more lenient attitude toward Government intervention (if all other avenues of approach fail) is seen as the spark that is making Allied more prone to consider a merger proposal.

Walter Reade Jr., TOA's board chairman, touched off the merger talk last week with the declaration that there is a "strong possibility" of a marriage between the two exhibitor trade associations. According to Reade, such a joining of

(Continued on page 20)

Munio Podhorzer's Plea to Exhibs

Exhibs were urged last week by Munio Podhorzer, United German Film Enterprises prexy, to give the new German pix a chance to re-establish themselves with the American public.

"We continue to hear complaints about a shortage of good motion pictures, particularly from abroad," Podhorzer declared. "In some respects these complaints may be justified. However, we frequently find an exhibitor reluctant to try something fresh and new and different—such as the crop of recent German films for instance."

Noting that American theatres now had an active source of product in the German industry, Podhorzer, who reps a number of German production and export firms, commented that "American exhibitors owe it to themselves and their public" to book German productions "and let them make their own mark." He noted that the German industry was making "tremendous strides" and was coming up with pix of b.o. potential for many situations.

Problem with the German films has been primarily one of presentation, with the language barrier considerable. While some of the German product has been dubbed, the lip sync process hasn't done much to widen its popularity. Curiously, indie importers point out, while dubbing doesn't seem to help much in the theatres, it's perfectly acceptable when the pix are shown on tv.

Kinsey Report Yet!

Animated color short produced by Alexander D'Arbeloff and turned out by several United Productions of America artists, has as its subject —the Kinsey-Report.

The one-reeler, called "Report on Love," is being acquired by Edward L. Kingsley and is being entered at the Venice and Edinburgh film fests. In N. Y. it'll play with "Court Martial" at the 52nd St. Trans-Lux.

Reduce Rentals to Secure Circulation

Danny Kaye Two-Reeler for UN Now Likely to Gross $175,000 Domestically

"Assignment Children," two-reeler which Danny Kaye made for the United Nations' Children's Fund, is headed for a domestic distribution gross of over $175,000. Paramount is distributing on a gratis basis, all revenue going to the Fund.

This is fancy gross money for a short subject but still substantially short of what had been anticipated earlier. Par had set terms usually asked for a program feature, and indications were a gross of $400,000 or more might be reached. A number of theatremen balked at the scale, however. Par thereupon took up the matter of theatremen's resistance with UN reps and the latter said they were interested more in wide circulation of the pic rather than money. Rental terms were then reduced.

"Assignment" shows Kaye calling on, and performing for, underprivileged youngsters in various Asian areas.

Loew's 25c Divvy

Board of directors of Loew's Inc., at a meeting last week, declared a divvy of 25c. on its outstanding common stock.

Melon is payable June 30 to stockholders of record June 14.

Allied-TOA In Joint Visit To Spyros Skouras

The joint Theatre Owners of America-Allied States Assn. committee, stymied in its efforts to meet the film company presidents in a body, has decided to try it on an individual basis. First session was held yesterday (Tues.) with 20th-Fox topper Spyros Skouras and assistant general sales manager William C. Gehring. Meet was held at 20th's board room in New York.

The confab with Skouras and Gehring, it's indicated, will serve as a test pattern to determine if similar meetings on a company by company basis, as requested by the distribs, will be worthwhile in bringing about changes in sales policies, particularly as relating to film rental prices.

Selection of 20th as the test company is based on the fact that 20th has made some overtures to exhibitors relating to concessions. Al Lichtman, 20th's sales topper, proposed the arbitration of film rentals for customers paying up to $50, an idea which was termed by exhibs "a step in the right direction" but which was not accepted with all-out enthusiasm.

WARNER PATHE NEWS INTO COOLED QUARTERS

Warner Pathe News is shifting its headquarters from Madison Ave. to W. 60th St. over the coming weekend. The Warner Bros. subsidiary will occupy three air-conditioned floors at its new home. New facilities, specially constructed, include three complete sound recording studios and projection rooms, one on each floor.

The moving will begin following the final music and narration scoring of tomorrow evening's (Thurs.) edition of national, Canadian and Latin American newsreels. The equipment will be dissembled and transported, with the complete shift set for completion by Monday (30) morning.

According to Warner Pathe, two complete sound channels will be set up for the three recording studios and projection rooms, each capable of handling both 16m and 35m film and both optical and magnetic sound tracks.

For the balance of this week, the news department, under news editor-assistant general manager John D. LeVien, will operate at both the old and new addresses. Duplicate news teletype machines and additional telephones have been installed so that communications and shipments of news films from all parts of the world will be kept under control during the interim period. There will be no delay in the issue of the regular newsreel.

General manager Walter C. Ament noted that other branches of Warner Pathe are also making the move, including the special productions division, the news magazine of the screen, the shorts subjects division, and the library division. Latter has 40,000,000 feet of film dating back to 1897.

N.Y. Film Circles Hear Imbibition Rates to Rise

While there's been nothing official from Technicolor, trade in N. Y. hears that the lab may up the price of its imbibition release prints from the current 5.25c per foot to around 6c.

Such a boost would have the effect of radically narrowing the price gap between imbibition prints and those turned out on Eastman positive. Latter are quoted at 6½c per foot but can be brought down to 6c. While the imbibition printing is officially 5.25c, by the time various things are added on it comes closer to 5.40c, it's said.

Asked in N. Y. recently whether Technicolor planned to revise its price sked, Herbert T. Kalmus, the lab's prexy, said the whole price structure was under study. However, he stressed that no immediate moves—up or down—were contemplated.

In imbibition dye-transfer method, matrices are used, with the final printing being done on regular black-and-white stock. The Eastman positive, used for most CinemaScope pix, has the colors on the film. There are indications that, with Eastman just now bringing out its new four-layer tint positive (there used to be seven layers), the price of the rawstock may be cut in the not too distant future. It's that high cost of that material that keeps the release print charge at 6c or over.

SHARE-THE-FLOP

Curious Angle to New Hampshire's First Closed-Circuit Bout

Manchester, N.H., May 24.

A crowd of only about 350 was on hand at the Palace theatre here on the night of May 16 to watch the first fight ever piped into this state on closed-circuit

Despite the disappointing turnout for the Marciano-Cockell scrap, however, officials of the State Operating Co., owner of the Palace and other leading Manchester film houses, said the slim attendance had not eliminated the possibility of televizing future championship fights.

Awaiting reports from theatres in other parts of the country, a Palace spokesman said:

"If our small turnout was typical of the entire country, we can be much more optimistic about televizing future bouts."

The local theatre sold seats for $2.50 and $3, compared with the national average of $3.60 for the closed-circuit attraction.

L.A. Marking Time; 'Kiss' Mild 48G, 'Rage' Dim 13G, 'Jungle' Hot 44G, 2d, 'SAC' 13G, 4th, 'Legs' Lush 17G, 3d

Los Angeles, May 24.

Firstrun trade continues spotty with little help from new bills bowing currently. Of fresh product, "Kiss Me Deadly" shapes best with moderate $16,000 in three hardtops and $32,000 in one nabe and five ozoners. "Gangbusters" is limping with $12,500 in three spots although rating some added coin in six drive-ins.

"Rage At Dawn" looks weak $13,000 or close in three theatres. "Courtmartial" is thin $11,000 in two locations.

Trade still is dominated by the second frame showing of "Blackboard Jungle," pushing to rousing $44,000 in three hardtops plus $65,000 in two nabes and six drive-ins. Second round of "Glass Slipper" is fine $9,500 at Fine Arts.

"Strategic Air Command" is rated good $13,000 in fourth week at Warner Beverly. "Daddy Long Legs" is smart $17,000 in third at Chinese.

Estimates for This Week

Los Angeles, Fox, Ritz (FWC) (2,097; 965; 1,363; 80-$1.25) — "Kiss Me Deadly" (UA) and "Canyon Crossroads" (UA). Moderate $16,000. Last week, with different units.

Orpheum, Hollywood, Uptown (Metropolitan) (FWC) (2,213; 965; 1,715; 80-$1.25) — "Gangbusters" (Indie). Light $12,500. Last week, Orpheum and Hawaii, "Mambo" (Par), $8,800; others in different units.

Hillstreet, Wiltern, Vogue (RKO-SW-FWC) (2,752; 2,344; 885; 80-$1.25) — "Rage At Dawn" (RKO) and "Murder My Beat" (AA). Weak $13,000 or less. Last week, Hillstreet, Fox, "Purple Plain" (UA) and "Beachcomber" (UA) (2d wk), $8,000; others in different units.

Downtown Paramount, Egyptian (ABPT-UATC) (3,200; 1,536; 80-$1.25) — "Courtmartial" (Indie), with Marciano-Cockrell pix. Thin $11,000. Last week, "Jump Into Hell" (WB) and "Green Scarf" (Indie) (2d wk-5 days), $7,000.

El Rey (FWC) (861; 80-$1.25)—"Heart of Matter" (Indie) and "An Inspector Calls" (Indie). Slow $2,500. Last week, "Quest For Lost City" (RKO) (2d wk), $1,800.

Hollywood Paramount (F&M) (1,430; $1-$1.50)—"Prince Players" (20th). Slim $3,500. Last week, "Return October" (Col) and "Petty Girl" (Col) (reissues), $3,000.

Fine Arts (FWC) 631; $1-$1.50)—"Glass Slipper" (M-G) (2d wk). Fine $9,500. Last week, $10,000.

State, Pantages, Loyola (UATC-RKO-FWC) (2,404; 2,812; 1,248; $1-$1.50)—"Blackboard Jungle" (M-G) and "Utopia" (Indie) (2d wk). Rousing $44,000. Last week, $69,000, plus $104,800 in two nabes, six ozoners.

Warner Downtown (SW) (1,757; 80-$1.25)—"Crashout" (FM) and "Know What Sailors Are" (UA) (2d

(Continued on page 22)

Broadway Grosses

Estimated Total Gross
This Week $418,300
(Based on 19 theatres.)
Last Year $513,000
(Based on 22 theatres.)

'House' Hotsy 12G, Philly; 'Show' 16G

Philadelphia, May 24.

Newcomers are not making much impression this week in spotty Philly. "Three For Show" shapes good at Randolph while "Big House, U.S.A." is fairly lusty at Goldman. Both are new entries. Blue chip holdovers got a fast play over the weekend. Tops in this respect is "Strategic Air Command," with a big third week at Stanley. "Prodigal" also is great in second round at Viking.

Estimates for This Week

Arcadia (S&S) (625; 99-$1.49)—"Blackboard Jungle" (M-G) (9th wk). Brisk $7,500. Last week, $8,700.

Boyd (SW) (1,430; $1.25-$2.60)—"Cinerama Holiday" (Indie) (14th wk). Sock $20,000. Last week, $21,500.

Fox (20th) (2,250; 99-$1.40)—"Daddy Long Legs" (20th) (2d wk). Fast $18,000. Last week, $25,000.

Goldman (Goldman) (1,200; 65-$1.30)—"Big House U.S.A." (UA). Lusty $12,000 or near. Last week, "Purple Plain" (UA), $14,000.

Mastbaum (SW) (4,370; 75-$1.30)—"Hell's Island" (Par). Drab $10,000. Last week, "Kiss Me Deadly" (UA), $15,000.

Midtown (Goldman) (1,200; 65-$1-$1.49) — "Romeo and Juliet" (UA). Oke $10,500 but not up to hopes. Last week, "Country Girl" (Par) (15th wk), $7,500.

Randolph (Goldman) (2,500; 75-$1.40)—"Three for Show" (Col). Good $16,000 or better. Last week, "East of Eden" (WB) (6th wk), $7,000 in last 5 days.

Stanley (SW) (2,900; 74-$1.40)—"Strategic Air Command" (Par) (3d wk). Big $18,000. Last week, $22,000.

Stanton (SW) (1,483; 65-99)—"West of Zanzibar" (U) and "Smoke Signal" (U). Mild $7,500. Last week, "New Orleans Uncensored" and "Pirates of Tripoli" (Col), $7,200.

Trans-Lux (T-L) (500; 99-$1.50)—"Kind Hearts Coronets" (Indie) (reissue). Neat $2,500, playing nights only. Last week, "Assassin" (UA), $3,000.

Viking (Sley) (1,000; 74-$1.50)—"Prodigal" (M-G) (2d wk). Great $16,000. Last week, $23,000.

Trans-Lux World (T-L) (604; 99-$1.50)—"Wayward Wife" (IFE) (2d wk). Oke $3,000. Last week, $4,000.

'SHOW' LIGHT $9,000, ST. LOO; 'LADY' NG 7G

St. Louis, May 24.

Biz has sloughed off this frame as temperatures near midsummer peak and outdoor opposition are cutting in. "Three For Show" is only mild at Orpheum while "That Lady" looms very light at the large St. Louis. "Prodigal" is fine on holdover. "Cinerama Holiday" is holding nicely in 14th stanza at the Ambassador. "East of Eden" continues solid in two arty houses in second week.

Estimates for This Week

Ambassador (Indie) (1,400; $1.20-$2.40) — "Cinerama Holiday" (Indie) (14th wk). Good $15,000. Last week, same.

Fox (F&M) (5,000; 51-75)—"Escape to Burma" (RKO) and "Rage at Dawn" (RKO). Opened today (Tues.). Last week, "Violent Saturday" (20th) and "Angela" (20th), fair $12,500.

Loew's (Loew) (3,172; 85-$1)—"Prodigal" (M-G) (2d wk). Fine $12,000 after $16,500 teeoff.

Orpheum (Loew) (2,000; 50-85)—"Three for Show" (Col) and "Masterson of Kansas" (Col). Mild $9,000. Last week, "Big Combo" (AA) and "Murder Is My Beat" (AA), $5,500.

Pageant (St. L. Amus.) (1,000; 51-90)—"East of Eden" (WB) (2d wk). Fast $3,000 after $4,000 opener.

Richmond (St. L. Amus.) (400-$1)—"East of Eden" (WB) (2d wk). Big $2,500 after $3,000 in first.

St. Louis (St. L. Amus.) (4,000; 51-90)—"That Lady" (20th) and "They Were So Young" (Indie). Mild $7,000. Last week, "Daddy Long Legs" (20th), $12,000.

Shady Oak (St. L. Amus.) (800; $1.10) — "Doctor In House" (Rep) (3d wk). Fancy $3,000 after $4,000 last week.

'SAC' Wham 25G Indpls. Standout

Indianapolis, May 24.

Only bright spot in first-run situation here this stanza is the Circle, where "Strategic Air Command" shapes socko. It will hold. May slump holds elsewhere. "Three For Show" is mild at Loew's. "Eternal Sea" at the Indiana is leaving after six days.

Estimates for This Week.

Circle (Cockrill-Dolle) (2,800; 75-95)—"Strategic Air Command" (Par). Socko $25,000, helped by strong ballyhoo. Last week, "The Americano" (RKO) and "Stranger's Hand" (DCA) $7,500 at 86c top.

Indiana ((C-D) (3,200; 50-85)—"Eternal Sea" (Rep) and "Santa Fe Passage" (Rep). Thin $6,000 in six days. Last week, "Daddy Long Legs" (20th) $9,500.

Keith's (C-D) (1,300; 50-85)—"Theodora, Slave Empress" (IFE) and "Inspector Calls" (AA). NSG $3,000. Last week, "Malta Story" (UA) and "Thunderhoff" (Indie), $4,000.

Loew's (Loew) (2,427; 50-80)—"Three For Show" (Col) and "Seminole Uprising" (Col)). Disappointing $7,500. Last week, "The Prodigal" (M-G) (2d wk), $6,500 at $1 top.

Lyric (C-D) (1,500; 35-70) — "Stranger On Horseback" (AA) and "Square Ring" (Rep). Sluggish $3,000. Last wek, "They Were So Young" (Lip) and "Three Stops to Murder" (Indie), same.

Heat Bops Hub Albeit 'SAC' Great $35,000; 'Lady' Fair 10G, 'Affair' 15G

Boston, May 24.

Biz is off again this frame, product and seasonal influences being blamed. Only Metropolitan, with "Strategic Air Command," is getting real coin, being smash. Holdovers again hit hard. Newcomer "End of Affair" at Orpheum is fine, "Hell's Island" looms so-so at Paramount and Fenway. "That Lady" shapes fair at Memorial.

Estimates for This Week

Astor (B&Q) (1,500; 75-$1.25)—"Wuthering Heights" (M-G) (reissue) (2d wk). Slow $4,000. Last week, $10,000.

Beacon Hill (Beacon Hill) (800; 75-$1.25)—"To Paris With Love" (Indie) (6th wk). Mild $3,000. Last week, $7,000.

Exeter (Indie) (1,300; 60-$1)—"Doctor In House" (Rep). Opened Sunday (22). Last week, "Gate of Hell" (Indie) (8th wk.), big $7,000.

Fenway (NET) (1,373; 60-$1)—"Hell's Island" (Par) and "Timberjack" (Rep). Fair $6,000. Last week, "Jump Into Hell" (WB) and "Santa Fe Passage" (Rep), $7,000.

Kenmore (Indie) (700; 85-$1.25)—"Aida" (IFE) (7th wk). Slim $3,000. Last week, $4,700.

Memorial (RKO) (3,000; 60-$1)—"That Lady" (20th) and "Devil Girl From Mars" (Indie). Fair $10,000. Last week, "Revenge of Creature" (U) and "Cult of Cobra" (U), in 3-D, $16,000.

Metropolitan (NET) (4,367; 75-$1.25)—"Strategic Air Command" (Par). Prices upped for this one. Smash $35,000 or near looms. Last week, "Daddy Long Legs" (20th) (2d wk), $11,500.

Orpheum (Loew) (3,000; 60-$1)—"End of Affair" (Col) and "Bedevilled" (M-G). Fine $15,000. Last week, "Prodigal" (M-G) (2d wk), $14,000.

Paramount (NET) (1,700; 60-$1)—"Hell's Island" (Par) and "Timberjack" (Rep). So-so $10,000. Last week, "Jump Into Hell" (WB) and "Santa Fe Passage" (Rep), $13,000.

Key City Grosses

Estimated Total Gross
This Week $2,204,100
(Based on 22 cities and 216 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,164,600
(Based on 23 cities and 210 theatres.)

'Command' Boffo $22,000 in Denver

Denver, May 24.

"Strategic Air Command" is easily best b.o. bet in city, packing the Denham all week, and holds. A giant total is in prospect. Elsewhere biz is poor to good, with baseball, opening of fishing season and other outdoor attractions cutting in. However, "Seven Angry Men" looms good in three ozoners. "That Lady" at the Denver and "Escape to Burma" at Orpheum both are rated poor.

Estimates for This Week

Centennial Drive-In (Lee) (1,250 cars; 75)—"7 Angry Men" (AA) and "High Society" (AA). Good $2,500. Last week, "Crashout" (FM) and "Air Strike" (Lip), ditto.

Centre (Fox) (1,247; 60-$1)—"Daddy Long Legs" (20th) (2d wk). Fair $10,000. Last week, $13,000.

Denham (Cockrill) (1,700; 60-$1)—"Strategic Air Command" (Par). Sockeroo $22,000 or near. Holds, naturally. Last week, "Hell's Island" (Par), $5,000.

Denver (Fox) (2,525; 50-85)—"That Lady" (20th) and "I Cover Underworld" (Rep). Poor $6,000. Last week, "Tight Spot" (Col) and "Pirates of Tripoli" (Col), same.

Esquire (Fox) (742; 75-$1)—"Game of Love" (Indie) (2d wk). Sad $1,500. Last week, $4,000.

Monaco Drive-In (Lee) (800 cars; 75)—"7 Angry Men" (AA) and "Air Strike" (Lip). Good $2,500. Last week, "Crashout" (FM) and "Air Strike" (Lip), $3,500.

Orpheum (RKO) (2,600; 50-85)—"Escape to Burma" (RKO). Slight $7,000. Last week, "Blackboard Jungle" (M-G) and "Stranger's Mind" (DCA) (3d wk), $6,500.

Paramount (Wolfberg) (2,200; 60-$1)—"Prodigal" (M-G) (2d wk). Fair $10,500. Last week, $15,000.

Wadsworth Drive-In (Lee) (1,000 cars; 502 walkins)—"7 Angry Men" (AA) and "High Society" (AA). Good $2,500. Last week, "Crashout" (FM) and "Air Strike" (Lip), $2,300.

'SAC' Giant $27,000 In Buff.; 'Kiss Me' OK 11G, 'Cinerama' Rousing 13G

Buffalo, May 24.

Outdistancing the field by a wide margin this session is "Strategic Air Command," terrific at the Paramount, where a run is in prospect. Next best newcomer is "Kiss Me Deadly" but it is only just okay at the Buffalo. "That Lady" looms thin at Century while "Ma, Pa Kettle at Waikiki" also is mild at Lafayette. "Daddy Long Legs" shapes trim in third round at the Center.

Estimates for This Week

Buffalo (Loew) (3,000; 60-85)—"Kiss Me Deadly" (UA) and "Canyon Crossroads" (Indie). Oke $11,000 or near. Last week, "Prodigal" (M-G) (2d wk), $8,500.

Paramount (Par) (3,000; 50-$1)—"Strategic Air Command" (Par). Giant $27,000. Last week, "Mad at World" (Indie) and "Strangers" (Indie), $11,000.

Center (Par) (2,000; 50-80)—"Daddy Long Legs" (20th) 3d wk). Trim $8,500. Last week, $8,000.

Lafayette (Basil) (3,000; 50-80)—"Ma, Pa Kettle at Waikiki" (U) and "Destry" (U). Mild $7,000. Last week, "Davy Crockett, Indian Scout" (UA) and "Iroquois Trail" (UA) (reissues), $8,000.

Century (Buhawk) (3,000; 60-85)—"That Lady" (20th) and "Dial Red O" (AA). Thin $6,500. Last week, "Annapolis Story" (AA) and "Seven Angry Men" (AA), $3,000.

Teck (Cinema Products) (1,200; $1.20-$2.40) — "Cinerama" (Indie) (12th wk). Sturdy $13,000. Last week, $12,000.

'SAC' Big Frisco News, Socko 31G; 'City'-'Girls' $12,000, 'Marty' Hot 15G

San Francisco, May 24.

Big news here this session is the terrific money going to "Strategic Air Command" at Paramount. Takings seem much improved all around currently over recent weeks. "City Across River"-"Girls in Night," reissue package, is dandy at Golden Gate while "Marty" shapes great at United Artists. "Tight Spot" is rated fine at St. Francis. "Daddy Long Legs" looms okay in second Fox week.

Estimates for This Week

Golden Gate (RKO) (2,859; 80-$1)—"City Across River" (U) and "Girls in the Night" (U) (reissues). Fancy $12,000 or near. Last night, "Men from Bitter Ridge" (U) and "Meet Mummy" (U), $9,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Daddy Long Legs" (20th) (2d wk). Okay $11,500. Last week, $19,500.

Warfield (Loew) (2,656; 65-90)—"Prodigal" (M-G) (3d wk). Oke $10,000. Last week, $14,000.

Paramount (Par) (2,646; 90-$1)—"Strategic Air Command" (Par). Wow $31,000. Last week, "Cell 2455" (Col) and "Outlaw Stallion" (Col), $14,500.

St. Francis (Par) (1,400; $1-$1.25)—"Tight Spot" (Col) and "Masterson of Kansas" (Col). Fine $10,000. Last week, Eternal Son" (Rep) and "Hell's Outpost" (Rep) (2d wk), $8,500 in 5 days.

Orpheum (Cinerama Theatr Calif.) (1,458; $1.75-$2.65)—"Cinerama" (Indie) (72d wk). Fast $15,800. Last week, $17,000.

United Artists (No. Coast) (1,207; 70-$1)—"Marty" (UA). Great $15,000. Last week, "Davy Crockett" (UA) and Iroquois Trail" (UA) (reissues) $8,200.

Stagedoor (A-R) (400; $1-$1.25)—"Glass Slipper" (M-G) (5th wk). Oke $2,400. Last week, $3,300.

Larkin (Rosener) (400; $1)—"Sabaka" (UA) and "This Was Yesterday" (WB). Good $2,800. Last week, "Aida" (IFE) (5th wk), $2,200.

Clay (Rosener) (400-$1)—"Gate of Hell" (Indie) (5th wk). Nice $1,900. Last week, $2,300.

Vogue (S. F. Theatres) (377; $1)—"Game of Love" (Indie) (9th wk). Big $1,500. Last week, $1,800.

Bridge (Reade-Schwartz) (349; $1-$1.25) — "Doctor in House" (Rep) (9th wk). Fine $2,100. Last week, $2,200.

'Plain' Perky at $9,500 In Cincy; 'Violent' 10G, 'Legs' Lively 9G, 2d

Cincinnati, May 24.

Main line traffic here this round is a shade better than the seasonal average. "Violent Saturday" is shaping okay at Albee but "Purple Plain" at Palace is actually making a better showing at this smaller spot. "Tight Spot" looms moderate for the Grand. Keith's is strong on holdover with "Daddy Long Legs."

Estimates for This Week

Albee (RKO) (3,100; 75-90)—"Violent Saturday" (20th). Just okay $10,000. Last week, "Prodigal" (M-G), $12,000.

Capitol (Ohio Cinema Corp.) 1,376; $1.20-$2.65) — "Cinerama" (Indie). (49th wk). Leveling to sturdy $18,000, same as last week. Warm weather is bolstering auto trade.

Grand (RKO) (1,400; 75-90)—"Tight Spot" (Col) and "Wyoming Renegades" (Col). Moderate $6,500. Last week, "Jump Into Hell" (Par) and "Fast and Furious" (Indie), $4,500.

Keith's (Shor) (1,500; 75-$1.25)—"Daddy Long Legs" (20th) (2d wk). Still strong at $9,000 or near after $14,300 bow. Holds a third.

Palace (RKO) (2,600; 75-84)—"Purple Plain" (UA). All right $9,500. Last week, "Revenge Creature" (U) and "Cult of Cobra" (U), $10,000.

Mpls. in Nosedive But 'SAC' Mighty $18,000, 'Legs' Lean 6G, 'Affair' 5½G

Minneapolis, May 24.

Seasonal outdoor urge along with lack of product strength is being blamed for sagging grosses here currently. Even such top-drawer pix as "Strategic Air Command" and "Daddy Long Legs" are being hurt. However, "SAC" is still smash at Radio City. "Legs" is rated tepid at State. "Cinerama," in its 58th week finally, is not feeling the downbeat as compared to last week. In its fourth week "Blackboard Jungle" is at the Gopher.

Estimates for This Week

Century (S-W) (1,140; $1.15-$2.65) — "Cinerama" (Indie) (58th wk). Still is big at $10,000. Last week, $10,200.

Gopher (Berger) (1,000; 85-$1)—"Blackboard Jungle" (M-G) (4th wk). Standing up like a champ. Hefty $6,000. Last week, $7,000.

Lyric (Par) (1,000; 85-$1)—"Bedevilled" (M-G). Light $4,000. Last week, "Mambo" (Par), $3,700 at 65-85c.

Radio City (Par) 4,100; 85-$1)—"Strategic Air Command" (Par). A multitude of praise and a gigantic $18,000 for this one. Advance ballyhoo and strong campaign paved way for nifty opening. Word-of-mouth and crix praise are doing the rest. Last week, "The Prodigal" (M-G) (2d wk), $7,000.

RKO-Orpheum (RKO) 2,800; 65-85)—"End of Affair" (Col), Slim $5,500. Last week, "Tight Spot" (Col), $6,000.

RKO-Pan (RKO) (1,600; 65-85)—"Asphalt Jungle" (M-G) and "Battle Cry" (WB). Good $50,00. Last week, "Day of Triumph" 'Indie), $4,000.

State (Par) (2,300; 85-$1)—"Daddy Long Legs" (20th) (2d wk). Somewhat of a b.o. disappointment. Tepid $6,000. Last week, $8,500.

H.O.'s Slow Up Chi; 'Crashout'-'World' Sock $19,000, 'Annapolis' Lusty 21G, 'SAC' Big 34G, 3d, 'Marty' 37G, 2d

Chicago, May 24.

Chi biz is steady this round, with all firstrun pix but "Cinerama" in their first three weeks and getting fairly solid b.o. reaction. Surplus of holdovers, of course, is hurting overall total.

"Crashout" and "Mad at World" combo looks to get smash $19,000 in first week at the Roosevelt. "An Annapolis Story" and "Seven Angry Men" shapes tall $21,000 in same frame at McVickers.

"Marty" is not holding well in the second week at the Chicago while "Daddy Long Legs" stays okay at the Oriental in same session. "Five Against House" and "Seminole Uprising" dualer at the Grand is not bad in the second round at the Grand. "Mambo" looks disappointing in same frame at Monroe.

"Blackboard Jungle" continues smash at the Woods in third. "Strategic Air Command" stays jet-propelled in same week at the State-Lake. "The Prodigal" is not so big at the United Artists in third stanza. "Cinerama" stays great in 95th week at the Palace.

Estimates for This Week

Carnegie (Telem't) (480; 95)—"Sleeping Tiger" (Indie). Thin $2,400. Last week, "Little Kidnappers" (Indie) (4th wk), $2,600.

Chicago (B&K) (3,900; 98-$1.50)—"Marty" (UA) with the Mariners topping stageshow. Fair $37,000. Last week, $48,000.

Grand (Nomikos) (1,200; 98-$1)—"5 Against House" (Col) and "Seminole Uprising" (Col) (2d wk). Hefty $9,500. Last week, $13,400.

Loop (Telem't) (606; 90-$1.25)—"Camille" (M-G) (reissue) (3d wk). Tall $11,700. Last week, $13,500.

Monroe (Indie) (1,000; 98-$1.50)—"Mambo" (Par) (2d wk). So-so $6,800. Last week, $8,500.

McVickers (JL&S) (2,200; 65-$1.25)—"Annapolis Story" (AA) and "Seven Angry Men" (AA). Tall $21,000. Last week, "Three For Show" (Col) and "Murder Is My Beat" (AA) (2d wk), $13,400.

Oriental (Indie) (3,400; 98-$1.25)—"Daddy Long Legs" (20th) (2d wk). Nice $22,500. Last week, $25,000.

Palace (Eitel) (1,484; $1.25-$3.40)—"Cinerama" (Indie) (95th wk). Hotsy $30,500. Last week $25,600.

Roosevelt (B&K) (1,400; 65-98)—"Crashout" (FM) and "Mad at World" (FM). Fancy $19,000 or near. Last week, "Big Combo" (AA) and "New Orleans Uncensored" (Col) (2d wk), $15,200.

State-Lake (B&K) (2,400; 65-98)—"Strategic Air Command" (Par) (3d wk). Tall $34,000. Last week, $38,000.

Surf (H&E Balaban) (685; 95)—"Heart of Matter" (Indie) (2d wk). Sluggish $2,400. Last week, $3,200.

United Artists (B&K) (1,700; 98-$1.25)—"Prodigal" (M-G) (3d wk). Oke $16,500. Last week, $17,800.

Woods (Essaness) (1,206; $1.25)—"Blackboard Jungle" (M-G) (3d wk). Great $34,500. Last week, $39,000.

World (Indie) (697; 98)—"Green Magic" (Indie). Lofty $4,000. Last week, "Strange Ones" (Indie) and "Train of Events" (Indie), $2,900.

Ziegfeld (Lopert) (430; 98)—"Caroline" (Indie). Slow $3,500. Last week, subsequent-run.

'SAC' Huge in Toronto At 30G; 'Earth' Big 13G

Toronto, May 24.

In for a smash opening week to top city, "Strategic Air Command" is clicking on story and cast values and marks inauguration of newest VistaVision technique in Canada. It is playing at largest theatre in Canada, the Imperial, which now has largest screen in the country.

"Prodigal" also is good at Loew's while "This Island Earth" is rated big at Uptown.

Estimates for This Week

Downtown, Glendale, Mayfair, Scarboro, State (Taylor) (1,059; 955; 478; 696; 694; 40-75)—"N. Y. Confidential" (WB) and "Mad Magician" (Col). Lean $11,000. Last week, "Masterson of Kansas" (Col) and "Unchained" (WB), $12,500.

Eglinton, University (FP) (1,089; 1,558; 60-$1)—"Tight Spot" (Col). Neat $8,500. Last week, "East of Eden" (WB) (5th wk), $7,000.

Fairlawn, Odeon (Rank) (1,165; 2,580; 60-$1)—"End of Affair"

(Continued on page 22)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'SAC' Whopping $40,000, D.C. Ace

Washington, May 24.

Main stem b.o. is generally routine except for "Strategic Air Command," which is getting top coin at Loew's Capitol. It is smash and looms set for longrun in largest house here. "Innocents in Paris," another new entry at Dupont, is brisk. "Tight Spot" is fairish in two spots. Holdovers are generally weak except for "Cinerama" at the Warner.

Estimates for This Week

Ambassador (SW) (1,490; 70-95)—"Tight Spot" (Col). Fair $4,000 or less. Last week, "Jump Into Hell" (WB), $2,600.

Capitol (Loew) (3,434; 85-$1.25)—"Strategic Air Command" (Par). Smash $40,000, and looks set for many weeks. Last week, "Violent Saturday" (20th), $16,000 in 9 days at regular scale.

Columbia (Loew) (1,174; 70-95)—"Blackboard Jungle" (M-G) (5th wk). Bright $8,000 after $10,000 last week. Goes another.

Dupont (Lopert) (372; 75-$1)—"Innocents in Paris" (Indie). Fancy $5,200. Last week, "Stranger's Hand" (DCA) (2d wk), $3,500.

Keith's (RKO) (1,939; 70-95)—"Run for Cover" (Par) (2d-final wk). Sad $5,500 or less. Last week, $8,000.

Metropolitan (SW) (1,200; 70-95)—"Tight Spot" (Col). Fairish $7,000 or near. Last week, "Jump Into Hell" (WB), $5,800.

Palace (Loew) (2,360; 75-$1.10)—"Prodigal" (M-G) (3d-final wk). Okay $10,000 after $14,000 last week.

Playhouse (Lopert) (435; 75-$1.10)—"Glass Slipper" (M-G) (8th-final wk). Steady $4,000 after $4,500 last week.

Trans-Lux (T-L) (600; 70-$1)—"Country Girl" (Par) (16th wk). Okay $4,000 for curtailed sked caused by daytime construction. Last week, $5,000. Stays.

Warner (SW) (1,300; $1.20-$2.40)—"Cinerama" (Indie) (80th wk). Down this session to $12,000 after fine $13,000 last week.

'SAC' Sockeroo $34,000, Det.; 'Marty' Fancy 14G, 'Legs'-Fight Films 19G

Detroit, May 24.

Only a couple of really bright spots downtown this week although overall picture is fairly good. "Strategic Air Command" looks smash at the Michigan. "Cinerama Holiday" shapes strong in 15th week at Music Hall. "Gate of Hell" is good at the Krim. "Daddy Long Legs" is okay in second strut at Fox. "Marty" looms fancy at the Madison.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1-$1.25)—"Daddy Long Legs" (20th) and "5 Guns West (Indie) (2nd wk) plus Marciano-Cockell pix (UA). Oke $19,000. Last week, $24,000.

Michigan (United Detroit) (4,000; $1-$1.25) — "Strategic Air Command" (Par). Smash $34,000. Last week, "End of Affair" (Col) and "5 Against House" (Col) $12,000.

Palms (UD) (2,961; 80-$1)—"Kiss Me Deadly" (UA) and "Looters" (Indie) (2d wk). Oke $14,000. Last week, $20,000.

Madison (UD) (1,900; 80-$1)—"Marty" (UA). Fancy $14,000. Holds. Last week, "Eternal Sea" (Rep), $10,000.

Broadway-Capitol (UD) (3,500; 80-$1)—"Escape to Burma" (RKO) and "Snow Creature" (UA). Slim

(Continued on page 22)

'Jungle' Torrid 11G, Balto; 'Legs' Hep 7G

Baltimore, May 24.

Sluggish grosses prevail for most part here this round. Third week of "Blackboard Jungle" is topping current list at the Century. "Daddy Long Legs" is still brisk in its third round at the New. "Mambo" is mild at Keith's.

Estimates for This Week

Century (Loew's-UA) (3,000; 25-65-95)—"Blackboard Jungle" (M-G) (3d wk). Study $11,000 following $16,500 in second.

Cinema (Schwaber) (466; 50-$1)—"One Summer Happiness" (Indie). Good $4,200. Last week; "Game of Love" (Indie) (4th wk), $2,200.

Film Centre (Rappaport) (960; 50-$1)—"Doctor In House" (Rep) (2d wk). Pleasing $4,000 after $4,500 opener.

Hippodrome (Rappaport) (2,100; 50-$1) — "The Prodigal" (M-G). Starts tomorrow (Wed.). Last week, "Cell 2455" (Col), lean $6,500.

Keith's (Fruchtman) (2,400; 25-$1)—"Mambo" (Par). Tepid $6,000. Last week, "Hell's Island" (Par), $5,500.

Little (Rappaport) (310; 50-$1)—"Wuthering Heights" (reissue). Fair $3,500. Last week, "Born Yesterday" (Col) (reissue), $3,000.

Mayfair (Hicks) (980; 20-70)—"Eternal Sea" (Rep). Mild $3,800. Last week, "Ma, Pa Kettle At Waikiki" (U), $3,300.

New (Fruchtman) (1,600; 35-$1)—"Daddy Long Legs" (20th) (3d wk). Holding firmly at $7,000 after $8,000 in second.

Playhouse (Schwaber) (320; 50-$1)—"To Paris With Love" (Indie) (3d wk). Nice $3,500. Last week, $4,000.

Stanley (WB) (3,200; 35-$1)—"10 Wanted Men" (Col). Drab $5,500. Last wek, "Jump Into Hell" (WB), $5,000.

Town (Rappaport) (1,600; 50-$1)—"Violent Saturday" (20th). Opens tomorrow (Wed.). "Americano" (RKO) modest $6,000.

'SAC' Terrific 25G Tops Cleve.

Cleveland, May 24.

There's only one big grosser here this week, and that one is terrific. It is, of course, "Strategic Air Command," which is heading for a terrific take at the 3,700-seat Hipp. Only thing close to it is "Daddy Long Legs," rated good in second round at the Allen. "Five Against House" shapes routine at Palace while "Bedevilled" looms slight at Stillman.

Estimates for This Week

Allen (S-W) (70-$1) — "Daddy Long Legs" (20th) (2d wk). Good $11,000. Last week, $17,500.

Hipp (Telem't) (3,700; 70-$1.25)—"Strategic Air Command" (Par). Powerhouse $25,000 or over. Last week, "Cell 2455" (Col), $8,500.

Lower Mall (Community (585; 70-90)—"Aida" (IFE) (2d run). So-so $2,000. Last week, "Mlle. Gobett" (Indie), $2,400.

Ohio (Loew's) (1,200; 70-90)—"Canyon Crossroads" (UA) and "Good Die Young" (UA). Modest $5,000. Last week, "Scarlet Spear" (UA) and "Capt. Smith, Pocahontas" (U), $4,000.

Palace (RKO) (3,285; 70-$1)—"5 Against House" (Col). Routine $10,000. Last week, "Mad at World" (FM) $8,000.

State (Loew's) (3,500; 70-$1)—"Eternal Sea" (Rep). Dreary $7,000. Last week, "Prodigal" (M-G) (2d wk), $10,000.

Stillman (Loew's) (2,700; 70-$1)—"Bedevilled" (M-G). Slight $5,000. Last week, "Marauders" (Indie), $4,000.

'COMMAND' SKY HIGH IN SEATTLE, $18,000

Seattle, May 24.

"Strategic Air Command" is standout at the Orpheum this week, hitting a dizzy pace. Stewart-Allyson starrer is racking up the greatest coin here in many weeks. Since Cockell has fought in Seattle, the Marciano-Cockell fight pix at Music Box are boosting "Good Die Young" to a good round. "Blackboard Jungle" looms big in third Music Hall week. "7 Angry Men" shapes mild at Coliseum.

Estimates for This Week

Blue Mouse (Hamrick) (800; 75-$1)—"Escape to Burma" (RKO) and "Rage at Dawn" (RKO). Good $3,500. Last week, "Bedevilled" (M-G), $1,900.

Coliseum (Evergreen) (1,870; 75-$1)—"7 Angry Men" (AA) and "Las Vegas Shakedown" (AA). Mild $6,500. Last week, "Tight

(Continued on page 22)

Humidity Hurts N.Y.; 'Horizons' Hep $18,000, 'Lady' 14G,; 'Melody'-Stage OK 118G, 3d, 'Legs' Snappy 40G, 3d

The pre-Memorial Day lull is being blamed for the continued spotty Broadway film business this stanza. Some less than sensational product and continued springlike weather also are contributory factors. The firstruns again had to contend with an ideal outdoor weekend, which naturally cut in deeply on the whole week's total. Not even some new fare helped much.

"Strange Lady in Town" looks just okay with about $14,000 opening round at the Victoria. "Far Horizons," also new, is heading for a good $18,000 at the Criterion. "Escape To Burma" with vaudeville shapes nice $21,500 at the Palace.

"Hiroshima" landed a big $6,500 opening frame at the small Baronet. "Marty" baffled its most enthusiastic admirers by pushing ahead to a terrific $20,500 in the sixth week at the arty Sutton. "Adventures of Sadie" hit big $7,500 opening stanza at the Normandie.

"Cinerama Holiday" continues to be the consistent grosser at a very high level, doing a huge $45,200 in the 15th session at the Warner. "Daddy Long Legs" is holding at a strong $40,000 in the third-final stanza at the Roxy. It appears doing enough to hold again but 20th-Fox wants to get it out to the circuits so the run ends tomorrow (Thurs.) night.

"Strategic Air Command" continues big with $40,000 probable for the current (5th) week at the Paramount. It stays on. "Violent Saturday" is down to a mild $12,000 in the initial holdover round at the Mayfair.

"Prodigal" too is off sharply in second stanza with a light $23,000 probable at the Capitol. "Blackboard Jungle" is off to okay $10,500 in the present (10th) frame at the State.

"Interrupted Melody" and stageshow looks to reach okay $118,000 in third and final session at the Music Hall, with "Love Me or Leave Me" opening tomorrow (Thurs.).

"Davy Crockett, King of Wild Frontier" preems today at the Globe. "Magnificent Matador" was launched yesterday (Tues.) at the Astor, after an unusually long and profitable longrun of 11 weeks with "East of Eden."

Estimates for This Week

Astor (City Inv.) (1,300; 75-$1.75)—"Magnificent Matador" (20th). Opened yesterday (Tues.). Last week, "East of Eden" (WB) (11th wk-5 days), okay $13,000 after $13,500 for 10th full week, and unusually profitable longrun.

Baronet (Reade) (430; 90-$1.55)—"Hiroshima" (Indie) (2d wk). Initial round ended Monday (23) was big $6,500. Holds. In ahead, "Land of Fury" (U) (2d wk-8 days), $3,800.

Capitol (Loew's) (4,820; 85-$2.20)—"The Prodigal" (M-G) (2d wk). First holdover session ending tomorrow (Thurs.) looks to sag to light $23,000. First week was $40,000. Stays on.

Criterion (Moss) (1,700; 75-$2.20) "Far Horizons" (Par). First round winding tomorrow (Thurs.) heading for good $18,000 or close. Holds. In ahead, "Run For Cover" (Par) (3d wk), $9,700.

Fine Arts (Davis) (468; 90-$1.80)—"To Paris With Love" (Indie) (9th wk). Eighth frame finished Monday (23) continued very big with $7,700, after $8,300 in seventh week.

Globe (Brandt) (1,500; 70-$1.50)—"Davy Crockett, King of Wild Frontier" (BV). Opens today (Wed.). In ahead, "Revenge of Creature" (U) (2d wk-5 days), fair $6,500 after $9,500 opener. Helped in shortened second week by preview of "Crockett."

Guild (Guild) (450; $1-$1.75)—"Gate of Hell" (Indie) (24th wk). The 23d stanza finished Monday 23) held at great $7,500 after $8,000 for 22d week. Stays on.

Little Carnegie (L. Carnegie) (550; $1.25-$2.20) — "Green Fire" (IFE) (2d wk). Hit sock $11,400 in first week.

Mayfair (Brandt) (1,736; 79-$1.80)—"Violent Saturday" (20th) (3d wk). Initial holdover round ended yesterday (Tues.) slipped to light $12,000 after $18,000 opener.

Normandie (Trans-Lux) (592; 95-$1.80) — "Adventures of Sadie" (20th) (2d wk). Initial round ended Monday (23) was big $7,500. In ahead, "Chance Meeting" (Indie) (4th wk), $2,000.

Palace (RKO) (1,700; 50-$1.60)—"Escape to Burma" (RKO) and vaudeville. Week ending tomorrow (Thurs.) looks to hit fine $21,500. Last week, "Mad At World" (FM) and vaude, $22,000.

Paramount (ABC-Par) (3,664; $1-$2)—"Strategic Air Command" (Par) (5th wk). Present session winding today (Wed.) is heading for sturdy $40,000 after $52,000 for fourth. Continues. "Sea Chase" (WB) is due in next.

Paris (Pathe Cinema) (568; 90-$1.80)—"Great Adventure" (Indie). Opened Monday (23). In ahead, "Heartbreak Ridge" (Indie) (3d wk-5 days), mild $2,500 after $3,800 for second week.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"Interrupted Melody" (M-G) and stageshow (3d-final wk). Final session ending today (Wed.) looks like okay $118,000 after $125,000 for second week. Well-liked pic but difficult to sell even with strong stageshow. "Love Me or Leave Me" (M-G) and new stageshow opens tomorrow (Thurs.).

Roxy (Nat'l, Th.) (5,717; 65-$2.40)—"Daddy Long Legs" (20th) (3d-final wk). Heading for stout $40,000 in this final round ending tomorrow (Thurs.). Second week was $52,000. "Soldier of Fortune" (20th) opens Friday (27).

State (Loew's) (3,450; 78-$1.75)—"Blackboard Jungle" (M-G) (10th wk). Present frame finishing Friday (26) likely will hold with around okay $10,500. Ninth week was $16,000.

Sutton (R&B) (561; $1-$1.80)—"Marty" (UA) 7th wk). Sixth stanza finished Sunday (22) held with terrific $20,500 after $20,300 for fifth week. Stays on indef. Sixth week was running materially ahead of previous session until Sunday biz dipped a bit. But still ahead of fifth round, unusual at this stage of run.

Trans-Lux 52nd St. (T-L) (540; $1-$1.50) — "Doctor in House" (Rep) (14th wk). Current session ending today (Wed.) is heading for great $4,400 after $4,600 for 13th week. Stays.

Victoria (City Inv.) (1,060; 50-$1.75)—"Strange Lady in Town" (WB). Looks to reach okay $14,000 or close in first frame ending tomorrow (Thurs.). Holding. In ahead, "End of Affair" (Col) (3d wk), $7,200.

Warner (Cinerama Prod.) (1,600; $1.20-$3.30)—"Cinerama Holiday" (Indie) (16th wk). The 15th round ended Saturday (21) was sockeroo $45,200 while 14th week was $47,300. Continues on.

K. C. Down Pre-Memorial; 'Combo' Not So Big 9G, 'Island' Fair at $7,000

Kansas City, May 24.

Film fare is not going any place in current session. Fox Midwest is disregarding precedent to play "Prince of Players" solo in the Uptown, but it looms slow. "Big Combo" in the three houses is lean. "Hell's Island" at Paramount shapes fair. "End of Affair" at the Midland is very lightweight. "Man Called Peter" in seventh week at Orpheum is brightest currently. "Violent Saturday" is thin in third Roxy week.

Estimates for This Week

Glen (Dickinson) (750; 85-$1) — "Game of Love" (Indie) (5th wk). Down to mild $1,200. Last week, $1,400.

Kimo (Dickinson) (504; 85-$1) — "Glass Slipper" (M-G) (7th wk). Oke $1,400. Last week, $1,500.

Midland (Loew's) (3,500; 60-80)—"End of Affair" (Col) and "Seminole Uprising" (Col). Dull $6,000. Last week, "Prodigal" (M-G) (2d wk), $5,500.

Missouri (RKO) (2,585; 50-80)—"Jump Into Hell" (WB) and "Drums of Tahiti" (Col). Light $5,500. Last week, "Rage at Dawn" (RKO) and "Bowery To Bagdad" (AA), $6,000 in 6 days.

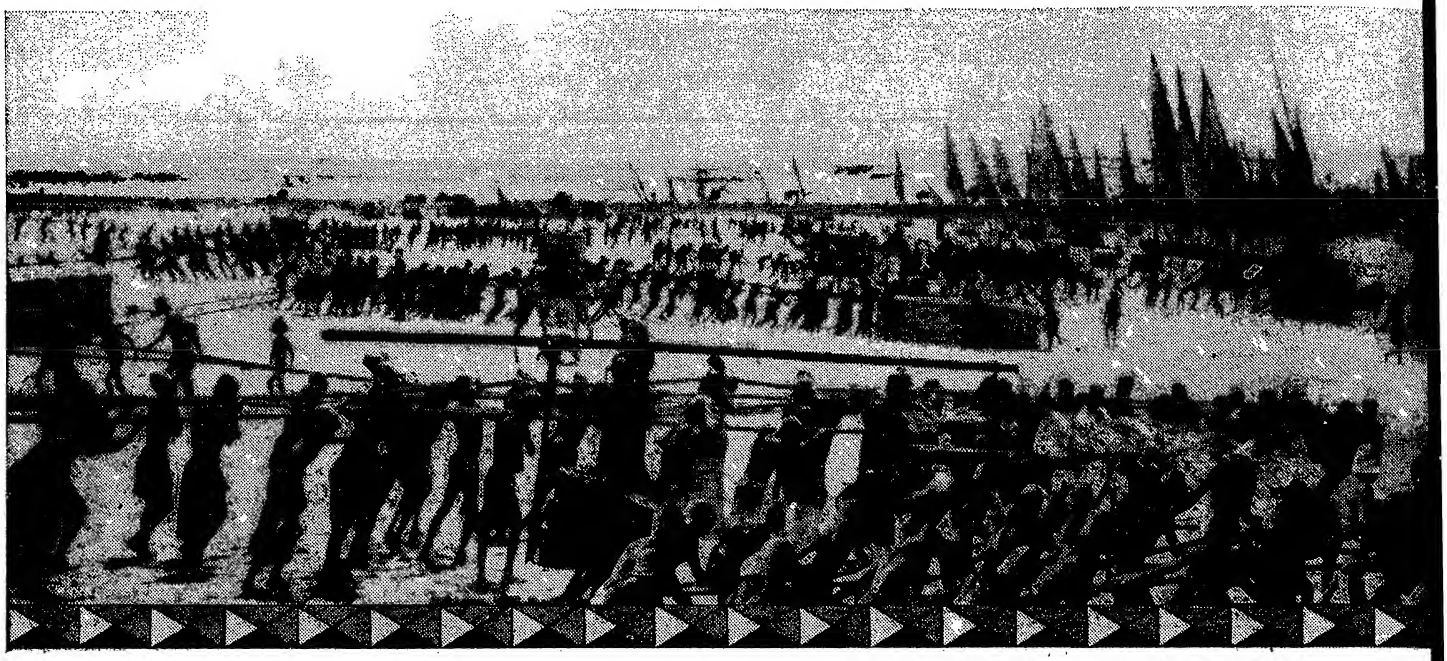
Orpheum (Fox Midwest) (1,900; 75-$1)—"Man Called Peter" (20th) (7th wk). Nice $5,000. Last week, $5,500.

Paramount (United Par) (1,900; 70-90)—"Hell's Island" (Par). Fair $7,000 or under. Last week, "Mambo" (Par), $6,000.

Roxy (Durwood) (879; 70-90) — "Violent Saturday" (20th) (3d wk). Slow $3,000. Last week, same.

Tower, Fairway, Granada (Fox Midwest) (2,100; 700; 1,217; 65-85)

(Continued on page 22)



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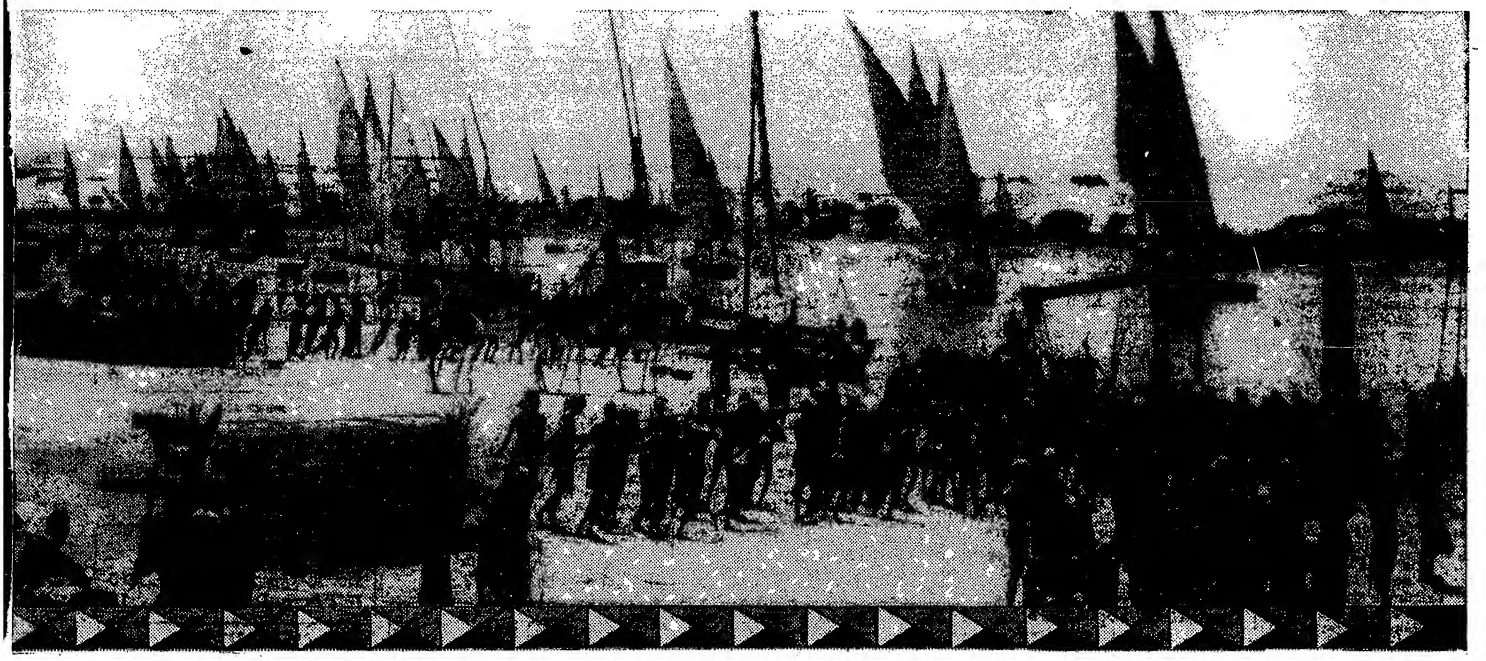

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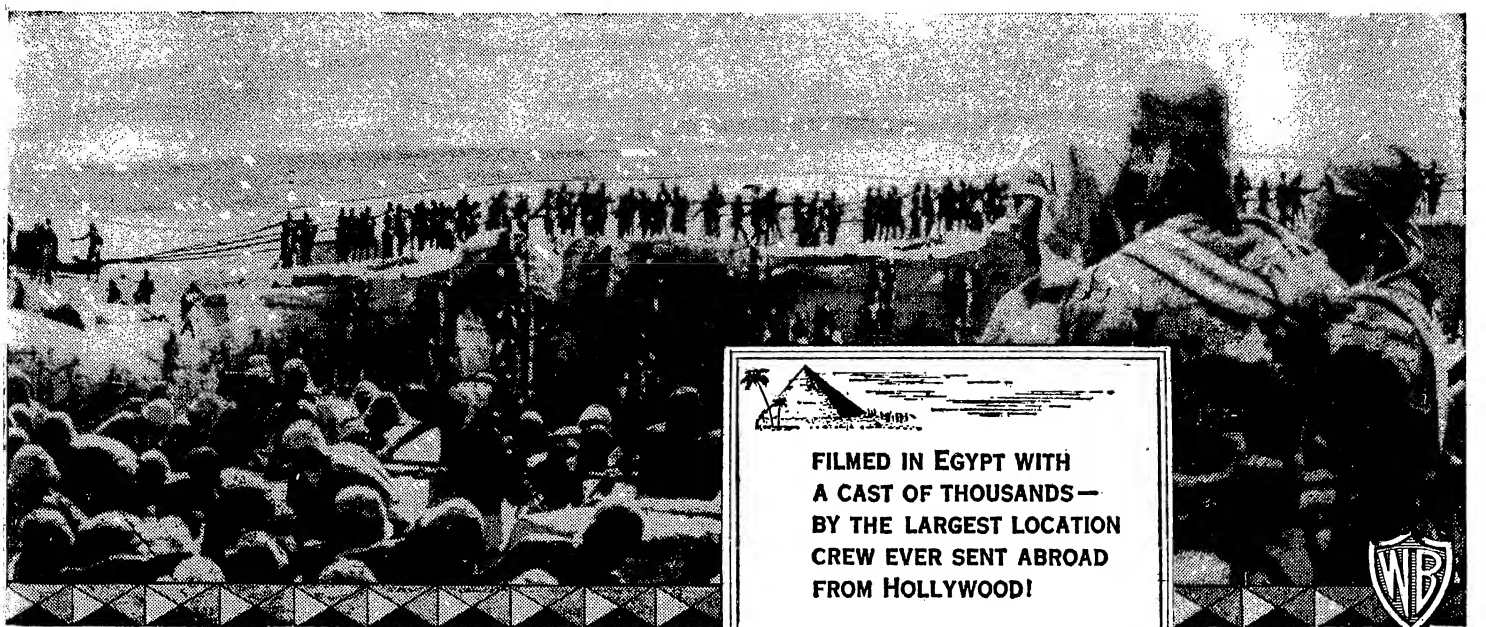

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Mozart Still Salzburg B.O. Champ; 'Everyman' Runner-Up at Hot Pace

By PAUL PIMSLEUR

Salzburg, May 17.

The word from the Salzburg Festival management is that all the Mozart operas to be done this summer are sold out already, though the performances don't start until mid-July. But the big surprise has been the stepped-up b.o. reaction from the U. S. to the morality play, "Everyman." Seven performances of this mystico-religious play will take place during the Festival, and they're all SRO as of now, with the biggest sales boost over last year coming from advance sales in America. This is despite the language barrier, for the drama is done in German.

The Salzburg Festival takes place July 24 through Aug. 30. Major operatic performances are two Mozart works, "The Magic Flute" and "Abduction from the Seraglio," and Richard Strauss' "Ariadne auf Naxos."

The two big dramatic offerings are "Everyman," by Hugo von Hofmannstahl, and "Kabale und Liebe," by the early 19th century playwright Friedrich von Schiller. "Everyman" was one of Max Reinhardt's big outdoor directorial jobs and his basic staging is still used.

The less popular festival offerings are doing well at the b.o., with four showings of the little-known Hans Pfitzner opera, "Palestrina," running about 70% soldout, and the ballet evenings, which feature orchestra and chorus with the Vienna State Opera ballet but no name stars, about 40% full for their four perfs. A deal to bring the Theatre National Populaire de Paris to the Salzburg Festival was concluded about two months ago. They'll do Moliere's "Don Juan," and are off to a good start with about 25% sales at this writing.

This year's new opera is "Irish Legend," by Werner Egk. It'll be done four times, and the advance sale thus far is a slow 30% of capacity.

The Vienna Philharmonic will do six concerts under six different conductors, all big names. The six orch concerts are 90% sold out now.

Whatever tickets haven't been sold in foreign countries go on sale in Salzburg starting July 4, but what's left by that time isn't very choice. Despite management controls, scalping goes on every summer.

Chas. Chaplin Jr., Sued In Paris on Film Pact, Offers to Return Coin

Paris, May 24.

Charlie Chaplin Jr. is being sued, in absentee, by Gallic producer-director Willy Rozier for breaking a contract he made last year to play the lead in Rozier's pic version of a Peter Cheney novel, "A Toi De Jouer Callaghan" (Your Play Callaghan). Rozier claims that he gave Chaplin an advance of 300,000 francs ($850), and that when it was time to film, Chaplin had ankled.

This brought luck to a visiting young English actor, Tony Wright, who was noticed by Rozier and signed for the role since the pic had to go into production. Film was just released here, and the case comes up this week.

Meanwhile, Rozier says he has received a letter from Chaplin saying he was not interested in the role, and that he will return the advance soon. Rozier is asking for damages up to 10,000,000 francs ($30,000).

584 BRITISH FILMS QUALIFY FOR QUOTA

London, May 24.

There are 584 British pictures going the rounds, which qualify for quota and their share of the Eady levy. The total is revealed in a new analysis prepared last week by the British Film Producers Assn. Under British laws, a film retains its quota life for a period of four years after registration. At the end of that term, the Board of Trade has authority to grant a further extension. This power, however, is sparingly used and the current total includes only four British pix in that category.

The analysis, which includes all films of 3,000 feet and over, shows that there were 116 registrations in each year from 1950-52. In the first half of the current quota year, 84 features were registered for quota. There were 140 last year.

'54 One of Top Years For French Film Biz; Tinters, Quality Perk

Paris, May 24.

The Centre National De La Cinematographie statistics reveal that 1954 was one of the best years since the war in attendance and gross receipts. The report, just released, shows that the actual number of pix diminished, costs went up and spectacle was stressed. The number of paid admissions went up to 375,400,000 against 369,900,000 in 1953. Gross last year was $132,000,000, which was more than 2% over the 1953 take.

The CNC noted the increase in use of color and C'Scope along with the Gallic anamorphoscope process, Cinemapanoramic. Twenty-two tinters were made in the past year against the 19 in 1953 and the six in 1952. Now in production are two C'Scope pix, Max Ophuls' "Lola Montez" and the Franco-Italo "Frou Frou." Cost of production has gone up to an average budget of 115,000,000 francs ($345,000) as compared to the previous usual outlays of $240,000.

While the number of films fell off last year this year's total of 19 pix already in production shows there probably will be a rise in production this year, with coproduction not taking as big a bite of the overall setup as previously.

Original screenplays are on the upswing and figures denote that of the 81 pix made in France last year 49 were originals, 26 were literary adaptations and nine were from plays. There will likely be a decline in the gangster and detective cycle which made up a big part of last year's output.

Important directors are at work again. Rene Clair is essaying his first color pic with "Les Grandes Manoeuvres." Rene Clement will do his adaptation of Emile Zola's "L'Assomoir." Jean Renoir to do a pic with Ingrid Bergman and Yves Montand. Jacques Becker plans to make the Franco-Italo, "Voulez Vous Danser" ("Will You Dance"), with Orson Welles.

Marcel Carne will make "Prisoniers" in Italy. Abel Gance is back with "Les Batisseurs" ("The Builders"). H. G. Clouzot is doing "Murder At the Lido," with Christian Jaque doing "Si Tout Les Gars" ("If All the Guys").

Nice Association

Philadelphia, May 24.

Taking their cue from the first title of a double-header, "Tonight's the Night," thieves recently broke into the Grand Theatre, South Philly nabe, and cracked open a safe containing $400.

They apparently paid no attention to the second title on the twin bill, "Destination Big House."

Exchange of Theatrical Companies Suggested To Russians by Gt.-Britain

London, May 17.

A two-way exchange of theatrical companies has been suggested to Moscow by the British Foreign Office. The first overtures have been made to the Soviet Embassy in London, through the British Council.

Cristopher Mayhew, a former M.P. and a telecaster on foreign affairs, has been made chairman of a new Soviet Relations committee set up by the British Council, with the object of increasing the flow of visitors between the two countries. He says they want to make sure that Russians who come to Britain are welcomed and entertained by people and organizations who are generally representative of Britain's national life.

A Foreign Office statement indicated that the Soviets had been asked to consider four reciprocal visits by groups concerned with various subjects, including broadcasting, tv, the arts and literature.

J. RAY TOLD TO SCRAM FROM SCOT FACTORY

Edinburgh, May 17.

Johnnie Ray figured in a headline-hitting incident at a sportswear factory near here when he was asked by one of the directors to leave. Paying a surprise visit to the Ballantyne Sportswear Co. factory, accompanied by local chief of police William Merrilees, who takes kindly interest in all visiting American showbiz personalities. Crooner showed interest in the various processes, and had only five minutes left on his visit when asked to go and see some of the older women workers. He agreed, but a director of the firm approached him and suggested production was being held up.

Ray appeared hurt, told the factory girls he no longer felt like waiting for pictures to be taken of his visit, and left before any could be snapped. Later in the day, a telegram was sent to him at the Empire here, stating: "500 apologies from Ballantyne's Sportswear Co." The figure of 500 referred to number of employees in the Innerleithen factory visited.

Holden Back to Tokyo As Distrib Stockholder

Tokyo, May 17.

William Holden will make another visit to Tokyo within the next six weeks, it has been learned here. The Paramount star, who has made about six previous visits to Japan, returns this time as a stockholder in the newly-formed U. S. distribution concern, Homel Pictures.

Homel last year acquired a Toho film starring Toshiro Mifune of "Rashamon" fame titled, "Master Swordsman." Homel president, young Robert B. Homel, got the actioner on a flat buy for $10,000. He interested Holden in this pic and his plans to obtain more Nip product for U. S. distribution. Holden became a shareholder and agreed to appear in an introductory prologue to the Mifune film which will be released with English subtitles as "Samurai" in New York and Los Angeles in mid-September.

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year.....10
This Date, Last Year..... 7

"GUN POINT"
Prod.—Vincent Fennelly
Dir.—Alfred Werker
Fred MacMurray, Dorothy Malone, Walter Brennan, Tommy Rettig, Skippy Homeier, Anabel Shaw, John Qualen
(Started May 6)

COLUMBIA

Starts, This Year.....11
This Date, Last Year.....13

"MARSHAL OF MEDICINE BEND"
(Scott-Brown Productions)
Prod.—Harry Joe Brown
Dir.—Joseph Lewis
Randolph Scott, Angela Lansbury, Jean Parker, Michael Pate, Warner Anderson, Ruth Donnelly, Jeanette Nolan
(Started May 5)

"PICNIC"
(Shooting in Kansas)
Prod.—Fred Kohlmar
Dir.—Josh Logan
William Holden, Rosalind Russell, Kim Novak, Cliff Robertson, Betty Field, Susan Strasberg, Arthur O'Connell, Elizabeth Wilson, Phyllis Newman, Verna Felton, Reta Shaw
(Started May 16)

METRO

Starts, This Year..... 5
This Date, Last Year..... 7

"BHOWANI JUNCTION"
(Shooting in Pakistan)
Prod.—Pandro S. Berman
Dir.—George Cukor
Ava Gardner, Stewart Granger, William Travers, Francis Matthews, Abraham Sofaer, Peter Illing, Marne Maitland, Lionel Jeffries, Frieda Jackson, Joseph Tomelty
(Started March 1)

"QUENTIN DURWARD"
(Shooting in London)
Prod.—Pandro S. Berman
Dir.—Richard Thorpe
Robert Taylor, Kay Kendall, Robert Morley, Normand Wooland, Eric Pohlman, Duncan Lamont, Wilfred Hyde White
(Started March 1)

"FORBIDDEN PLANET"
Prod.—Nicholas Nayfack
Dir.—Fred Wilcox
Walter Pidgeon, Anne Francis, Leslie Nielsen, Richard Anderson, Jack Kelly, Warren Stevens, Earl Holliman, Robert Dix, James Drury, James Best, George Wallace, James Thompson, Morgan Jones
(Started April 18).

"DIANNE"
Prod.—Edward Knopf
Dir.—David Miller
Lana Turner, Pedro Armendariz, Marisa Pavan, Roger Moore, Taina Elg, Ronald Green, Henry Daniell, John Lupton, Sean McClory, Alan Napier, Torin Thatcher
(Started May 2)

PARAMOUNT

Starts, This Year..... 3
This Date, Last Year..... 6

"THE TEN COMMANDMENTS"
Prod.-Dir.—Cecil B. DeMille
Assoc. Prod.—Henry Wilcoxon
Charlton Heston, Yul Brynner, Anne Baxter, Yvonne DeCarlo, Debra Paget, Judith Anderson, Edward G. Robinson, Sir Cedric Hardwicke, Vincent Price, John Carradine, John Derek, Olive Deering, Martha Scott, Julia Faye, Henry Wilcoxon, Douglas Dumbrille, Ian Keith, Jacob Baer, Peter Hanson
(Started Oct. 14)

"ANYTHING GOES"
Prod.—Robert Emmett Dolan
Dir.—Robert Lewis
Bing Crosby, Donald O'Connor, Jeanmaire, Mitzi Gaynor, Phil Harris, Kurt Kasznar, Walter Sande
(Started April 7)

"THE MAN WHO KNEW TOO MUCH"
(Shooting in Morocco)
Prod.-Dir.—Alfred Hitchcock
Assoc. Prod.—Herbert Coleman
James Stewart, Doris Day, Chris Olsen
(Started May 12)

RKO

Starts, This Year..... 6
This Date, Last Year..... 2

"TREASURE OF PANCHO VILLA"
(Shooting in Mexico)
Prod.—Edmund Grainger
Dir.—George Sherman
Rory Calhoun, Shelley Winters, Gilbert Roland, Joseph Calleia
(Started April 21)

"BENGAZI"
(Panamint Pictures)
Prods.—Sam Wiesenthal, Gene Tevlin
Richard Conte, Victor McLaglen, Richard Carlson, Mala Powers, Richard Erdman, Hillary Brooke, Gonzales Gonzales
(Started April 25)

"PORTRAIT OF ALISON"
(Shooting in London)
Exec. Prod.—Tony Owen
Prod.—Frank Godwin
Dir.—Guy Green
Terry Moore, Robert Beatty, William Sylvester, Josephine Griffin, Geoffrey Kreen, Henry Oscar, Alan Cuthbertson
(Started April 25)

"TENNESSEE'S PARTNER"
Prod.—Benedict Bogeaus
Dir.—Allan Dwan
John Payne, Ronald Reagan, Rhonda Fleming, Coleen Gray
(Started May 10)

REPUBLIC

Starts, This Year..... 7
This Date, Last Year..... 1

"THE VANISHING AMERICAN"
(Shooting in St. George, Utah)
Assoc. Prod.-Dir.—Joe Kane
Scott Brady, Audrey Totter, Forrest Tucker, Gene Lockhart, Jim Davis, Lee Van Cleef, John Dierkes, George Keymas, Charles Stevens, James Millican
(Started May 11)

20th CENTURY-FOX

Starts, This Year..... 7
This Date, Last Year..... 2

"THE TALL MEN"
(Shooting in Mexico)
Prods.—William Bacher, William Hawks
Dir.—Raoul Walsh
Clark Gable, Jane Russell, Robert Ryan, Cameron Mitchell, Emile Meyer, J. Lewis Smith, Robert Adler
(Started April 8)

UNIVERSAL

Starts, This Year.....10
This Date, Last Year.....11

"AWAY ALL BOATS"
Prod.—Howard Christie
Dir.—Joseph Pevney
Jeff Chandler, George Nader, Julie Adams, Lex Barker, Keith Andes, Richard Boone, William Reynolds, Charles McGraw, Jock Mahoney, Frank Faylen, Grant Williams, Floyd Simmons, George Dunn, Kendall Clark, Charles Horvath, Arthur Space, Don Keefer, Hal Baylor
(Started April 13)

WARNER BROS.

Starts, This Year.....10
This Date, Last Year..... 5

"REBEL WITHOUT A CAUSE"
Prod.—David Weisbart
Dir.—Nicholas Ray
James Dean, Natalie Wood, Jim Backus, William Hopper, Ann Doran, Dennis Hopper, Sal Mineo, Steffi Sidney
(Started March 30)

"MIRACLE IN THE RAIN"
(Shooting in New York)
Prod.—Frank P. Rosenberg
Dir.—Rudy Mate
Jane Wyman, Van Johnson, Paul Picerni, Barbara Nichols, Eileen Heckert
(Started May 16)

"GIANT"
Prods.—George Stevens, Henry Ginsberg
Dir.—George Stevens
Elizabeth Taylor, Rock Hudson, James Dean, Jane Withers, Chill Wills, Mercedes McCambridge, Judith Evelyn, Paul Fix, Carroll Baker, Dennis Hopper, Robert Nichols, Rodney Taylor
(Started May 19)

INDEPENDENT

"ALEXANDER THE GREAT"
(UA Release)
(Shooting in Madrid)
Prod.-Dir.—Robert Rossen
Richard Burton, Fredric March, Danielle Darrieux, Claire Bloom
(Started Feb. 17)

"GUYS AND DOLLS"
(For MGM Release)
Prod.—Samuel Goldwyn
Dir.—Joseph L. Mankiewicz
Marlon Brando, Jean Simmons, Frank Sinatra, Vivian Blaine, Robert Keith, Stubby Kaye, Johnny Silver, Sheldon Leonard, Dan Dayton, Kathryn Givney, Veda Ann Borg, Regis Toomey, B. S. Pully, George E. Stone, Joe McTurk
(Started March 14)

"COCKLESHELL HEROES"
(Warwick Productions)
(Columbia Release)
(Shooting in Portugal)
Exec. Prods.—Allen and Broccoli
Prod.—Phil C. Samuel
Dir.—Jose Ferrer
Jose Ferrer, Trevor Howard, Victor Maddern, Anthony Newley, Peter Arne
(Started April 8)

"JOE MACBETH"
(Film Locations Ltd.)
(Columbia Release)
(Shooting in London)
Exec. Prod.—Mike Frankovich
Prod.—George Maynard
Dir.—Ken Hughes
Paul Douglas, Ruth Roman, Bonar Colleano, Harry Green
(Started May 9)

"TIMETABLE"
(Mark Stevens Productions)
(California Studio)
Prod.-Dir.—Mark Stevens
Assoc. Prod.—Eddie Rissien
Mark Stevens, King Calder, Felicia Farr, Marianne Stewart, Allen Reed, Wesley Addy
(Started May 10)

"THE INDIAN FIGHTER"
(Bryna Productions)
(UA Release)
(Shooting in Bend, Oregon)
Prod.—William Schorr
Dir.—Andre de Toth
Kirk Douglas, Walter Matthau, Walter Abel, Elsa Martinelli, Edward Franz, Diana Douglas, Lon Chaney, Alan Hale, Jr., Elisha Cook
(Started May 23)

Those Yanks Sure Travel

Washington, May 24.

Americans spent about $1,360,000,000 in foreign travel last year, which was $80,000,000 more than they spent in 1953. Of this, it is figured that $460,000,000 went for fares between the U. S. and other countries, of which foreign ships and airlines were paid about 45%.

Big jump was in the spending within foreign countries. The $960,000,000 spent in 1954, said U. S. Department of Commerce, was $60,000,000 over the 1953 figure.

Biggest chunk of the American travel dollar—37% of it—went to Europe and the Mediterranean area. This was a 15% increase over the preceding year and the government says the amount our travellers spend in Europe will soar still more this year.

The $350,000,000 spent in Europe was followed by $289,000,000 in Canada and $190,000,000 spent in Mexico.

See New Austria Status Helping Most Show Biz; May Clip Niteries

Vienna, May 17.

Despite the blues in some circles connected with the entertainment industry, signing of the Austrian state treaty last weekend should prove of benefit to show biz. A few deluxe niteries now in the red may shutter. Two wellknown ones are negotiating already to convert into textile shops. But prognostications in general are bullish.

The expected increase in foreign tourist trade, tantamount to a hypo for show business, as far as the Russian occupied zone and internationalized Vienna are concerned, will not compensate, however, for the losses in the Western provinces, when U. S., British and French troups and personnel are finally withdrawn. This should be completed by Dec. 31, 1955. Turnover last year was $30,000,000, according to statistics of the Austrian National Bank, of which a good 10% was spent for amusement.

The situation shapes this way: 1. De luxe nightclubs will be hard hit. 2. Bourgeois cafes and bars will soon get over a short-timed setback with net profits reduced. 3. Cabaret and small theatres—no repercussions.

4. Films — no noticeable b.o. slump. 5. Legit—the state-operated theatres will have to reduce top prices (already contemplated). The ticket orgy for the opening of the State Opera is an exception to the rule. 6. Hotels—will be hit mostly and compelled to cater to the local population plus lower prices.

7. Longhair concerts have nothing to fear. 8. Radio—of course not a financial matter—listeners will miss the Blue Danube Network. On the other hand a few wavelengths will be free and might make dialing conditions better. 9. All American (and of course all foreign Clubs) will be obliged to pay license fees under the existing monopoly law to AKM (Austrian Society of Authors, Composers and Publishers), an increase in revenue, not to be neglected.

With Austria hoping to be a free nation on Jan. 1, 1956, its amusement industry will in general not face a new situation. In many branches it has reached during the 10 years of pre-liberation an international standard.

British, Yank Exhibit Interests Form Setup For Handling Problems

London, May 24.

Recent exchanges between American and British exhibiting interests have resulted in the formation of a sort of "International Reuter's Agency," via which latest information on any industry problem can be passed quickly from one organization to another. This has come about through visits of Walter Reade Jr., exec of Theatre Owners of America, followed by Julius M. Gordon, secretary of Allied States.

Gordon, who followed Reade into London, had several meetings with Walter Fuller, general secretary of the Cinematograph Exhibitors Assn. prior to leaving for end-of-the-month International Exhibitors meeting in Paris.

With the problem of higher film rentals as the main cause of exhibitor-distributor conflict in the U.S., the Allied secretary was particularly impressed with the joint machinery existing in Britain to resolve disputes between theatre operators and film distribs. The establishment of comparable machinery in America, he said, was one of the main objectives of TOA and Allied.

Russos Predict 500,000 TV Sets Before 1956

Frankfurt, May 17.

According to reports from East Germany, the Russians predict that they will have 500,000 tv sets in operation by the end of this year. An East German reporter wrote that the Russians in Moscow say they have been developing their television since 1938.

The reporter, who saw television in operation in a Leningrad cafe, said the pictures were quite clear but that the patrons showed little interest.

Mex Union Confab To Seek Better Prod. Setup

Mexico City, May 17.

How to enable the film industry, particularly its production division, to recover and continue the upbeat is to be sought at the trade's first national emergency convention. It is set for the middle of June by the Picture Production Workers Union (STPC).

Meet will be attended by delegates from all over Mexico. Granada hopes that the gathering will further and intensify the spirit of coordination in the industry.

Film Prod. Units Mushroom in Arg.

Buenos Aires, May 17.

New film production units keep mushrooming here, despite all the industry gimmicks, and the State Banks' refusal to give credits to some of them who already have borrowed the taxpayers' coin and have not been able to repay it. The fact is that other independent producers, with political pull, are able to get the coin to cover most of their production cost, provided they show that they are going to make pix which will gain kudos abroad for Argentina.

A $300,000 credit has just been given to Enrique Susini, former Colon Theatre musicologist. He has had previous dabbles in legit and film production and during the last war went to Italy to make documentaries there on the invitation of Benito Mussolini. He plans an historical opus, to be shot mainly on location in the Andean province of Mendoza, publicizing the beauties of its mountain scenery. He is seeking the collaboration of Katherine Dunham and her dancers, provided a South American tour can be worked out to fit in with his shooting schedule later in the year.

Because of a tight release situation and an abundance of American importations competing for the best playdates, there are some 20 to 24 Argentine productions struggling for release, of which only about three or four may prove good boxoffice. Nevertheless, the protectionist policy will be exercised in their favor because the State Banks must recover at least some of the coin loaned to producers for these films.

Another production unit now in formation has $200,000 capital, being headed by director Carlos Rinaldi, who assisted Hugo del Carril in the making of "Las Aguas Bajan Turbias" (Red River), now released in Soviet Russia. Rinaldi plans to make "Pampa de Furias" (Pampa of Furies) in association with Del Carril.

Del Carril's Wings Clipped

Del Carril's own producing wings have been clipped by the delay in release of his historical, "La Quintrala," which had to be shelved early this year because its religioso background made inopportune while Peron is feuding with the Roman Catholic Church. The pic has now been released in San Rafael, Mendoza, and in other important cities of the Andean provinces. Del Carril is recovering some of his coin losses by playing in other producers' pictures and doing radio warbling stints.

After several years of being shuttered due to bankruptcy, the old Lumiton studios, once the pride of the local industry, has reopened under occupancy by General Belgrano, a unit specializing in musical comedies.

The old EFA studios, also closed for a time, has been taken over by James Cabouli for his Sudamfilm production outfit, and work is proceeding on "Mama's Husbands," a filmization of Abel Santa Cruz's legit comedy in which Juan Carlos Thorry will play the same role on the screen as on stage. Sudamfilm has inked Leon Klimovsky to direct "The Girl and Nightingale," scripted by Pedro M. Obligado from the life of Spanish composer Enrique Granados. It may be a Hispano-Argentine co-production.

New 3,200-Seater Gives Mex City 127 Cinemas

Mexico City, May 17.

There are now 127 cinemas serving this city of nearly 4,000,000 people, with the opening of the swanky Vine Polanco, a 3,200-seater which cost $360,000. Located in Colonia Polanco, a silk stocking neighborhood, this cinema has subterranean parking for patrons' cars. The cinema is owned-operated by Teatros Nacionales.

Polanco opened with "The Egyptian" (20th), which is playing daydate with the Cine Mexico, a front-line local firstrun.

European Film Union Begins to Take Form; U.S. Cos. Watch Move

Cannes, May 17.

The proposed European Film Union has been given an agenda green light with reps Eitel Monaco of Italy, Raoul Ploquin of France and Wolf Schwartz of Germany, postponing pressing appointments in their home territories to prolong their confabs here on the EFU. Henri Frenay, head of the French Syndicate of Film Producers, who devised the plan, was voted prexy of the union while officers from each country also were chosen. Prelim talks are primarily in the realm of coproduction and new tariff plus tax setups between the three charter countries (France, Italy, Germany), but feelers are out for Spain and Russia to join this all-European film conclave.

Main aim of this get-together is to draw up plans for future policy, foremost of which is cooperation on all aspects of filmmaking. Coproduction as well as progress in making bigger spectacles and technical improvements will be stressed. Lowering of tariffs and taxes, to insure greater distribution and help make for faster amortization by this tighter control is also an important point. Preliminaries will be followed by further talks at the coming Berlin and Venice film festivals. Headquarters will be in Paris provisionally.

U. S. observers are watching the growth of this EFU, some feeling, it is, in a way, a bulwark to compete with the more spectacular and larger number of American pix. Meanwhile, American distrib reps are watchfully waiting to see how the union will turn, and learn whether the special conditions of distribution may begin to cut in on U. S. rights and returns.

Griff Johnson, of MPAA, set up the agenda for coming Franco-American Film Accord Talks with Jacques Flaud while here. Talks start in Paris next month. Flaud is the prexy of the Centre National de la Cinematographic.

Britain's Gross Off In 1st Quarter Over '54

London, May 17.

Gross boxoffice receipts in Great Britain for the first quarter this year dipped by more than $1,000,000 compared with comparable period in 1954. Latest returns, issued last week, show gross takings of $76,272,000 against $77,726,000 last year.

The decline in boxoffice take also was reflected in reduced treasury income from the admission tax. The duty yielded $23,833,000 compared with $26,160,000 in the first quarter of 1954. Eady Fund receipts also were down by about $22,000, the figure for the last quarter being $1,949,000.

Blackpool Season Opens With 3 Shows May 25

London, May 17.

Although the Blackpool summer season starts off with three shows opening simultaneously May 27, the most important is expected to be "On With the Show," the Lawrence Wright revue at the New Pavilion, North Pier. Wright has been producing shows at Blackpool for the last 30 years.

Show is headed by The Five Smith Bros. and Sally Barnes, both radio-tele personalities, Joan Edwards, Rolf Hansen and Jimmy Page, a Wright discovery signed up for five years. Opening will include the bigwigs of the town as well as 30 mayors of neighboring towns. Revue runs for 20 weeks, and has always been a big money-getter.

3 Gangster Pix, 'Napoleon' Leading Paris Grossers; No Foreign Films

Paris, May 24.

For the first time in months, all the leading b.o. pix in the last few weeks have been French productions. Topper is Jules Dassin's gangster opus, "Du Rififi Chez Les Hommes" (Brawl Among Men), which took a boffo $159,000 in its first two weeks. Second best is Sacha Guitry's epic, "Napoleon," which, in its fourth and fifth weeks, took a fine $104,000.

It was followed by gangster pic, "Razzia Sur La Chnouf" (Raid on the Drugs), and John Berry's tough guy pic (starring Eddie Constantine), "Ca Va Barder" (Things Will Jump). Close behind are adventure pix, "Oasis," and another Jean Gabin starrer, "Le Port De Desir." The action and adventure films currently at the wickets.

Newcomers which look in for coin are "Country Girl" (Par), "Vera Cruz" (UA) and Jean Renoir's "French Cancan," also starring Gabin. The Italo pic "La Strada" (The Road), has blossomed out into a top arty house draw. It is now in its third month at two smallseaters here.

Looking back on the 10 top grossers, (those pix that either have just finished long first runs or are still playing them) shows four U.S. pix in the big money. They are Walt Disney's "Living Desert" in for a sock $318,000; Paramount's "Sabrina," for $273,000; "On Waterfront" (Col), $258,000; and the reissue of Charles Chaplin's "Modern Times" (UA), a solid $221,000.

Gallic biggies are "Napoleon," with $571,000 total; H. G. Clouzot's "Les Diaboliques," $468,000; and the Franco-Italo "Le Rouge Et Le Noir" (Black and Red), $363,000.

Cab Sock at Mex City Vaudery, Fair in Nitery

Mexico City, May 17.

Cab Calloway is doing fair to sock here doubling at the swanky Versailles (Hotel del Prado) nitery and the Teatro Margo, a frontline vaude-revue house. He's booked for four weeks at the Versailles but Roberto Algara, manager, says the vet American entertainer is doing only so-so so far. Calloway is supported at the Versailles by the Ballet Sevillano (5), a Spanish dance trouple.

However, Cab is definitely clicko at the Margo Theatre where he's playing two-a-day on weekdays and three shows on Sundays and holidays. On the bill with him are the Luis Alcaraz band and Chelo la Rue's ballet (24).

Calloway has been inked for tv here by Guillermo Morales.

Paris Revue Co. Top Arg. Grosser

Buenos Aires, May 17.

Grosses of the Lido Revue Co. (of Paris) at the Opera film theatre this season are reaching untold heights, running around $100,000 weekly. On May 11, in the middle of the third week, the take was $18,300 or nearly as much as grossed weekly in this theatre when exhibiting a good film. On that same night, the total gross from all the other Buenos Aires legit houses (29 of them) was only $13,000, a fact which explains the hostility felt by all other impresarios against importation of these big foreign shows.

The rush by the public to see the Lido show started more or less in the second week, when word-of-mouth confirmed that, if less well-known here than the Folies Bergere, the show has many more variety turns and greater originality. In any case, the Lido's terrific grosses have disclaimed the government's contention that the citizenry could not afford high prices. Actually patrons are paying considerable premiums to gain admittance and the lower admission scales (20% below that of Folies) decreed by the government for Mondays through Thursdays are disregarded.

The Lococo Circuit has other legit plans for this year. Although the Lido deal calls for 12 weeks (to July 29), it is generally admitted that an option for another four weeks will be taken up.

Those in the inside track insist that once the Lido show closes, Lococo will have to comply with a government demand that he promote a national revue company on the opera stage, as a means of counteracting complaints that the imported shows cause unemployment among local show folk.

For September, the Lococo Circuit has signed with the American Ballet Theatre, first booking here of a top-notch American show in a long time. Ex-acrobatic dancer Pablo Williams, now turned impresario, who booked the Folies and the Cuevas Ballet with Lococo last year, has sailed for Italy to sign the Piccolo Teatro della Citta di Milano for a second Argentine tour in 1956, probably at Giacomo Contento's Politeama Theatre.

Vaude Back in Honolulu But Need Pic for Profit

Honolulu, May 17.

Vaudeville returns to downtown Honolulu Saturday (21) when Toyo Theatre launches a two-week experiment. Tokyo Can Can Girls, doubling from South Seas nitery, top the bill. Sawamura Mitsuko, 11-year-old Columbia (Japan) recording artist, and George Shimabukuro, Honolulu boy who's made records in Japan, will be on the same program.

First-run showing of Ninjitsu studio's "Shinshiu Temmakyo" is expected to push the two-week show into the black.

BBC Chief Names Six Drawbacks of TV; Lists Com'l Tele as New One

London, May 17.

In a slashing attack on tv, Sir Ian Jacob, director-general of the BBC, named six formidable drawbacks of television and added that commercial telecasting will add a "further liability to the list."

Of the present BBC-TV service, Sir Ian complained: (1) there was too much of it; (2) there's little or no creative participation; (3) it destroys silence; (4) the material tends to be halfbaked; (5) it consumes material in such a way that gradually there's nothing left; (6) it tends to build up people in an unhealthy manner.

After delivering this backhander to his organization, the BBC topper had this to say of the forthcoming competitive web: "It will bring a position where countries tend to take on the characteristics of vast selling organizations. The monetary result becomes the universal criterion. There are only too many signs of that in the world today.

"Satiety might bring discrimination, but if these assumptions are wrong then there is a real risk that whereas radio may remain the standby of the intelligent, television will become like the other cheap stuff in other fields, one of those factors which tend to depress the moral and intellectual standards of the people."

SCOT TENOR HEADS UNIT SET FOR CANADIAN TOUR

Glasgow, May 17.

Robert Wilson, Scot tenor, is set to make a 1956 tour of the U.S. and Canada following his upcoming trek this fall. He will feature in it the Alex Don Trio, local instrumental group, who are registering strongly here. Wilson, currently topping vaude at Her Majesty's Theatre, Carlisle, England, takes a unit to Canada and the U.S. in September. They are set to open Sept. 8 at Montreal, and will play across that country to Vancouver, then to the U.S. and home via Chicago, Cleveland and N.Y.

Jimmy Shand, Scot dance band maestro, will be with the group, but solo due to Musicians' Union ban. Cast will again feature Jack Anthony, comedian, plus Jimmy Neil, local frontcloth comedian, Bertha Ricardo, Margaret Mitchell and Tammas Fisher.

in June...
from 20th!

Ohio Dailies 'Unfair' to Film Ads?

Beer, Medicine, Cafe Copy Mixed In With Exhibitor Displays, It's Complained

Columbus, May 24.

Survey of newspapers in the state of Ohio has enabled the Independent Theatre Owners of Ohio to pinpoint some practices in drive-in operation, advertising, and newspaper cooperation that may be detrimental to exhibition.

Drive-ins, it's noted, are consuming pictures at an enormous rate, some changing double bills four times a week and adding an extra feature or two Saturday midnight, thus using up nine or 10 pictures a week or an entire year's supply in 30 weeks. Some drive-ins are dropping their regular prices to 50c and many are taking advantage of a legal way to beat the tax rap by advertising "a carful for two adult admissions at 50c each" instead of "a carful for $1." Many drive-ins in the state, it's said, are running Saturday night dusk-to-dawn shows with free coffee and doughnuts being served at 2:50 a.m. In addition, some ozoners are jumping on the "dish night" bandwagon.

Looking over theatre advertising, ITOO observes that there is evidence of careless and misleading advertising, with some theatres advertising stereophonic sound where a theatre is not so equipped and advertising a reissue as a first-run film. It's noted, too, that some situations are using "not recommended for children" in "Blackboard Jungle" ads.

On the subject of newspapers, the ITOO feels that most of them are "grossly unfair to our business." It's charged that the newspapers are placing beer, patent medicine, night club, and miscellaneous ads with the theatre advertising. In addition, some papers, it's said, are placing theatre advertising and news on classified pages, and in some papers publicity is practically nil.

OLD COLONIAL NOW CENTER

Hamids Reopen Former Stanley House In Atlantic City

Atlantic City, May 24.

Shuttered most of the winter and spring the Colonial theatre, purchased from the Stanley-Warner chain in the big deal last February, re-opened as the 1400-seat Center theatre last week having been completely refurbished by its new owners, George Hamid, pers et fils.

First pix was United Artists "Kiss Me Deadly," 74c top. Architect Tadez Glogowski of New York modernized the house.

Deplores Failure To 'Train' Future Film Executives

Hollywood, May 24.

The lack of a training program for young men in the film industry is beginning to present a serious problem, according to vet producer George Bertholon, who currently is associate producer on Alan Ladd's Jaguar Productions' "The Darkest Hour," for Warners release.

"We're inbreeding an army of specialists," he laments. "Where are the future producers and supervisory personnel to replace the older men?

"It's truly alarming. Young men learn one specific job and nothing else. We should take promising men like other big corporations do and teach them the fundamentals of each craft in our industry. By going from department to department they will acquire an overall knowledge and understanding of pictures."

Future stars are carefully groomed, Bertholon points out, and "we should take equal care in developing future executives. Now we leave it to chance and hope that the right young man will pop up when he is needed to replace an older one.

"New, small companies like Jaguar have the opportunity of developing young men. In line with this policy Alan Ladd has already hired John Veitch, a young Army veteran from N.Y., to assist me on 'The Darkest Hour.' We hope to add other young men in the future."

SOAP OUT YOUR MOUTH!

Steve Hill Forgiven for Language—But Warned

Hollywood, May 24.

Screen Actors Guild has decided to call the Steven Hill "incident" closed, following an apology by the actor for using "improper" language in the presence of a minor during the filming of Cornel Wilde's "Storm Fear." Before shuttering the case, however, SAG admonished thesp that such conduct in the future will not be tolerated.

Hill was named in letters of protest sent the SAG and the L. A. Board of Education by Mrs. Mitzi Stollery and Mrs. Jane Seaman, teacher of 14-year-old David Stollery, appearing in film. Duo declared the actor was guilty of excessively profane language while in the presence of youth on set of picture produced and directed by Wilde. Hill blamed Wilde for his actions, asserting producer had "upset" him, a charge denied by Wilde.

MARY PICKFORD'S BIOG HER 1ST PROD. IN 22 YRS.

"Sunshine and Shadow" (Doubleday; $4.95) is the first Mary Pickford production in 22 years. "Secrets," in which America's Sweetheart co-starred with the late Leslie Howard in 1933 was her last film. "Sunshine and Shadow" is thoroughly cinematic in style and treatment, even though it reposes between hard covers as the official autobiography of the top femi ine star of the silent screen.

It is fitting that the new Pickford work should present the star as her fans knew her—and such chapters of her book resemble many of Miss Pickford's old pictures. When the author becomes introspective or philosophic, when she reveals her keen business sense, her book has the flavor of a film documentary. Consistently enough, Miss Pickford's dialogue is usually phrased in the courtly speech that once flashed on the screen in title form.

However, there is nothing archaic about "Sunshine and Shadow." It is a vital study of a little girl from Toronto named Gladys Smith, who grew up with the "gallo ping tintypes" to become an international favorite: "We of the silent screen enjoyed a unique privilege . . . we were citizens of every country in the world. This world citizenship of the screen we threw away with the advent of talk."

Readers, searching for annotated accounts of film financing; the behind-the-scenes of United Artists; idle gossip; backbiting; or Pickford "tricks" or "sentiment;" will be disappointed in "Sunshine and Shadow."

What the book contains is a remarkably believable self-portrait of a woman who writes objectively of her life: "I have no desire to go back and live it over. For me now there is only the great Today and the promise of Tomorrow."

Between the lines, Mary Pickford supplies a splendid study of the movies' infancy, good thumbnail sketches of many screen pioneers, and a dispassionate account of her romances and marriages (to Owen Moore, Douglas Fairbanks, Sr., and Buddy Rogers). She is a sound critic of her own acting, uncommonly fair in her treatment of adversaries (including Sam Goldwyn). Her comments on Charlie Chaplin should do much to allay general hysteria that seems to flare whenever the comedian's name is mentioned.

Cecil B. DeMille has written a graceful introduction for Miss Pickford's book, and there are dozens of illustrations, one of the most touching being a 1926 study of Doug and Mary, their backs to the camera, arms about one another. They are homeward bound from their respective movie chores. Doug wears a costume typical of his roles of derring-do; Mary, barely reaching his shoulder, is garbed in the rags of her prolonged and memorable movie "childhood." Her famous golden curls are done into braids, falling down her back.

"Sunshine and Shadow" deserves preservation beside the Pickford curls (now reposing in various museums). It is eloquent testimony to an artist, an industry and an era. *Down.*

WRITERS OUGHTA GET % SAYS ERNEST GANN

If anyone in Hollywood has a just claim to percentage deals it's the writers, novelist Ernest K. Gann said in N.Y. last week. He has such a deal with 20th-Fox, which filmed his novel, "Soldier of Fortune," and if the pic is a hit, Gann stands to earn around $400,000.

"The writers have gotten the worst deal so far in pictures and on tv," Gann declared. "Their's is the original conception of the story. They have as much of a right to a cut than let's say a director or a producer, although if they can get a percentage that's fine. Some of the directors I've known are just traffic cops. They don't add anything."

Most of Gann's novels have been snapped up by Hollywood ("High and the Mighty," "Island in the Sky," "Blaze of Noon") and he's currently at work on a new book, "Twilight for the Gods," which deals with the last of the sailing vessels back in 1927. It hasn't been sold to Hollywood yet. The author said he liked to do his own screenplays to maintain a certain control over the material.

In the case of "Soldier of Fortune," lensed in part in Hong Kong, Gann got $50,000 for the book rights plus a hefty percentage for doing the screenplay. He also was given cast approval with the exception of Clark Gable. He acknowledged that such deals for authors were rare in Hollywood.

RANK NAME REPLACES GEN'L FILM DISTRIB

London, May 24.

As from June 1, General Film Distributors is to be known as J. Arthur Rank Distributors. The change, according to Kenneth R. Hargreaves, managing director of the outfit, is being made to establish beyond question that the company is one within the group.

The functions and operations of the company will remain unaltered and Hargreaves points out that the change follows the group policy of identifying in the minds of the public, the name "Rank" with the products sold, and the services offered by the different companies in the group.

Sarcastic Reviews

Minneapolis, May 24.

North Central Allied bulletin's "Our Own Reviewing Stand," a regular feature for guidance in buying and booking pictures, contains currently the usual caustic one-sentence appraisals of present releases.

Asserts "Our Own Reviewing Stand"; "Julius Caesar (MGM) is dying all over again." "The Long Gray Line (Col) is not forming at the boxoffice." "The Glass Slipper (MGM) is just that. "East of Eden" (WB) is not doing well enough at the boxoffice to justify the asking price."

New Titles, Prints For 12 Old 'Hopalongs'

Twelve Hopalong Cassidy pictures, first released by United Artists, have been acquired by Carroll Pictures, indie distribution company headed by Carroll L. Puciato.

First six features wil be ready for release by June of this year, according to Puciato, and the second six by January, 1956. Titles of the films are being changed and new prints, trailers, and accessories are being readied.

'WETBACK' NEEDS PAYBACK

Screen Actors Guild Holds Up Hank McCune Production

Hollywood, May 24.

Screen Actors Guild has halted production of Hank McCune's film, "Wetback," until he comes up with coin SAG claims he owes its actors, also until he gives Guild certified checks in advance for thesps on present film.

Starring Nancy Gates, Lloyd Bridges, Barton Maclane, "Wetback" started May 4 on two-week sked, shooting on-off since.

Guild spokesman stated: "We are policing matter closely, insisting cast be paid in advance. McCune owes several hundred dollars to actors, and won't be allowed to continue production until he pays."

Noah Mason Bill Feared as Bad For Theatres

Washington, May 24.

New House bill introduced by Rep. Noah Mason (R., Ill.) to abolish remaining theatre admission prices and other excises actually, if passed, would hurt some theatres, according to many experts here. Mason led the fight to ease admission levies. His new measure is not intended to impose another burden on certain theatres but it apparently would have that effect.

Bill calls for "a tax of 5% of the sales price by the manufacturer upon the sales of articles manufactured by him." This is interpreted as meaning an exhibitor would have to pay an extra 5% of his film rental as tax, basis of the interpretation being that motion pictures are a form of manufactured goods and the pic distributors would be regarded as the "manufacturers."

Theatres charging 50c or less for tickets are exempt from the 10% admissions tax. Elimination of the admissions levy would not be of benefit to them, obviously. But they would be nicked for the proposed 5% sales tax.

Motion Picture Assn. of America reps have been watching the Mason bill carefully. While they think it has no chance of moving this year, they're wary of 1956, an election year in which at least one tax reduction measure expectedly will be passed.

'DADDY'S' 50-50 TERMS SUBJECT TO PROVING

With "Daddy Long Legs" representing a production investment of $5,200,000, 20th-Fox's sales policy on the "very first engagements" will be a film rental bite of 50-50.

In a statement to an Allied States Assn. unit, William C. Gehring, 20th's assistant general sales manager, stated that should this sales policy prove excessive on the basis of experience, 20th will change its policy "to be commensurate with the boxoffice value of the picture."

Milton Berle Producing Films for Allied Release

Hollywood, May 24.

Milton Berle is returning to films as a producer. Comic, here to work on his next season's video program, is forming Milruth Productions, and has worked out a deal with Allied Artists for financing and distribution. One of his upcoming slate will be a biopic of his mother, tagged "Sandra."

Format of the Berle tv show will undergo a change from past years, and each show will be individually patterned. Possibility exists he may telecast some of next season's product from Coast.

Distribs In, First Time, On Film Festival; Big Atlanta Rally

By SAM LUCCHESE

Atlanta, May 24.

Marked by the participation of film distributors for the first time, the Alabama - Florida - Georgia Kickoff Meeting, celebrating the opening of the Southeastern Movie Festival, got off to a fast start Sunday (15) with the registration of the vanguard of 1,000 visitors at the Atlanta Biltmore Hotel.

Movie Festival dates run from May 16 to June 16, during which time distributors have committed themselves to saturate the territory with prints of outstanding new pictures so patrons in area can see them while they're still new and not have to wait for months as has often been the case.

Normally, only members of the Motion Picture Theatre Owners and Operators of Georgia and Alabama Theatres Assn., participate in this annual meeting. However, with the month-long Movie Festival angle added Florida exhibitors are actively participating as well as those from Tennessee and both of the Carolinas.

Since no convention of this nature would be complete without the Hollywood touch, studios are represented by Mary Murphy, Paramount Pictures actress; Maxine Cooper, star of "Kiss Me Deadly," UA's Mickey Spillaner; Elyse Novey, scheduled to appear in UA's next Spillane picture, and Rex Allen, film cowboy star.

Convention proper got under way via Metro-Goldwyn-Mayer's Ticket Selling Workshop, with Loew's director of customer relations Mike Simons doing the gabbing, assisted by ex-Atlantan Emery Austin, now of New York, Loew's director of exploitation. Appearing on the rostrum as panelists were Joseph Jarvis, owner and operator of nabe Gilbert Stuart Theatre in Riverside, R. I.; Claude Motley, v.p. and gen. mgr. of Video Theatres, Inc., of Oklahoma City, Okla., who presented the drive-in angle; L. J. Williams, of Union, Mo., who operates houses in three small towns, and Hal Barnes, exploiteer for Central States Theatres Corp., of Des Moines, Iowa, who represented the circuit operators.

20th for Simons

These worthies explained to the showmen their techniques of attracting customers to their theatres and covered the ground from the small one-house operation to the ramifications of the chain procedure. This five-hour workshop proved an eyeopener to many of the exhibitors as it has in other spots. It was Mike Simons' 20th such workshop and he's got four more such scheduled on the West Coast after he closes here.

On the festive side Monday there was a cocktail party and buffet dinner on the Biltmore Hotel Terrace in the evening with the Motion Picture Advertising Service Co., Inc., as hosts.

TUNISIA'S 71 CINEMAS' BOOKINGS 43% U.S.

With 71 theatres operating in Tunisia during 1954, a total of 43% of all features being shown came from the U. S., a State Dept. report indicates.

Number of pix booked ran to 474. Of these, 206 were American, 94 French, 68 Egyptian, 58 Italian, 31 came from various sources and 17 were British.

Of Tunisia's 71 houses, 22 are in Tunis. The country's 1954 b.o. receipts ran to 655,000,000 fr.

Vermonters Must Wait

Montpelier, May 24.

A bill which would have authorized St. Johnsbury to "jump the gun" and hold a special town meeting to vote on Sunday afternoon films under Vermont's new matinee law has been killed by the State House of Representatives.

The attorney general had already ruled that such special meetings cannot be conducted, since the new legislation allows a Sunday matinee vote only at regular town meetings, which are held in March.

Restless For Cinerama Payoff

FIVE SEPARATE COMPANIES INVOLVED IN STRUCTURE—DESPITE ENVIED BOXOFFICE PACE AND LONGEVITY STOCKHOLDERS ARE STILL WAITING FOR THEIRS

Although the industry has watched with envy the grosses chalked up by Cinerama, to the stockholders who have invested in the various Cinerama companies it's still a question of "so where's the money?" The first picture in the medium, "This Is Cinerama," and the followup production, "Cinerama Holiday," have racked up whopping receipts of about $22,000,000 to date. Cinerama has been a boxoffice giant since it opened in the fall of 1952, but the hefty development and operation costs, have delayed any kind of return for the investors.

Some stockholders have become uneasy and beefs are beginning to be registered. However, the medium, after a tough struggle, is moving to the black side of the ledger and the toppers of the various Cinerama firms are predicting some kind of payoff by early 1956.

The operational structure of Cinerama is as complicated as the process itself. There are five separate companies which share to a varying degree in the boxoffice take, and to the uninitiated it requires a scoreboard to keep tabs on the "players."

First there is the Vitarama Corporation, owner of the process. The estate of the late Fred Waller, inventor of Cinerama, is the principal stockholder of this firm. Vitarama granted Cinerama Inc., the manufacturing and installation firm headed by Hazard Reeves, the exclusive right and license to use the process. Cinerama Inc., in turn, made a deal with Cinerama Productions Corp., of which Louis B. Mayer is now board chairman, to produce and exhibit Cinerama pictures. Cinerama Productions then turned over its production and exhibition rights to the medium to Stanley Warner Corp. in return for a percentage of the take. SW, via a subsidiary, Stanley Warner Cinerama Corp., granted the foreign exhibition rights to Robin International, an import-export firm headed by Nicholas Reisini.

$250,000 To Open

It's no secret that Cinerama is an expensive process, expensive to develop, install and operate. The cost to open a new theatre to exhibit the medium runs to about $250,000 both in the U. S. and abroad. The equipment itself costs about $70,000. It takes another $70,000 to install it in a theatre and the advertising and publicity costs to launch a new theatre round out the $250,000 opening charge.

Operating costs are also high. Since three projectors must be run simultaneously, each theatre requires more than twice the number of union boothmen than a regular film house. In addition, the legit-type two-a-day operation requires the employment of unionized treasurers and publicity staffers whose salaries add up to considerably more than that of ordinary ticket-sellers and managers who double as promotion men.

Before there is any return to the stockholders, bank loans must be repaid, installation costs must be recouped, operation costs must be deducted, and production costs for the pictures must be recovered. And, of course, the boxoffice profit is split among five corporations.

The stockholders who have been waiting patiently are those who own shares in Cinerama Inc. and Cinerama Productions Corp., both over-the-counter securities. SW stockholders have been obtaining dividends and the company's stock has climbed on the basis of the company's regular theatre business and other activities. Vitarama and Robin are privately-owned corporations and therefore are not subject to pressure from shareholders. Cinerama Inc., meanwhile has indicated that it is in the process of negotiating to buy out Vitarama.

$1,600,000 Bank Loan

Cinerama Productions, which splits 50-50 with SW, after installation, production, and operating costs are deducted, has almost paid off a $1,600,000 bank loan. According to a company spokesman, only about $100,000 remains outstanding on this loan. However, Cinerama Productions has made arrangements for another loan to meet the due date of debenture bonds due July 1. Some bondholders, at the company's request, agreed to hold off in submitting the debentures on the due date. Last December, Cinerama Productions met a debenture payment of $600,000, with Louis B. Mayer guaranteeing a loan of $200,000 to help the company meet its due date.

Cinerama Productions hopes to hit the gravy train when the cost of "Cinerama Holiday," in excess of $2,000,000, is paid off from the boxoffice take. "Holiday" is slowly replacing the initial, "This Is Cinerama," already paid off, in the 15 domestic Cinerama theatres. It's also anticipated that the cost of installing theatres will be paid off simultaneously with the write-off of "Holiday." In addition to "This Is Cinerama," the cost of equipping the theatres in New York, Detroit, Chicago, and Los Angeles has been amortized, and SW and Productions are splitting the profits on these operations.

Who—Gets—What

Cinerama Inc. supplies the equipment and installation services at cost plus overhead. Under its present arrangement with SW stemming from a sliding scale agreement, Cinerama currently receives a royalty of 10% after operating costs: Vitarama receives a royalty of 5% after operating costs and then splits Cinerama Inc's 10% on a 50-50 basis. On the foreign deal Cinerama Inc. receives a roytlty of 5% of the gross.

Cinerama Inc. has contributed its share of the take to the write-off of substantial development costs. It hopes to show a respectable profit for the first time this year, the profit from the first quarter already totalling $40,000 as compared to $2,888 for all of 1954. Its cash position have been improving steadily with $1,000,000 currently in the till. Prexy Hazard Reeves said he was "bullish" on the future and said he expected a $300,000 to $600,000 improvement in the cash position by the end of the year.

Robin International receives 45% of the foreign gross for both operation costs and profit. With Cinerama Inc. getting 5% of the gross, the remaining 50% is earmarked for the recovery of installation and opening costs. After these costs are recouped, SW and Cinerama Productions share 50-50 from this slice.

There are currently four theatres operating abroad—one in London, two in Japan, one in Milan, one in Paris, with Rome opening on June 30. Robin International built its own Cinerama Theatre in Osaka, Japan and is making plans to construct houses in west Berlin and Dusseldorf, Germany. Robin hopes to have 10 theatres operating abroad by end of this year and 20 before the end of 1956. The import-export firm has acknowledged that it'll be a long pull before it begins showing a profit but indicated that it was accustomed to "long-term investments."

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (24)

1955 High	1955 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
31½	22⅛	Am Br-Par Th	329	31⅛	29¼	30¼	+1
32	28	CBS, "A"	104	29⅞	27¾	29	+1
31	28¾	CBS, "B"	34	29¼	27	28¼	— ½
39¼	30	Col. Pix	23	31	30	30	— ⅝
16½	14⅝	Decca	143	15¾	15⅜	15⅝	+ ¼
82	67	Eastman Kdk	61	81	78¾	80⅝	+3⅞
5⅜	3⅝	EMI	1178	4½	3¾	4⅜	+ ⅛
21⅝	17½	Loew's	264	21	20¼	20¾	+ ⅛
11¼	9⅛	Nat. Thea.	132	11¼	10⅝	10⅝	+ ¼
44⅜	36	Paramount	70	43⅞	42½	43	+1
40⅞	35¾	Philco	179	40¼	38⅜	39½	+1¼
50⅛	36¾	RCA	845	50⅛	45⅝	48⅞	+3¼
9⅛	7	RKO Picts	91	9⅛	8½	8⅞	+ ⅛
9⅞	7½	RKO Thea.	67	9	8⅝	8⅜	— ⅛
8½	5⅞	Republic	239	8½	8	8¼	+ ¼
15¼	13¾	Rep., pfd.	3	14¾	14¼	14¾	+ ½
22⅝	19⅛	Stanley War.	84	20⅝	19¾	20¼	+ ⅝
31⅝	25⅛	20th-Fox	169	28¾	27⅞	28⅛	+ ⅛
30⅞	26¾	Univ. Pix	7	28½	27¾	27⅞	+ ⅜
91	83½	Univ., pfd.	*110	88	86	87½	+1½
20⅜	18¼	Warner Bros.	41	19⅞	18¾	18⅜	+ ⅛
134	86	Zenith	68	130	124	127½	+1

American Stock Exchange

5⅜	4	Allied Artists	28	4⅞	4¾	4⅜	+ ⅛
11⅝	9¾	All'd Art., pfd	23	10⅞	10½	10⅝	+ ⅜
17⅛	13¼	Du Mont	132	16⅛	15¾	15¾	— ⅝
16⅜	14½	Technicolor	106	15⅜	15½	15⅝	+ ⅛
4½	3⅜	Trans-Lux	6	4	3⅞	4	+ ½

Over-the-Counter Securities

	Bid	Ask	
Chesapeake Industries	4½	5⅛	— ⅛
Cinerama Inc.	1¾	2¼	+ ⅜
Cinerama Prod.	4½	5¼	—
Official Films	2¾	3¼	— ⅝
Polaroid	53	55	+2
Skiatron	8¾	9½	+ ½
U. A. Theatres	17⅜	19⅛	+ ⅞
Walt Disney	36½	39½	+1½

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

RCA Hits 50 as Wall Street Halts Down-Curve; Precision, Par Big

By MIKE WEAR

After floundering around and selling lower for nearly a week, Wall Street did an about-face, pushing up for three successive days in last week's stock market. Talk of peace stemming from forthcoming parleys and threat of trimming war orders more than anything else unsettled the market earlier. The ability of many stocks to forge ahead and wind up near best prices stirred more optimistic hopes as the market wound up on Friday (20).

Many film, radio-tv and cinema shares merely marked time over the past week. However, it was a case of every stock being on its own, with some in the Amusement Group reaching into new high ground for the year and longer. Standout in this respect was Radio Corp. of America, which topped $50 per share in late trading. The shares were up about 4 points for the last two weeks. For a stock paying $1 per year plus a possible extra, this was regarded as phenomenal.

ABC-Paramount Theatres also behaved remarkably well, holding near the year's high despite some scattered selling about a week ago. It wound up less than a point below the 1955 high of 31½. Par Pix also was strong.

General Precision Equipment forged ahead in the final day of the week to hit 57¾, nearly the highest it has been since the stock slid off from the new high of 71½ in the past few weeks. Expectation of a higher dividend this week and reports that the company would show around $6 per share on the common inspired the move. There was talk of a common stock split ultimately—possibly this year or after the preferred stock is adjusted. GPE would have a single issue of preference shares as soon as current realignment is completed.

Reports that a new aggressive group is now in Loew's was partly responsible for the active bidding of these shares. Heavy volume in National Theatres stemmed from the belief that the new group buying into NT would trim off unprofitable theatre operations and fortify its financial status by realizing profit from selling these realty properties. The shares held around 11 most of week.

Technicolor moved up to 15⅝ but usually encountered selling around this level despite bullish reports on earnings and the company's expansion. Zenith retreated from its high of 134. Big move was predicated on its share in pay tele. Same was true of Skiatron, which continued to climb, reaching a bid price of 8¾.

Paramount Pictures held around its recently established high of 44⅜. Always a slow mover, ability of this issue to hold so stoutly at this level was rated a highly encouraging factor.

How They Line Up For Par Cameras

Hollywood, May 24.

A minimum of 11 pictures for Paramount release, either produced directly by studio or by indies, will go before the VistaVision cameras during the next five months. The majority will also be in Technicolor, according to Don Hartman, production chief.

Production schedule between now and November includes the following:

"Too Late, My Love," starring Carol Ohmart, Tom Tryon, Jody Lawrence; produced-directed by Michael Curtiz.

"Lady Eve," George Gobel; Norman Taurog, director; Paul Jones, producer.

"War and Peace," Audrey Hepburn, Mel Ferrer, Henry Fonda; King Vidor, director; Ponti-de Laurentiis production.

"The Magnificent Devils," Deborah Kerr, William Holden; Perlberg-Seaton production.

"The Mountain," Spencer Tracy; Edward Dmytryk, producer-director.

"The Red Nichols Story," Danny Kaye; Robert Parrish, director; Pat Duggan, producer.

"Where Men Are Men," Martin & Lewis; Norman Taurog, director; Paul Jones, producer.

"Gunfight at the OK Corral," Burt Lancaster; Hal Wallis production.

Untitled Bing Crosby starrer, produced by Robert Emmett Dolan.

"The Sons of Katie Elder," Samuel Briskin production.

"The Rainmaker," Hal Wallis production.

June 19 Phone Talk To Hypo Rogers

Preparing for the one-day audience collection during the week of Aug. 15 for the Will Rogers Memorial Hospital and Research Center, arrangements have been completed for a closed-circuit telephone conference of the various committee chairmen on June 19. S. H. Fabian, chairman of the amusement industry's drive, will be able to confer with distributor and exhibitor chairmen in all the 32 exchange centers.

The audience collection, supported by all the exhibitor organizations, is designed to attract needed additional funds from outside the industry to enable the hospital to meet the cost of medical care and treatment of tuberculosis among industry employees. The campaign augments the annual Will Rodgers Hospital Christmas salutes.

Tugend Ill, Quits '80'

Hollywood, May 24.

Harry Tugend yesterday bowed out of his commitment to write and produce Mike Todd's "Around the World in 80 Days."

Tugend is stricken with yellow jaundice, and has entered Cedars of Lebanon hospital.

Directors Guild HQ Due

Hollywood, May 24.

Screen Directors Guild will dedicate its new $300,000 headquarters building on June 5.

In addition to housing executive offices and a library, structure also includes a 440-seat theatre, designed for screening pictures in all aspects and for the presentation of theatrical and live tv shows.

HUGHES-ODLUM TALKS OF MODIFIED SCOPE

Howard Hughes and Floyd Odlum, president of Atlas Corp., are still talking a deal, but it concerns only the piloting of RKO Pictures Corp. This is the holding company which has nearly $16,000,000 in cash and no other assets and whose majority ownership is shared by Hughes and the financier.

That the two are continuing to discuss plans was disclosed by James R. Grainger, president, in a letter to stockholders this week. He said there was no way of telling how the conversations would come out. Odlum for some time has been wanting to take over management control and thereupon launch the company in some sort of enterprise to take up about $20,000,000 in tax advantages. Odlum controls 1,250,000 shares of the holding company's stock, Hughes owns 1,262,000 shares and 450,000 shares are held by the public.

Wall Street sources this week stated without reservation that Odlum has ceased to show any interest in taking over the RKO production - distribution company, which is owned 100% by Hughes. They said he hasn't even mentioned a buyout from Hughes in some time, and chances of some future get-together on terms look slimmer than ever.

The rumors anent Hughes continue unabated, however. Latest one in circulation, or perhaps one of the old ones now being recirculated, has Columbia Broadcasting System quietly angling for all back-number pix in the RKO studio vaults.

Kroger Babb Sets New Indie Co.

Hollywood, May 24.

Kroger Babb, who has for years produced-distributed films under Hallmark banner, has set up a new distribution outfit to handle indie product of other producers, tagged Hallmark's Big 6. He's lined up five other indie regional distribs to work with him, including Jack Thomas, L. A.; Walter Gould, N. Y.; Harold Schwartz, Dallas; Irin Joseph, Chicago; Jack Engerman, Zollie Volchok, Seattle.

First releases will be "Mixed-Up Women" and Swedish-made "Monica."

LOOK looks at M-G-M's "LOVE ME OR LEAVE ME" and loves it!

In its issue, out May 31st, LOOK Magazine runs a 2-page spread with beautiful color art on "LOVE ME OR LEAVE ME." Be sure to display it in your lobby. It will help sell tickets. With permission of LOOK we reprint the following:

"A true story of a singer and a gangster makes a fine film.

'LOVE ME OR LEAVE ME' is based on the life of a singer of the 1920s, Ruth Etting. This M-G-M film tells a story of her marriage to a racketeer, Martin (the 'Gimp') Snyder, and the real names of both are used. The 'Gimp' is shown promoting Ruth's career by strong-arm tactics. Their relationship is dramatized with such explosive realism that audiences are never sure how the picture will end — a novelty for biographical movies. Under director Charles Vidor, Doris Day and James Cagney give dazzling performances as the mismated pair."

Typical of LOOK's dramatic photo captions:

"I'll kill you if I ever catch you hanging around her!" The "Gimp" (James Cagney) bursts into the house of a musician friend (Cameron Mitchell), looking for runaway Ruth (Doris Day). All three participants in this show-business tragedy are still living.

★

And Redbook picks it as "Picture of the Month.' And loves it!

Song Hit Records Fill The Airwaves! Publicity Breaks Every Day! Terrific Ad, Radio, TV Campaign!

★

M-G-M presents in CINEMASCOPE and COLOR

DORIS DAY • JAMES CAGNEY

in

"LOVE ME OR LEAVE ME"

Co-Starring **CAMERON MITCHELL**

With **ROBERT KEITH • TOM TULLY**

Screen Play by **DANIEL FUCHS and ISOBEL LENNART**

Story by Daniel Fuchs • Photographed in EASTMAN COLOR

Directed by **CHARLES VIDOR** • Produced by **JOE PASTERNAK**

(Available in Magnetic Stereophonic, Perspecta Stereophonic or 1-Channel Sound)

Alibi for Closed-Circuit Showing: Sports Writers Minussed Bout

Despite the disappointing box-office for last Monday's (16) closed-circuit theatre telecast of the Rocky Marciano-Don Cockell heavyweight championship fight, exhibitors, in post-mortem reports, continued upbeat on the medium's potential. The take was an estimated $350,000 for 83 theatres in 59 cities, considerably below the estimated $500,000 for 70 theatres for the Marciano-Ezzard Charles fight last September.

Contributing to the exhibitors' optimism was the sock audience reaction. It was pointed out that the aud expected a dull fight on the basis of the pre-fight opinions of the sports writers, but as one exhibitor commented, the audience "got a big kick out of it." The sluggish b.o. returns were attributed to the downbeat attitude of the sports scribes. "It was rated an unimportant fight and it might be compared to an unimportant picture," said an exhibitor executive. "It turned out to be a good attraction, but the public didn't know about it or believe that it would happen. Those that saw the fight will turn out for more boxing events, I'm sure."

Most theatres which booked the event expect to break even or emerge with a slight profit although a few thought they would suffer a slight loss. Fact that the sports fraternity put the hex on the attraction did not deter the local newspapers from covering the theatre telecast. Clips coming in to Theatre Network Television, producer of the telecast, indicate that "never has there been so much reporting of a theatre tv fight." In some communities, it made the front pages and local scribes, many of whom did not consider the trip to San Francisco worthwhile, caught the event at their local theatres. The telecast helped place many local houses in the spotlight.

Nate Halpern, TNT prexy, while admitting the disappointing returns, said his was not a "one-shot business" and that his organization "intended to do a great many more fights." He pointed out that the closed-circuit event had reached many communities that never before had seen a theatre tv event. He said he was especially pleased with the reports of the crowd reaction which, in all instances, resembled that of fans seeing a "live" fight. TNT employed 34 mobile units to bolster the lineup and, according to Halpern, there was not a single failure in reception. One spot with a permanent unit had cable difficulty and the audience received a refund. Reports from VARIETY correspondents noted varying degrees of picture quality, ranging from excellent to poor.

Prudential's Bayshore, L.I., Drive-In Preems With Picnics, Dancing & Pix

Ultra modern drive-in, the Bayshore Sunrise Theatre in Bayshore, Long Island, featuring a huge 135 ft. x 54 ft screen and the latest in projection equipment, opens tomorrow (Thurs.) Ozoner accommodates 1,500 cars and is owned and operated by Associated Prudential Theatres.

Wide traffic circle has been constructed to facilitate approach to the drive-in. The Bayshore Sunrise is a theatre and playground rolled into one. It includes a 10,000 square foot playground, a large refreshment pavillion and a patio for lounging and dancing.

Also on the theatre grounds will be a picnic area and a boat pond for the kids. Families will be able to come and spend the day outdoors with provisions for many activities and entertainment.

The screen is the largest ever developed by the Motion Picture Research Council in conjunction with Alcoa, the Aluminum Corp. of America. A new salt-soil stabilization process, providing a hard, waterproof and dustfree surface, was used for paving the ramps.

AMERICAN LEGION IN RAP VS. HOME-TOLL

Washington, May 24.

The national executive committee of the American Legion has petitioned the Federal Communications Commission and Congress to refuse the authorization of pay-tv.

Action was taken at the semi-annual meeting of the executive committee in Indianapolis. Petition, in the form of a resolution, pointed out that toll-tv would work to the detriment of hospitalized veterans "who now watch free tv." Similar action was taken recently by the N.Y. State Dept. of the American Legion.

Frank Stanton Of CBS Angers Home-Toll Execs

Charge by CBS prexy Frank Stanton that toll-tv would "hijack" viewers into paying for shows they're now getting free brought down the wrath of the two leading pay-as-you-see tv systems this week.

Speaking for Skiatron (while Matthew Fox maintained his customary silence), Arthur Levey termed the Stanton position a "desperate last-ditch effort" to wreck the chance of subscription-tv. He said toll-tv would, if anything, improve program quality and introduce shows not now being seen.

Zenith's E. F. McDonald Jr. declared: "There is no room in Phonevision (the Zenith system) for any high-jackers, and Zenith intends to ask the FCC for appropriate safeguards in adopting subscription tv so that neither CBS nor anyone else having the intent to victimize the public will ever be given a chance to do so.

"What CBS really fears is that the competition of programs which the public will want badly enough to pay for might affect the present situation, where three or four N. Y. network executives enjoy the absolute monopoly of dictating what can or cannot be seen by the public on their 34,000,000 tv sets."

Broidy Reports 39-Week AA Gross of $9,134,458

Hollywood, May 24.

A gross income of $9,134,458 was chalked up by Allied Artists Pictures Corp. and its subsidiaries for the 39-week period ended April 2, 1955, prexy Steve Broidy disclosed. Included in this high over last year, which amounted to $8,290,681, was $527,000 from the sale of old negatives.

Net profit before federal income taxes was $684,868 for the 1955 period, as against $585,289 for corresponding period of the previous year.

Tax reserve for the current 39-week period, due to the sale of capital assets, was in amount of $244,000, as against a tax reserve of $304,000 for similar period of 1954, according to Broidy. After provisions for income tax reserve, net profit for the 1955 period amounted to $440,868, as compared with $281,289 for same period of previous year.

Showtrain to Detroit

Detroit, May 24.

Showtrain excursions, popular in the East, were launched for the first time locally by Cinerama operators here.

Parties from Peru, Wabash, Huntington and Fort Wayne, Ind.; Montpeller, O., and Adrian, Mich. were brought in to see "Cinerama Holiday" at the Music Hall by a special Wabash Railroad showtrain last Saturday (21).

Later showtrain picked up 1,002 customers between Fort Wayne, Ind., and Detroit. They received special $1-a-person rate at "Cinerama Holiday" and Wabash charged only one-way fare.

Not a Grunter

Los Angeles, May 24.

Actor - producer Charles (Buddy) Rogers has brought suit for $200,000 damages and to restrain grappler Buddy Rogers from using the name which he claims wrestler appropriated to confuse the public into believing they are the same person.

Rogers said he had been subjected to much humiliation and had received many letters of criticism. Previous protests to grappler had been ignored, Rogers declared.

'Facts' About Toll 100% Subjective

"The Facts" about subscription-television, as seen from the opposition side of the fence, are contained in a 12-page booklet which Organizations for Free-TV started to distribute today (Wed.).

Put in question and answer form, and heavily editorial in its approach, the anti-toll-tv group expects to run off some 20,000 of the folders for distribution at the NARTB convention in Washington and also to exhibs, newspapers, legislators, etc.

The "fact" book covers almost the entire range of issues involved in toll-tv. As an intro, it recalls that, on Feb. 11, 1955, Zenith's application for immediate authorization of pay-as-you-see tv was nixed by the Federal Communications Commission.

Sample "fact": Question—Why do I hear this invention described as a "modern miracle." Answer—For no reason except, perhaps, that it would be a miracle if the American people tolerates such an outright and unwarranted invasion of its rights. Today's tv picture-and-sound transmission really is a miracle. Pay-to-see tv does nothing but distort this picture and sound.

Claim—Pay-to-see tv would give the public the kind of top entertainment that advertisers cannot afford to sponsor. The Facts—Any entertainment that advertisers can't afford to sponsor would be so utterly unfamiliar to the American people that it is extremely unlikely that they would accept it.

UA'S SCHOOL FOR ITS FOREIGN SERVICE

United Artists has started a school for foreign department personnel designed to shape exec talent for the future. Under the training program, which is being directed by foreign department general manager Louis Lober, candidates are drawn from both within the organization and the outside.

Curriculum calls for two months of general indoctrination at the N. Y. homeoffice, followed by a month at one of the 32 domestic exchanges and then six months at an overseas office.

Graduates are assigned to a foreign branch as assistant managers or acting or full-fledged managers, depending on length and degree of prior experience.

Dallas Film Co. Starts

Dallas, May 24.

New company, Big D Pictures Inc., has launched the production of feature-length films in this area, teeing off with "Robin Hood of the Rio Grande," which may develop into a series similar to the Cisco Kid films.

Officers of the new company include Harold Schwarz, owner of Tower Pictures (states rights distribution outfit) and prexy of National Releasing Corp.; shorts producer Charles H. Edwards, and attorneys Charles Marcus and David A. Witts. National Releasing, an organization of southern states rights distributors, will probably handle the distribution. Schwarz is presently on the Coast lining up talent. Rex Rossi and his wife, Armida, the leading lady of the Cisco Kid telepix, have already been inked. Rossi will be the star of the film.

Filming will be done at the Mayan Ranch at Bandera, Tex., where a "ghost town" for use in filming westerns has been built. "Robin Hood" script is the effort of Felix Tanco and Harry Preston.

'DON'T BAN HOME-TOLL FOR WRONG REASONS'

Roscoe Drummond, the N.Y. Herald Tribune's Washington bureau head, in Monday's (23) paper did a column on toll-tv and had some thoughts about progress in a free economy.

"I am not suggesting that all of the arguments are on one side of this issue, but it does seem to me that if pay-as-you-see television is to be denied to the public by government action, it ought not to be denied for wrong reasons," Drummond wrote.

"A principal argument advanced against subscription TV by the motion picture exhibitors committee is that it would create 'alarming' new competition!

"It would. What's wrong with that? How are we going to secure private enterprise from its real enemies — the managed-economy theorists—if the beneficiaries of free enterprise constantly appeal to government to keep new enterprise from being born."

Boothmen Fear Toll-TV May Hit Jobs; Warn FCC

Albany, May 24.

The New York State Assn. of Motion Picture Projectionists voiced opposition to toll television, at its recent spring meeting here. Delegates, after listening to a discussion of the probable harmful effect the plan would have on theatre patronage and therefore on employment for operators, voted to have all locals write letters of protest to the Federal Communications Commission, currently receiving opinions from both sides.

It was also decided that locals should register objections with television set manufacturers backing the pay-for-see idea.

James J. Brennan, of-New York, veteran first vice-president of the association's International Alliance, declared that "Operators throughout the nation should fight it." He thought that small theatres in outlying districts would be hardest hit; probably would be forced to close. If the plan gained wide acceptance, theatre attendance would drop considerably. With this development, employment for projectionists would decrease.

Other speakers included: Edward E. Wendt, president and business agent of Local 324, Albany; William Ingram, of Rochester, chief projectionist for the Schine Circuit; Arthur Myer, Simplex vice-president; Nathaniel Doragoff, New York City workmen's compensation law referee.

McCartney Comptroller, Breggin Up at 20th

Executive realignment at 20th-Fox came to light last week at the annual stockholders meet in N. Y., with C. E. McCartney becoming the company's comptroller and assistant treasurer replacing Wilfred J. Eadie.

Moving up to succeed McCartney as assistant comptroller is Morris L. Breggin. Rest of 20th's officers elected last week by the board remains the same as before.

Eadie, who had been with 20th since 1933, had to resign for health reasons but remained with the company in a consultative capacity. He's presently in Japan looking after some pending tax matters there.

M.P. FUND SUES ESTATE

Says $9,511 Should Be Returned by Hutson Executor

Hollywood, May 24.

Motion Picture Relief Fund, which annually puts out hundreds of thousands of dollars to care for Hollywood's needy, filed in L. A. Superior Court to regain $9,511 which it claims was paid out under "untrue representations" of the late Helda Lenore Hutson.

Suit was brought against Clifford W. Anderson, executor of the estate which Fund asserts is able to repay.

On Present Info, Those Polled 2/3 For Pay-See TV

Close to two-thirds of those polled in the latest Tele-Census survey on subscription-tv indicated they favored Federal Communications Commission approval of pay-as-you-see tv, the May issue of the statistical report shows.

Semi-annual pulsetaking, reflecting the opinions of some 2,600 tv set owners in Los Angeles, said 59.6% of those contacted were familiar with toll-tv whereas 40.4% were not. Of those who knew about the proposed service, 67.2% said they liked the idea; 19.3% didn't think the FCC should okay it 13.5% had other answers.

Tele-Census poll showed an increase in those who said they'd be willing to pay $1 per program to see first-run features on tv. The percentage of those answering in the positive was 61.6% as against 59% five years ago. A total of 31.9% indicated they wouldn't be willing to pay.

To the question "If the price were the same would you prefer to pay for first quality movies via home tv or at a movie theatre?", answers ran to 59.6% in favor of home tv, 18.4% for the theatre and 22% didn't care for either.

On the question of what type of personality they preferred to see on tv, more often 29% indicated screen stars, 19.1% sports stars, 8.9% political leaders, 7.9% religious leaders and 5.6% educators. More than one third of those polled found screen credits (apart from actors) "dull" (38.3%) but another third (34.6%) found them interesting. No comment: 27.1%.

The survey indicated that the price of color sets is what primarily stands between them and the public. It said 55.4% of those polled maintained they'd go for tint-tv provided the set prices were lowered. Another 8.4% would invest in color if there were more tint shows available.

Class Showhouse In Suburb Inherently Behind Downtowners, Judge Told

Minneapolis, May 24.

Regardless of whether a downtown theatre is inferior physically and otherwise to an uptown or suburban house it's still entitled, under certain circumstances, to clearance over the latter, according to the argument advanced in a defendants' brief filed with Federal Judge G. H. Nordbye.

The brief follows trial of the suit of the Volk Bros., local independent circuit owners, against major distributors and United Paramount and RKO Theatres to obtain an earlier moveover slot or day and date position with downtown houses for their de luxe suburban Terrace instead of the present 28-day availability, the same as a number of other neighborhood and suburban theatres here now enjoy. Damages of $1,500,000 for alleged clearance discrimination also are sought.

"Certain circumstances" in this instances, cited by counsel for the defendant film companies, are the fact that the local downtown is the center of amusement activities, caters to transient trade unavailable for outlying houses, includes matinees in theatre schedules and boasts capabilities for much larger grosses.

There's no gainsaving that the Terrace, newest theatre hereabouts, is an outstanding modern and beautiful showhouse and that it's superior to several downtown houses having firstrun and moveover clearance. But the brief contends that film distributors would be seriously injured financially if the court grants the Volk's plea, especially since other subsequent run houses undoubtedly would have to receive similar consideration.

Lee Lovenger, the Volks' counsel, has until June 30 to answer the defendants' brief. No decision is expected until next September. If the Volks are successful in obtaining an earlier or preferred run the entire clearance applecart here would be upset. It's the first time such an effort has been made.

NO! "MAJOR BENSON" is NOT A SLEEPER!

"THE PRIVATE WAR OF MAJOR BENSON" was conceived at the outset to be a great entertainment picture, a great box-office picture. That it also proved to be a "GREAT" picture is not surprising. . we spared no pains to insure its success!

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Don't just take our word for it...
F' GOSH SAKES, SEE IT *
...and enjoy the
HEART-WARMING FUN!

Happily Yours from UNIVERSAL!

*Take your family or your sweetheart to the SPECIAL SCREENING your U-I EXCHANGE is arranging in your Territory!

Clips From Film Row

LOS ANGELES

Harold Wirthwein, Allied Artists western division sales manager, hopped to Denver for huddles with exchange manager Jack R. Felix anent territorial distribution plans on "Shotgun."

RKO offering cuffo 24-sheets on "Son of Sinbad" to exhibs, continuing policy previously followed with "Carnival Story," "The French Line" and "Underwater!"

Carl Dudley set Capolino Film Enterprises in Rome to rep his Vistarama anamorphic lens in Italy and France.

CHICAGO

Danny Newman, Astor Theatre owner, and wife in Israel, where Mrs. Newman (Diana Halpern) is producing and acting in stage plays.

Walt Disney's "Lady and Tramp" set to follow "Strategic Air Command," currently at the State-Lake Theatre.

PHILADELPHIA

Raymond Wolf, manager of the Rivoli, in hospital after fall from roof in successful attempt to rout a couple of holdup men.

Melvin Fox reopened the Holme in the Holmesburg section.

Hank Howard, RKO flack, brought in four sailorettes from "Son of Sinbad" last week.

Eugene Ganz, RKO salesman, resigned to take over Harrisburg, Pa., territory for 20th-Fox.

The Trans-Lux closed matinees until June 8, to install new projection system for first C'Scope pic, "Interrupted Melody."

Birk Binnard, new ad-publicity chief for Warners in Philly, guest of honor at dinner given by Reading associatess. Binnard had held upstate post for 10 years.

MINNEAPOLIS

Breaking for earliest subsequent-run houses, the 28-day slot, after its 10-week loop firstrun, "Country Girl" grabbed off 10 day-and-date bookings and Paramount bankrolled large co-op newspaper ads for it.

Paramount exploiteer E. H. Fitzgibbons in from Chicago to toil for "Strategic Command," playing day-and-date at Minneapolis Radio City and St. Paul Paramount.

Half-dozen Twin Cities theatres, including two downtown houses and a local drivein here, staged Friday the 13th midnight horror shows to good business.

Reopening of local loop firstrun World set for July 1 when $125,000 facelifting project is expected to be completed.

Warner Bros. exploiteer Don Walker here on "Sea Chase," set for Minneapolis State and St. Paul Paramount day-and-date May 26.

Local State had sneak prevue of "Seven Little Foys."

ST. LOUIS

Vic Freedman, of New York, installed as managing director of Ambassador, local Cinerama house. Russ Russo, formerly with the Detroit Music Hall, is house manager.

A. Keuss shuttered his Town, New Athens, Ill., for the summer.

The Lyndel, Barlow, Ky., closed by M. L. Fondaw for indefinite period.

The Janet, St. Louis county indie, shuttered until after ozone season in that territory ends.

Jimmy Frisina, booker for the Frisina Amus. Co., Springfield, Ill., still holds badge as Illinois state amateur golf champ.

Gene Beckham in hospital at Alton, Ill., for treatment of bone condition in his hand.

Edward B. Arthur of Fanchon & Marco heading Motion Picture committee in $110,000,000 city bond issue to be voted on this week.

Charles Fleming and George Robinson operating the newest Wehrenberg ozoner recently opened.

DALLAS

Claude Ezell & Associates took over operation of Jefferson Drive-In here and the Pike ozoner in Ft. Worth from Harold Gibbons. Sales price reported to be more than $250,000. Circuit now operates 23 ozoners throughout state.

Mason C. Chapman named manager of Belknap Drive-in, Fort Worth. He formerly was with Circle Drive-In at Waco as concession manager. Chapman replaced Jack Veerin, resigned.

Claude Ezell & Associates are currently seeking property here on which to build a new 1,000-car ozoner. It's part of $2,400,000 expansion program of circuit. Ezell recently acquired property in Houston for construction of a new 2,000-car drive-in there.

James Llewellyn, assistant manager of Rialto and Capitol Theatres, named manager, succeeding Raymond G. Willie Jr.

Hall Industries took over operation of Bronco and Texas ozoners at Beeville, purchased from A. M. Gaines. Keith Deer named manager of the two drive-ins.

Henry Hall Jr., made manager of the Rialto, Rex and Rio in Beeville, succeeding J. S. Thomason, resigned.

George M. Hight again became owner of the Linda Theatre at Whiteright. He purchased the house in 1947 and sold it in 1950. He bought it this time from Frank Gillispie.

Phil Isley, owner of the Capitan in Houston, is being sued for $13,500. Suit charges that Betty Joe Wheelwright's leg was injured when a firecracker exploded beside her seat in the Capitan last Dec. 26.

NEW YORK

George Kemp, manager of Montauk Theatre, Passaic, N. J., won a $100 bond for best series of promotions during first month of Stanley Warner's Spring Movie Festival. Diane Gordon, of Central Theatre, Jersey City, took second place with a $50 bond, while Adolph Finkelstein, manager of the Embassy, Orange, N.J., nabbed third spot laurels.

James Woolf Details Hazards of British Production in C'Scope

A British producer, making a typically British film in CinemaScope would have trouble getting a proper playoff in Britain and recouping his investment, James Woolf of Britain's Romulus Films recently said in N.Y.

Problem, he expalined, is that, with the resultant upped costs and the almost absolute dependence on the home market, such a film just couldn't break even. Also, unless a second version were made, it'd have limited circulation in its foreign market.

Woolf is here with the first print of "I am a Camera," the Julie Harris starrer, which Distributors Corp. of America will handle in the U.S. Pic, based on the award-winning John van Druten play, has run into censor problems in Britain and looms as a Code problem here.

Romulus, which produces, distributes and finances pix—it has a cut of three Korda pix, "Richard III," "Four Feathers" and "Kid for Two Farthings,"—has a busy sked. Woolf, who said he was a great believer in coproduction, is going to the Coast for a month where, among other things, he'll huddle with Samuel Fuller, now scripting "The Story of Esther Costello" which Romulus will make and which may star Joan Crawford.

Woolf said his outfit had just purchased two plays by British playwright Phillip King. One is "Serious Charge," a dramatic story involving an accusation of homosexuality, and the other a comedy. Unless "Serious Charge" is altered to eliminate the homo angle, the film, when made, would run into the same difficulties as Metro's "Tea and Sympathy" which couldn't get the code seal as long as the film script followed the original play.

Another Romulus pic, "Court Martial," formerly "Carrington V.C.," just won a bout with the Production Code. Distributed in the U.S. by Edward L. Kingsley, the film was handed a seal following minor alterations.

Woolf, who said his company produced between three and four pix a year, said the next film on its shooting sked was "Air Hostess," which rolls in July. He said he was satisfied with the Romulus take on "The Good Die Young," a United Artists release. He said it was being booked as a second feature in most spots but that the Romulus earnings on it might still run to $100,000.

Woolf said his company didn't intend to make any permanent distribution arrangements in the U.S. "We'll give our pictures to whoever offers us the most money,"

NOMINATE HARRY BRANDT

He Heads New Slate of Indie Theatre Owners Assn.

Independent Theatre Owners Assn. has nominated a fresh officer and director slate prior to the organization's election in June. At a conclave held at the Hotel Sheraton Astor, N. Y., members nominated Harry Brandt as president, Max A. Cohen as first v. p. and board chairman; William Namenson, second v. p.; Julius Sanders, third v. p.; Abraham Leff, fourth v. p.; Leon Rosenblatt, treasurer; Edith Marshall, secretary, and John C. Bolte, Jr., sergeant-at-arms.

Nominated for the board were Richard Brandt, Samuel Einhorn, Norman Elson, Samuel Freedman, Melvin Miller, Al Shukat, Jack Hattem, Larry Kurtis, Ray Rhone, Walter Neithold, Martin Levine, Irving Renner, Ben Knobel, Jack Rochelle, Martin Lewis, Jean Ansell, David Weinstock, Irving Trencher, Murray LeBoss and Al Margolies.

Briefs From the Lots

Hollywood, May 24.

Lippert will distribute **J. Arthur Rank's** "Simba," Mau-Mau yarn filmed in Africa, in the U.S. . . . **Milton Sperling** is in last stages of negotiations with **Humphrey Bogart** and **Lauren Bacall** to costar in his United States Pictures film, "Melville Goodwin," U.S.A." for Warners release. . .**Liberace's** manager in his Warner starrer, "Sincerely Yours," will be **William Demarest.**

Oscar Dancigers will co-produce "Bolivar" with **Robert Alan Franklyn,** interiors to be lensed in Mexico City and exteriors in Venezuela during army maneuvers. . . Metro assigned **Eddie Albert, Richard Conte** and **Don Taylor** for the three top male roles in **Lillian Roth's** biopic, "I'll Cry Tomorrow," starring **Susan Hayward** and produced by **Lawrence Weingarten.** . .**Mercedes McCambrige** was set by **George Stevens** as the spinster in "Giant."

Metro bought "Bride of India," **Marjorie Lee Runbeck** novel of contemporary Indian life, from galley proofs. . .**Sam Katzman** signed **Pat O'Brien** for his first villain role in Columbia's "Inside Detroit" . . .**Sidney Boehm** moves onto 20th-Fox lot to write screenplay of producer **Buddy Adler's** "Bottom of the Bottle" . . **Jody Lawrence** replaces **Elizabeth Montgomery** as second femme lead in Paramount's "The Kiss-Off," after negotiations for **Robert Montgomery's** daughter to make her screen bow blew up.

Producer **Lindsley Parsons** assigned **Harold Schuster** to meg "Son of Slade," for Allied Artists release . . . **Franz Waxman** to score "The Virgin Queen," **Bette Davis** starrer, at 20th-Fox.

James Craig returns to screen after two-year retirement to costar in **Bert E. Friedlob's** United Artists release, "News Is Made at Night" . . . **Sam Katzman's** "The Houston Story," which shuttered production when **Lee J. Cobb** was hospitalized, resumes in six weeks after star recovers from a collapse.

Joanne Dru joins costar cast of **Liberace's** "Sincerely Yours" at Warners. . .**Shorty Higgins,** prizefight novel by **Jack Karney,** has been acquired by **Earl McEvoy** for lensing later this year under his own indie production banner . . .**Guy Trosper** draws scripting chores on "Bombay Bey," which U will launch this Fall as a **Stanley Rubin** production.

Picture Women Elect

Dallas, May 24.

"Women of the Motion Picture Industry" elected Lorena Cullimore as new prez of the group. She is secretary to Jack Underwood, Columbia division manager.

Other officers named were Lois Cheaney, Interstate Theatres, first veepee; Joyce Smith, Southwestern Theatre Equipment Co., second veepee; Marie Russey, 20th Century-Fox, recording secretary; Louise Clark, Trans-Texas Theatres, corresponding secretary, and Thelma Jo Bailey, Allied Artists, treasurer.

Elected to the board of directors were Mabel Guinan, RKO; Flo Gann, Universal, and Loede Crawford, Republic. Dorothy Mealer of Ezell & Associates was named publicity director.

Inside Stuff—Pictures

Since European film performers have been reading in VARIETY of American-type participation deals, European stars are proving a bottleneck to production of films on the Continent. This situation is acute for Sheldon Reynolds, who is in Paris preparing a feature-length film version of his telepix series, "Foreign Intrigue." The theatrical entry, starring Robert Mitchum, will be released by United Arists.

Europeans are as star conscious as Americans, Reynolds notes, and any producer making pictures for the international market must give his casting careful consideration. He feels that the ideal setup for pictures made abroad is to team top American and top European stars. Achieving this "ideal," Reynolds says, requires constant shuffling of production schedules to suit the availability of the "name" players.

"Bread, Love and Dreams" and "Bread, Love and Jealousy," both Italo pix starring Gina Lollobrigida and Vittorio De Sica head up the popularity list of Italian audiences for the past and the current season, Italian Films Export reports, quoting the Italo trade sheet, Cinemundus. Italo pix, according to the same source, are becoming increasingly popular with domestic audiences. In the 1953-54 season, which ended August, '54, "Bread, Love and Dreams," grossed over a billion Lira. It was followed by a string of other Italian films. Incomplete returns from key cities for the first half of the 1954-55 season, ended Feb., '55, show "Bread, Love and Jealousy" the top grosser, followed by "Ulysses," "Treasure of Naples," "Neapolitan Carousel" and "Mambo."

Six drive-ins in the northwestern part of Ohio were sharply criticized by the Catholic Chronicle of Toledo for their booking of burlesque films and for their newspaper ads about them. The Chronicle cited ozoners in Mansfield, Fremont, Lima, Sandusky and two in Toledo for offensive ads on "The French Follies," "Teaserama," "Varietease," "Nature Girl" and "Girl Behind the Curtain," and characterized the bookings as "film filth at drive-ins." The blast comes at an awkward time as most theatre owners are attempting to defeat proposals which would reinstate film censorship in Ohio, only five months after the old law has been knocked out by court directive as unconstitutional.

Metro is launching a long-range bally campaign for Samuel Goldwyn's "Guys and Dolls." Promotion booklet, issued this week to exhibitors and the press, is entitled "The word is getting around about Samuel Goldwyn's 'Guys and Dolls.'" It features a series of carefully selected pictures of natives of various countries huddled in groups talking about something. According to Metro, they're discussing "Guys and Dolls," of course. Typical example is a scene in an Arabic country. Translating the speaker's words, Metro states he's saying VARIETY says will be boff boxoffice at Loew's Cairo."

The principal film distributors are experiencing little relief from the burdens of private antitrust suits instituted by exhibitors. In connection with the companies' bid to put an end to mandatory trebling of awards, Universal general counsel Adolph Schimel has stated that U is among the defendants in 186 such actions.

In 163 of these, Schimel added, damages totaling $382,700,000 are asked of the distributors.

It was thus made apparent that, while many exhib complaints are settled from time to time, the number of new filings continues high.

The two-reel "Moby Dick" short which opened at the Paris Theatre, N. Y., this week had its origin in Gotham a couple of years ago when a series of Gilbert Wilson paintings suggested by the Herman Melville classic were on exhibition. Producer-director Jerry Winters urged Wilson to expand the series, which he did, and the oils along with a narration by Thomas Mitchell tell the Melville story in the film briefie.

Series of "sneak previews" in every U. S. exchange center for "The Private War of Major Benson" is planned by Universal which plans to extend the showings also to sub-key cities. Pic is skedded for summer release. It stars Charlton Heston and Julie Adams.

TOA-Allied Merger Talk

Continued from page 7

forces would be helpful "to earn the respect of producers, distributors, and the Government." He revealed that exploratory talks relating to merger had already taken place. The amalgamation, according to Reade, would give exhibition "unity and a united front." The joint TOA-Allied committee meeting was termed by Reade as "conducive to a merger."

Shor's Echo

Following Reade's statements, Allied prexy Rube Shor expressed the hope that all theatremen in the United States might join in one united exhibition front. "Most of us wish there were one exhibitor organization," said Shor. "Most of us realize that if theatreowners were together they would be in a better position." While Shor's statement was not regarded in trade circles as a forceful plea for a merger with TOA, it nevertheless marked the first time that an Allied official has openly advocated one united exhibitor group.

It will probably take some time before the green light for a merger is obtained from the membership of both units. There is a hard core of industryites who believe that it'll never take place—at least not during the period that Allied board chairman Abram F. Myers is at the helm. Many TOAites have been reluctant to follow the hard-hitting policy advocated by Allied's Washington counsel.

Reade, who just returned from a two-week trip to France and England, said he obtained an objective analysis of exhibitor-distributor relationships in meetings with British, French and Italian exhibition leaders.

"At this stage," he said, "the major distribution companies are receiving an increased percentage of their profits from abroad. Their relationships with foreign customers are on a cut-and-dried basis. The film renters sit down with an exhibition head or a governmental representative to set rental terms, releases, etc.

"Here in the United States the distributors are unwilling to sit down with their customers to discuss mutual problems. To foreign exhibitors it is inconceivable that distributors are unwilling to meet with exhibitors because abroad such meetings are a general practice."

'SUMMERTIME' UP FOR SEAL

Katherine Hepburn Starrer Made In Venice

"Summertime," adapted from the Arthur Laurents play, "Time of the Cuckoo," has been taken under consideration by the Production Code Administration with a decision due shortly on whether it's to be given a seal of approval. Film was produced in Venice, Italy, last summer by Ilya Lopert with Katharine Hepburn in the role which Shirley Booth introduced in the legit version. Robert Whitehead and Walter Fried presented the latter on Broadway in October, 1952.

Story centers on a femme American tourist abroad and her romantic encounters with an Italian woo merchant. Several state censors already have okayed it. United Artists is distributor of the film.

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NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

yours just for the asking

Picture Grosses

TORONTO

(Continued from page 9)

(Col). Light $7,000. Last week, "Simba" (Rank), $8,000.

Imperial (FP) (5,373; 60-$1)—"Strategic Air Command" (Par). Wow $30,000. Last week, "Battle Cry" (WB) (3d wk), $12,500.

Loew's (Loew) (2,090; 60-$1)—"The Prodigal" (M-G). Big $17,000. Last week, "Blackboard Jungle" (M-G) (2d wk), $24,700.

Shea's (FP) (2,386; 60-$1)—"Daddy Long Legs" (20th). Neat $13,000. Last week, "Run for Cover" (Par), $8,500.

Towne (Taylor) (693; 75-$1)—"Heartbreak Ridge" (M-G). Light $3,500. Last week, "Informer" (RKO) and "Window" (RKO) (reissues), $3,500.

Uptown (Loew) (2,745; 60-$1)—"This Island Earth" (U). Big $13,000. Last week, "Eternal Sea" (Rep), $9,000.

Omaha Sags; 'Command' Wow $19,000, 'Deck' 7G

Omaha, May 24.

Biz is taking a big tumble this week as the Ak-Sar-Ben horse races get under way. It may be pre-holiday and usual end of May dullness. "Hit the Deck" at Ralph Goldberg's flagship, the State, one of the few entries. "Strategic Air Command" is nice at the Orpheum. "End of Affair" is dull at the Brandeis. "Daddy Long Legs," moved from Orpheum to the Omaha, is rated fair.

Estimates for This Week

Brandeis (RKO) (1,100; 50-85)—"End of Affair" (Col) and "Cangaceiro" (Col). Slight $3,000. Last week, "Day of Triumph" (Indie), $3,500.

Omaha (Tristates) (2,000; 75-90)—"Daddy Long Legs" (20th) (m.o.). Fair $4,000. Last week, "Santa Fe Passage" (Rep) and "I Cover Underworld" (Rep), $5,000 at 85c top.

Orpheum (Tristates) (2,890; 75-$1) — "Strategic Air Command" (Par). Wow $19,000 although not as much as expected since SAC headquarters are located here. Last week, "Daddy Long Legs" (20th), $9,000 for 6½ days (one night lost to Marciano-Cockell fight), at 70-90c scale.

State (Goldberg) (875; 65-90)—"Hit Deck" (M-G). Good $7,000. Last week, "3 for Show" (Col) and "Tarzan's Hidden Jungle" (RKO) (2d wk-5 days), $2,100.

LOS ANGELES

(Continued from page 8)

wk). Scant $3,500. Last week, with Wiltern, Hollywood, $12,000.

Globe (FWC) (782; 80-$1.25)—"Wayward Wife" (IFE) and "Outlaw Girl" (Indie) (2d wk). Modest $2,700. Last week, with Vogue, Uptown, $9,700.

Chinese (FWC) (1,905; $1-$1.75)—"Daddy Long Legs" (20th) (3d wk). Smart $17,000. Last week, $18,000.

Fox Wilshire (FWC) (2,296; $1-$1.50)—"Prodigal" (M-G) (3d wk). Thin $5,500. Last week, $6,000.

Iris (FWC) (816; $1-$1.50)—"Man Called Peter" (20th) (3d wk). Snappy $4,500. Last week, with Los Angeles, Ritz, $14,000.

Warner Beverley (SW) (1,612; $1-$1.75) — "Strategic Air Command" (Par) (4th wk). Good $13,000 or near. Last week, $13,500.

Four Star (UATC) (900; 90-$1.50) "Doctor In House" (Rep) (9th wk). Steady $3,000. Last week, $3,000.

Warner Hollywood (SW) (1,364; $1.20-$2.65) — "Cinerama" (Indie) (108th wk). Into current frame Sunday (22) after okay $18,900 last week.

DETROIT

(Continued from page 9)

$10,000. Last week, "Seven Angry Men" (AA) and "Treasure Ruby Hills" (AA), $9,000.

United Artists (UA) ($,938; $1 $1.25)—"Prodigal" (M-G) (3rd wk). Down to fair $8,000. Last week, $11,700.

Adams (Balaban) (1,700; $1-$1.25)—"Blackboard Jungle" (M-G) (6th wk). Slowing to $6,000. Last week, $7,400.

Music Hall (Cinerama Productions) (1,194; $1.40-$2.65)—"Cinerama Holiday" (Indie) (15th wk). Big $29,000. Last week, $29,500.

Krim (Krim) (1,000; $1.25)—"Gate of Hell" (Indie). Good $8,000. Last week, "Glass Slipper" (M-G) (6th wk), $4,000.

'LIGHTFOOT' BIG 10G, PROV.; 'PLAIN' FAIR 9½G

Providence, May 24.

Hot weekend weather had resort conscious populace taking to the roads and slim down at same time firstrun patronage. Despite this, the two toppers aren't complaining, State's "Purple Plain" is being overshadowed by "Captain Lightfoot," big at Majestic.

Estimates for This Week

Albee (RKO) (2,000; 50-75) — "Jump Into Hell" (WB) and "Tobor The Great" (Rep). Slow $6,000. Last week, "Revenge of Creature" (U) and "Cult Cobra" (U), $8,000 way over hopes.

Majestic (Fay) (2,000; 50-75) — "Capt. Lightfoot" (U) and "Smoke Signal" (U) plus fight pix. Big $10,000. Last week, "Daddy Long Legs" (20th), $12,500 in nine days.

State (Loew) (3,200; 50-75) — "Purple Plain (UA) and "Shield For Murder" (UA). Fair $9,500 or near. Last week, "Prodigal" (M-G) (2d wk), $12,500.

Strand (Silverman) (2,200; 50-75) — "Annapolis Story" (AA) and "Jungle Moon Men" (Col). Oke $6,500. Last week, "Crashout" (FM) and "Private Hell" (FM), $6,000.

'Sea' Good $7,000, Port.; 'Legs' Rugged 8G, 3d

Portland, Ore., May 24.

Firstrun biz is on skids with most spots blaming the product. "Daddy Long Legs" shapes solid in third round at the Fox. "Eternal Sea," fairly good at Liberty, looms as best new entry. "Gate of Hell" is rated hot at Guild while "Hell's Island" is only modest at Paramount.

Estimates for This Week

Broadway (Parker) (1,890; 65-90)—"7 Angry Men" (AA) and "Treasure Ruby Hills" (AA). Dull $5,000. Last week, "Prodigal" (M-G) (2d wk), $6,200.

Fox (Evergreen) (1,536; $1-$1.25)—"Daddy Long Legs" (20th) and "Seminole Uprising" (Col) (3d wk). Long $8,000. Last week, $9,200.

Guild (Indie) (400; $1)—"Gate of Hell" (Indie). Hot $3,500. Last week, "High and Dry" (U), $1,800.

Liberty (Hamrick) (1,875; 75-$1)—"Eternal Sea" (Rep) and "I Cover Underworld" (Rep). Good $7,000. Last week, "Blackboard Jungle" (M-G) (3d wk-6 days), $7,500.

Orpheum (Evergreen) (1,600; 75-$1)—"Tight Spot" (Col) and "Cannibal Attack" (Col). Sad $4,000. Last week, "Violent Saturday" (20th) and "Other Woman" (20th) (2d wk), $5,200.

Paramount (Port-Par) (3,400; 75-$1)—"Hell's Island" (Par) and "Bitter Creek" (Indie). Modest $7,000. Last week, "Purple Plain" (UA) and "Gog" (UA), $6,400.

SEATTLE

(Continued from page 9)

Spot" (Col) and "Seminole Uprising" (Col), $6,600.

Fifth Avenue (Evergreen) (2,500; $1-$1.25) — "Daddy Long Legs" (20th) and "Angela" (20th) (2d wk). Okay $7,500. Last week, $11,700.

Music Box (Hamrick) (850; 90-$1.25) — "Good Die Young" (UA) and fight pix. Good $4,000. Last week, "End of Affair" (Col), $2,300.

Music Hall (Hamrick) (2,300; 90-$1.25)—"Blackboard Jungle" (M-G). (3d wk). Big $8,000. Last week, $11,000.

Orpheum (Hamrick) (2,700; $1-$1.25)—"Strategic Air Command" (Par). Smash $18,000 or near. Last week, "Eternal Sea" (Rep) and "I Cover Underworld" (Rep), $4,700.

Paramount (Evergreen) (3,039; $1-$1.25) — "Shotgun" (AA) and "Big Tip-Off" (AA). Dull $4,500. Last week, "Violent Saturday" (20th) (2d wk), $4,800.

KANSAS CITY

(Continued from page 9)

—"Big Combo" (AA) "Call Northside 777" (Indie) (reissue). Meek $9,000 or less. Last week, four-way included Uptown with "Smoke Signal" (U) and "Timberjack" (Rep), $12,000.

Uptown (Fox Midwest) (2,043; 65-85)—"Prince of Players" (20th). Slow $3,300. Last week, in hookup with Tower, Fairway, Granada.

Vogue (Golden) (550; 75-$1) — "Door in House" (Rep) (7th wk). Still okay at $1,300. Last week, $1,400.

New Consol. Lab; More Industrials Quicken New York

Growth in use of industrial films along with a sharp jump in needs of tv producers, stations and networks are factors behind Consolidated Film Industries' move to open a new film processing plant on New York's midtown west side. New lab is scheduled to go into operation early this fall.

Avenues for distribution of sponsored films are increasing steadily according to a survey by the Public Relations Journal. Report asserts that at least 500,000 16m sound projectors in the U.S. are owned by groups which meet regularly. Moreover, it's claimed, the "potential audience of a good company or industry-sponsored motion picture is 105,000,000 viewers."

Especially pertinent to the lab field is a case cited by the report in which a film cost $25,000 to make but expenditures for prints totalled $45,500. Thus the new Consolidated plant, with its centralized Gotham location and volume facilities, can bid for this new biz plus that which stems from other sources.

New lab was designed by Albert A. Duryea, resident manager of Consolidated's, Fort Lee, N. J., plant and in charge of the company's east coast operations. It will utilize the most modern optical and electronic equipment and is readily convertible to color processing. Weekly capacity will be in excess of 1,000,000 feet of 16m or 35m printing as well as 500,000 feet of soundtrack negative or printing.

Upon completion, the new plant will absorb personnel of Major Film Laboratories. It will be headed by Arthur Howard as resident manager. He's been associated with Consolidated since 1917 and has been Major's chief since the company's inception in 1949.

450 Insertions, $113,000, Launching Teaser Drive For 'Not As Stranger'

United Artists this week is launching a teaser campaign for "Not As A Stranger" that includes one 300-line insertion a week for six weeks in each of 75 daily newspapers in the 32 exchange cities. The total of 450 insertions will cost $113,000, according to Francis M. Winikus, UA's ad-pub director.

Each of the six ads in the series will focus on the six top players in the Stanley Kramer film, namely Olivia deHavilland, Robert Mitchum, Frank Sinatra, Gloria Grahame, Broderick Crawford and Charles Bickford. The sked is independent of co-op ads exhibitors.

"Stranger" is set for a world preem June 29 at the Stanley Warner Theatre, Beverly Hills.

Jury of Millions

Continued from page 5

ceremony in Hollywood, of which national tv coverage is planned. Latest conversation concerning this has the Hollywood Bowl as site of the announcement ritual.

So far as the Coast studios are concerned, the most intriguing part of the endeavor has to do with the ticket-buyers' thoughts on "most promising" performers. The lots more than ever want a clue as to potential star material among the newcomers, their angle being the introduction of potent new faces might ease the financial strain that comes with loading films with the big-money-demanding veteran thesps.

As a matter of fact, the poll in large measure will be the first time that exhibitors on a national basis are taking a role in trying to build up tyro performers. They've pitched for new faces over the years but, according to many production officials, this has amounted to just so much lip service. Complaint from the studio has been that the theatremen promote the idea of new stars but when it comes time to licensing pictures, they still hold out for the important "names."

Tennessee TOA Meeting

Nashville, May 24.

The Tennessee Theatre Owners Assn., an affiliate of Theatre Owners of America, will hold a one-day statewide meeting at the Hermitage Hotel here next Tuesday (31).

Unit will honor Alfred Starr, a native Tennessean, member of the TTOA board of directors, chairman of TOA's executive committee, and co-chairman of the Committee Against Pay-As-You-See-TV. In addition to Starr, speakers will be TOA prexy E. D. Martin, and George Kerasotes, TOA veepee and prexy of United Theatre Owners of Illinois.

U. of Mich. Cans Special Foreign Policy Series For Educ'l TV Release

Ann Arbor, Mich., May 24.

U. of Michigan Television has canned a special series of kinescopes titled "Challenge of Foreign Policy" which will be released nationally to educational tv stations in the fall. Project was commissioned by the Educational Television & Radio Center at Ann Arbor.

The series features nationally recognized guest specialists as well as faculty members at the university. The purpose is to explore vital questions in America's relations with other countries.

Sen. Mike Mansfield will appear on programs dealing with Southeast Asia and Indochina; Harrison Salisbury, New York Times correspondent recently in Russia, will participate in three programs on Russia; Dorothy Fosdick, author of "Common Sense in World Affairs," will discuss relations with Western Germany, France and England; W. W. Rostow, of the Center for International Studies at MIT, appears on the China program, and two members of the American Universities Field Staff, director Phillips Talbot, and Richard Wolte, will participate on programs dealing with the Middle East and India.

EXTRA APPEALS HIS SUSPENSION TO 4A'S

Hollywood, May 24.

Appeal for a "fairer decision" has been made to the Associated Actors & Artistes of America by Philip Friedman, suspended some time ago by the Screen Extras Guild for one year for "violation of the union's by-laws."

Claiming the SEG directorate had themselves violated by-laws by appointing the present executive secretary, H. O'Neal Shanks, whose one-year suspension of SEG member is "illegal," Friedman stated:

"Article Four, Section Three, of SEG by-laws reads as follows: 'The board of directors shall appoint an executive secretary to hold office . . . who shall not have been a member of the Guild prior to his appointment.' Shanks holds a card as a member of the SEG issued to him before he was appointed executive secretary. Shanks has repeatedly refused to give any information as to his membership."

Friedman was suspended by the SEG following his attempt last year to organize a re-call move, via a membership petition. This move contended SEG execs at that time had been derelict in the administration of Guild's affairs, and that they had mismanaged the handling of Mike Jeffers' $200,000 libel suit against the Guild.

Masquers Marking 30, Hail Poverty Row Grad

Hollywood, May 24.

Masquers Club, which celebrates its 30th anni June 1, will turn event into a testimonial dinner for Harry Joe Brown, who rose from filmdom's Poverty Row more than 30 years ago to become one of screen's top western producers. George Jessel will toastmaster.

Toppers who will be honor guests include Darryl Zanuck, Jack L. Warner, Jack Benny, Ralph Murphy, Art Linkletter, Gene Autry, Joe E. Brown, Dick Powell, Edgar Bergen, Eddie Cantor, Sheriff Eugene Biscailuz and Randolph Scott, latter Brown's partner.

Allied Artists Pix To Be Handled More 'n' More By Majors in Europe

Bigger pictures call for bigger distribution, Allied Artists believes. Prior to its changeover to top budget product, the company was content to place much of its films in the European market through local franchiseholders. But with the coming of the deluxers it was decided their revenue potential could be increased by turning them over to various majors for release in certain territories.

Number of such deals have been made in recent months and AA disclosed this week that similar negotiations are underway with several major Yank distribs which would see them releasing some upcoming AA product in West Germany. Previously Columbia handled "Riot in Cell Block 11" in France. 20th-Fox is distributing "The Warriors," an Errol Flynn-Joanne Dru starrer, in Britain and Col will release the yet-to-be-made "The Matador" in the eastern hemisphere.

Importance of the West German market was also pointed up by AA foreign chief Norton V. Ritchey in revealing the company has established a permanent sales office in Frankfurt. Head of the new branch is Walter Agulnik who succeeds Jack Schumann as AA's special rep in Germany. Arrangements for the new setup were consumated by William Satori, Ritchey's assistant, who returns to the New York homeoffice early in June after an extensive tour of the continental territory.

Hassle at Paradise, L.A., Drags in Discrimination

Hollywood, May 24.

A temporary restraining order has caused Motion Picture Projectionists, Local 150, International Alliance of Theatrical Stage Employees, to withdraw pickets from the Paradise Theatre here, in the latter's fight against using two boothmen. Charging featherbedding, the theatre charges that it was required by the union to employ two men when only one is needed.

The theatre, which opened in 1950, alleges that it frequently tried to change the situation because it was operating at a loss, but that the union's officials refused to consider the one-man operation.

Charges of racial discrimination were drawn into the fight when the theatre last week addressed advertisement "to all friends of union labor" in two Los Angeles dailies. The ad, it's believed, is in answer to the union's distribution of handbills stating that Local 150 had been locked out of the theatre and asking the public not to patronize the house. Local 150 boothmen had been replaced with a Negro operator, who is registered with but is not a member of the union. The Paradise ad read: "Give the Negro union members a right to work!" and asked "Are you opposed to locals which discriminate against members of the Negro race?"

U Shuns Europe

Continued from page 5

Cornell Borchers as the first one of these.

Edward Muhl, U's production chief, will visit Europe at the end of June to discuss various properties with European screen personalities.

Daff disclosed that Mexico, managed by Alfredo Holguin, was the winner in the competition between the individual territories in the 1955 Daff Drive which ran for 17 weeks and brought U a record $2,000,000 from the foreign field alone. The Latin American division under Al Lowe won the drive's divisional race. Placing second in the territories was Chile under Raul Vlancos. Denmark, managed by Knud Jorgensen, was third.

In the sales drive on the J. Arthur Rank product handled by U in Latin America and the Philippines, Mexico and Chile again finished first and second respectively, with Brazil third.

Among the execs attending the meet here were Milton R. Rackmil, U prexy; Americo Aboaf, the company's foreign topper, and Fortunat Baronat, foreign publicity director.

Alien Property Power Okayed

Continued from page 5

many. The print then was acquired by a group consisting of Finney-Levinson, Harry Popkin and Ben Peskay on the Coast. They made a dupe from the Agfa color positive, added a new English soundtrack and, in December last year, prepared to open the picture on the Coast.

Meanwhile, a year earlier, Skelus had obtained the license from the Alien Property Custodian, but had been unable to obtain either the negative or color prints from the UFA. When Kaufman of Skelus was informed of the plan to open the picture on the Coast, he brought a suit for a temporary injunction which was argued before Judge Mathes March 29 and 30, 1955.

Very Involved

Earlier, in fact soon after the war, Francital, a Canadian group, obtained from the Joint Export-Import Agency (an Allied office) in Germany Western Hemisphere rights to "Muenchhausen." Francital had a minority interest in Skelus at the time the latter got the Custodian's license. After that, Skelus took over Francital and thus became the full owner both of "Muenchhausen" and of seven other German color pix. In the U.S., however, it had the rights only to distribute "Muenchhausen." The Frantical contract is honored by UFA which for a time didn't own the negative, the latter having been swiped by the Russians. However, it was returned and German technicians revitalized the negative so that it's today in first-class condition.

Appearing before Judge Mathes last March, Harold A. Fendler, speaking for Levinson-Finney and for Aladdin Productions (Popkin and Peskay have stepped out), argued generally that, since German pix weren't copyrighted in Germany, and couldn't be copyrighted in the U.S. during the war, they were in fact in the public domain. Carrying this a step further, he asserted that the government didn't have the right to issue licenses to something which it didn't actually possess.

It is this point which, if upheld by the Court, would have created havoc not only in the film field but possibly also in other areas, such as the chemical industry, etc. Judge Mathes had three choices: He could make the temporary injunction permanent; order a jury trial, or remove the injunction and allow Levinson-Finney to show their pic for which they have a distribution contract with United Artists.

Kaufman's Statement

Sidney Kaufman (Skelus), who is going to Germany at the end of June, said in N.Y. last week that UFA was now ready to deliver the "Muenchhausen" negative and that prints with English titles would be made at the Geyer Labs in Hamburg, the only plant capable of turning out satisfactory copies from an Agfa color negative. Both Technicolor and Pathe Labs (Eastman color) have declared themselves unable to handle the job, Kaufman said. Francital has "Muenchhausen" prints with French and Spanish titles in Canada and for Southamerican distribution.

Kaufman acknowledged that UFA had been considerably tardy in making available the negative, partly in order to recoup some expenses which the German company claims it has incurred. UFA would not participate in the earnings of the film's run in the U.S. "Muenchhausen" also may be released here in dubbed form.

Weekly Wages

Continued from page 4

plan granted by the major studios to all unions.

Members voted unanimously for the new deal, which culminates more than two years of negotiations.

Details of pact, disclosed jointly by the guild and the Association of Motion Picture Producers, reveal terms are retroactive to last Jan. 6, and are effective for three years, with provisions for reopening talks 120 days prior to the final date. At that time negotiations will be held to set an agreement to cover a period of 17 months, balance of the period covered in an eight-year basic agreement reached February of 1951.

New minimums are as follows: $350 a week for freelance scribblers; $325 a week on a 14-week guarantee; $300 a week on a guarantee of 20 out of 26 weeks; $275 a week on guarantee of 40 out of 52 weeks. Previous minimum was $250 weekly for all classifications.

Requirement to qualify scribblers for minimum rates was reduced from 52 weeks experience or a feature screen credit, to 26 weeks, except that the minimum is $250 a week between the beginning of the 27th week and the end of the 52d week. Minimum employment guarantee in the second six months period is two weeks.

Three flat deal minimums are set by new pact to cover changed economic conditions in the industry. On a film budgeted under $125,000, mi imum is $2,400 for eight weeks; from $125,000 to $225,000 budgets, minimum of $3,200 for 10 weeks; fur budgets of $225,000 or over, minimum of $3,900 for 12 weeks. The previous pact terms provided for a $2,000 minimum for eight weeks on a film under $100,000 budget, and $3,000 minimum for 12 weeks on pix budgeted at more than $100,000.

Where a writer is required to provide a story as a condition of employment on a flat deal, that writer must receive two additional weeks salary without additional work.

Changes were made in contract provisions covering writer credits to tighten up provisions for parity with producer and director, and the guild was given the right to arbitrate story credit regardless of source material.

The contract can be reopened four months prior to expiration of the three-year term on the subject of release of pix for subscription tv.

Writers Want More Glory

Continued from page 3

making of a picture. In addition to Lehman, scripters such as Ranald MacDougall, Mel Shavelson and Daniel Taradash, among others, have recently joined Billy Wilder, George Seaton, John Huston, Joseph Mankiewicz and Richard Brooks to swell the ranks of writer-directors.

Lehman, in both a humorous and serious appraisal of why writers want to become directors, said that the desire stemmed from the fact that "writers hate to let go of their babies after bringing them into the world." It's not a question of pretense, he said, nor is it based on the feeling that directors "are not doing right" to the writers' efforts.

Foster Parents

"Writers," he maintained, "regret having to walk away from their brainchild. It's like turning a child over to foster parents. In writing a script, a screenwriter not only writes, but in his mind's eye, he subconsciously acts, directs, constructs the sets, and designs the costumes. It is difficult to write a good scene without visualizing human beings walking through a room, crying real tears, and laughing real laughs. In a sense, a writer has directed in his own fashion while writing.

"And then directors seem to have all the fun. A writer's job in Hollywood is a rather lonely one. A director has the pleasure of going up to Marilyn Monroe and showing her leading man how to play a love scene. Writers have no such pleasure.

"Directors are the kingpins of the industry. Reviewers in N. Y. recognize the contribution of the director to a picture but rarely do they comment on the all important contribution of the screenwriter. It's only human nature that after writing a few pictures, you get the feeling that you'd like more recognition."

Lehman believes that reviewers fail to mention or even list writers either because of ignorance of the writer's "enormous contribution toward getting a picture on the screen" or that they are susceptible to the greater publicity the directors and producers receive. The M-G scripter, while tending to blame the public rather than Hollywood for failure to recognize writers, nevertheless feels that studios give the scribblers a backseat on publicity.

"Writers have become accustomed to it," he said. "They're weary of fighting the system. Yet there isn't a studio head in Hollywood that doesn't have tremendous respect for writers."

A former New York press agent and freelance writer, Lehman, in the short period of three years, has skyrocketed to the top of his craft. He launched his Hollywood career with the film version of Metro's "Executive Suite," collaborated with Billy Wilder and Samuel Taylor on Paramount's "Sabrina," and has completed the screen version of Rodgers & Hammerstein's "King and I" for 20th-Fox.

For the Graziano film, he has been visiting Stillman's Gym, Madison Square Garden, Rocky's old neighborhood and haunts, and has been holding long talks with the ex-fighter.

Schaefer

Continued from page 2

are the military branches of the Young Men's Christian Assn., Young Women's Christian Assn., Salvation Army, National Catholic Council, Jewish Welfare Board and National Travelers' Aid.

Last August, Camp Shows had nine traveling units in the Far East, five in Europe and North Africa, one in Alaska and one in northeastern U. S. At present only three talent units are on tour, in the Far East.

Schaefer was organizer and chairman of the War Activities Committee of the Motion Picture Industry in the War II era. In 1941 he helped organize Camp Shows and has been a v. p. of this outfit since.

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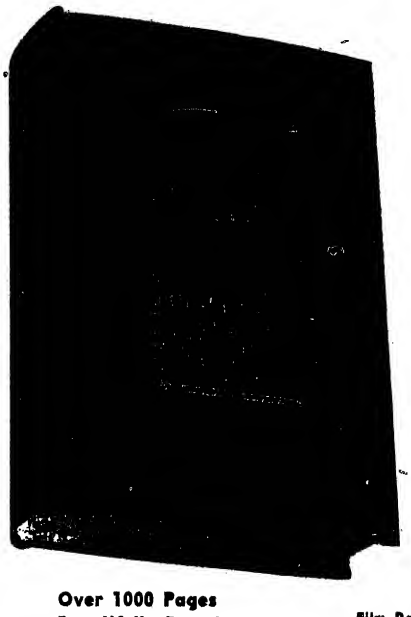

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'Why-Pick-On-Us?' Execs Say Film 'Liberties' Relatively Mild Compared to Stage, Even Video

Current furore over the moral standards in Hollywood pictures has executives in the business doing a burn over the prominence traditionally given films when questions of morality in entertainment crop up. Film men believe they're being singled out for abuse whereas many insist, the "liberties" taken in a few films are mild in comparison with the frank handling of some subjects in legit and increasingly in television.

Pic officials, while joining in a Why-pick-on-us? chorus, aren't asking for restraints in allied fields. But they do believe they're being discriminated against and ask for the same freedom given elsewhere. Part of the argument includes underlining of the Production Code which, the industry claims, is a safeguard against offensiveness that doesn't have an equal, so far as effectiveness is concerned, in any other medium.

One industry lawyer recalled this week a Pennsylvania consorship case in which it was established that no feature films are automatically barred from tv "late show" airing. These include pictures not given a Production Code okay and consequently are boycotted by many theatres because of the industry's own regulations.

Seymour Poe Tops N. Y. Exec Revamp at IFE; Italians Seek Outlets

Intensification of efforts on the part of Italian Films Export to widen its commercial theatre market, plus a desire to attract U. S. indie film product, is behind last week's exec changes at IFE, with Seymour Poe taking over as exec v.p. at the Italo outfit.

At the same time, E. R. Zorgniotti moved up to the board chairmanship while Renato Gualino took over Zorgniotti's post as president. Since Gualino makes his headquarters in Rome, this leaves the running of IFE affairs pretty much in Poe's hands.

It's understood that Poe, partner with Irving Lesser in Producers Representatives, will definitely maintain his affiliation with that company and will continue to function actively in it. He's a vet in the distribution field and has wide connections in the indie production field. IFE has long maintained that it's on the lookout for good American indie pix but so far has been unable or unwilling to pick up a single such film.

Poe said in N. Y. yesterday (Tues.) that he and Zorgniatti would go to Rome in mid-June to seek from the IFE board there complete autonomy for IFE Releasing in N. Y. Latter at the moment is still running in the red. Poe said he considered it necessary for the American IFE to be in a position to give sizeable advances on pix. IFE will concentrate on quality rather than volume of pix, he stated.

READE THEATRES CATER 'STORYLAND' CENTRE

Walter Reade Theatres, which operates over 40 houses, mainly in New Jersey, is further developing the catering business as a sideline. Circuit this week nabbed rights to the food and beverage concessions at Storyland Village, a recreational center for kids in Asbury Park, which is due to open over the upcoming weekend. Storyland was designed by Russell Patterson, who also blueprinted Walt Disney's Disneyland on the Coast.

Three weeks ago the Reade outfit entered a deal to take over operations at Fairyland USA, a similar kiddie layout in Middle Village, Long Island, and, according to Reade, pacts for more such tieups expectedly will be consummated shortly.

In addition to servicing its own theatres, the Reade catering division also runs the concessions at other non-affiliated theatres in N. Y. and N. J. and in sports arenas, parks and beachfront and highway restaurants.

ENGINEERING LIMITS

See No 'All-Purpose' Projector As a Present Practicality

Realization of an "all purpose" projector at this point was termed "no more than a dream" by the exec of one of the equipment companies last week.

"It's fun to talk about such things," he said, "but the fact is that it's just not an engineering possibility at this point. For that matter, no one really knows what all the various purposes would have to be."

There are projectors, and Todd-AO specifically is bringing one out, that will take both 35m and 70m film. They would not, however, accommodate such systems as Vista-Vision where it involves running the print horizontally through the camera.

Theatre Manager Plotted Holdup Of Own House

Philadelphia, May 24.

Joseph Cullinan, 29, manager of the first-run Arcadia Theatre, confessed that he conspired with two other men to stage an $8,800 holdup at the film house, Feb. 27. Detectives said Cullinan admitted receiving only $1,000 for his part in the stickup, and then on May 3 took the day's receipts, amounting to $1,500, went to New York City and eventually lost all of it at the track.

The theatre manager, the father of two small children, was charged with holdup and robbery, violation of the firearms acts, larceny and receiving stolen goods and conspiracy to commit a felony. The same charges were placed against Robert Caldwell, 24, and James McFarland, 31, both of Philadelphia.

During the framed holdup, two men remained in the theatre after the last Sunday night show. They struck Cullinan, knocking him down to make it look authentic and tied up the projectionist, Herman Hanover.

According to detectives, Cullinan confessed that he conceived the holdup plot and approached the other two men with the idea after meeting them in a restaurant near the theatre. Cullinan was manager of the Arcadia for three years and before that worked as manager of the first-run Goldman Theatre. According to police, Cullinan blamed the crime on his fondness for liquor and playing the races.

RAP AMISH KILLER

'Violent Saturday' Gets Its Share of Critical Comment

"Violent Saturday," 20th-Fox entry with Victor Mature, Sylvia Sidney and Richard Egan in the leads, is not going by unnoticed in the present sound and fury over high voltage action in pictures.

The entry is given a good notice in the Green Sheet, which is an appraisal of pix published by the Joint Estimate Board of National Organizations. But five of the 12 groups comprising this board raise a voice of dissent on one point in the pic.

The American Assn. of University Women, American Jewish Committee, Girl Scouts of the U.S.A., National Congress of Parents & Teachers and the Protestant Motion Picture Council are represented as objecting to "the fact that it is an Amish man, devoted to non-violence, who is finally forced to kill the villain."

KEFAUVER TO PROBE FILM IMPACT ON KIDS

Senate sub-committee investigating juvenile delinquency, having completed its onceover of television, is now getting curious about motion pictures. Sen. Este Kefauver (D., Tenn.) has asked the Motion Picture Assn. of America to send him press books on a number of pix which might somehow tie in with juve waywardness.

When the Kefauver group some months ago began the investigation, its only apparent concern with films was the Production Code and how it might be copied in the comic book field. The pic industry itself was to escape any scrutiny as to possible influences on teen-ager crime. Since that time, though, the industry became the target of loud blasts, including those levelled by the National Legion of Decency and the British blue-pencilers. It's understood this latter-day situation has prompted Kefauver to take a closer look.

Among the pictures the solon is concerned with are RKO's "Son of Sinbad," which has been given a "C" rating by the Legion, and Metro's "Blackboard Jungle," which deals with the specific problem of terrorists among school youngsters.

A call for press books is a new approach for Congressional probers. It's presumed they want to appraise the manner of advertising the pix, this being a good tipoff on story line and how the distributors are angling the sales pitch.

Kefauver's report on tv and juve delinquency is now nearing completion and should be made public shortly.

Lightly Attended Denver Allied Resolves Against Toll, For Roundtable

Denver, May 24.

There are at least few independent exhibitors in the Denver film area that are interested in industry problems. Attendance at the annual convention of Allied Rocky Mountain Independent Theatres was smaller than usual, but it made for better and more careful consideration of the problems. Neil Beezley, prexy, warned of the dangers of home-toll television, as did Reuben Shor, national Allied president. Both warned that it could easily be a life and death matter for many theatres, especially in the smaller situations, where the margin or profit is already small. They asked theatre folks to get others to write letters protesting parlor boxoffice to the FCC and members of congress.

Bennie Berger, Central Allied president, spoke on a number of industry ills, pointing out that the one that caused most of them was high film rentals.

The convention passed two resolutions, one voicing the opposition of Rocky Mountain Allied to home-toll television, and the other urging film company presidents to attend the May 24 meeting to iron out industry problems, especially in regard to film rentals.

Directors, to meet later to name officers were named as follows: Neil Beezley, Fred Hall, Gus Ibold, J. H. Ashby, Fred Anderson, Lloyd Greve, C. L. McLaughlin, Don Monson, James Peterson, J. K. Powell, W. A. Simon and Tom Smiley, for Colorado; Marie Goodhand, Robert Kehr, Dr. F. E. Rider and Dorrance Schmidt for Nebraska; Burl E. Lingle and John C. Wood for New Mexico; Richard H. Bennett and Lloyd Kerby for Wyoming.

The group attended a luncheon at noon, and the day ended with a dinner dance.

$430 Missouri Cinema Stickup

St. Louis, May 23.

Lloyd Weston, owner of the Southway, a cinema in Lemay, Mo., near here was robbed of $430 last week by an armed bandit who escaped in an automobile driven by a confederate. Weston was counting the night's receipts in the cashier's booth and when he looked up into the barrel of a pistol. On orders from the bandit, Weston shoved the money through the window.

COMPO SAYS 'PURR-FECT'

Enchanted With N. Y. Journal-American Gesture Ads

The Council of Motion Picture Organizations would like it fine if other papers would follow the lead taken by the N. Y. Journal-American (Hearst). As a gesture of goodwill toward the industry, this daily has been running a series of its own ads urging readers to attend theatres. "Only at the movies can you enjoy entertainment without interruption," states the J-A insertions.

COMPO calls attention to the plugs in its current full-page ad in Editor & Publisher. States the industry organization: "When one of America's famous newspapers goes to such lengths to encourage theatre attendance, it should be obvious that greater theatre attendance is important. At any rate, we are grateful to the Journal-American for giving such dramatic proof to what we have said so often—that newspapers should do everything possible to foster more attendance at movie theatres.

Weekend Overtime For Theatre Hands Not Thought Likely

Washington, May 24.

There appears considerable doubt here that Congress will act quickly toward expanding the wage-hour law to include employees of interstate theatre circuits and others as recommended by the Eisenhower Administration.

Exhibition groups are opposing the recommendation, not so much because it would increase the wage floor under local theatre employees, but because it would provide that employees of theatres in interstate circuits would have to be paid time-and-one-half for weekend and holiday work when the theatres do the bulk of their business.

The proposal to include an additional 2,000,000 workers was suggested as an amendment to bills to increase the minimum wage level from the present 75 cents per hour for business subject to the Wages-Hours Act. The Administration recommended a 90-cent base, but other legislation would shoot it up as high as $1.25 per hour.

The Senate Labor Committee, conducting hearings on the legislation was surprised to hear Stuart Rothman, solicitor for the Department of Labor, explain that the Department, which had previously recommended including the additional 2,000,000 retail workers was now urging only a "serious study" of the plan.

Subsequently, Labor Secretary James P. Mitchell expressed support of higher hourly minimums but indicated no change in the statement that the extension to retail trades, including motion picture theatres, should be "studied."

James M. Cox, Governor Who Signed 1913 Law, Opposes Ohio's Revival

Columbus, May 24.

The Dayton Daily News, owned by former Gov. James Cox under whose administration the original film censorship bill was passed in 1913, came out editorially on May 6 to call for the defeat of present proposals in the state Legislature designed to reinstate censorship.

The News, which for years has maintained silence on the issue, stated that "more safeguards are needed" to combat the rising rate of juvenile delinquency but that "the present censorship proposals pose dangers in excess of those they are trying to do away with. They should be defeated."

Undoubtedly it was a policy editorial coming from the Cox front office because it was carried word for word in the Springfield Sun, also a Cox paper.

Ohio Re-Defines Obscenity, Cuts Fee in New Bill

Columbus, May 24.

A film licensing and censorship bill has finally been pieced together by a subcommittee of the Judiciary Committee of the Ohio House, but it has a long way to go before it becomes law—if it does this season. The subcommittee did not even recommend the bill but passed it along to the committee endorsed only as a censorship bill which, in its belief, is constitutional.

The proposal in effect would cut receipts from licensing by 500% so that the total annual take would be between $40,000 and $50,000, instead of $250,000 as in the last full year under the 1913 law. It sets up charges of $3 for a 1,000-foot reel on the first print; subsequent prints would cost $3 for anything over 5,000 feet, $2 for 1,000 to 5,000 feet and $1 for anything under 1,000 feet.

Under the new procedure the censor board would not hold life and death sway over a film. If a scene is objectionable, the censors would cite it to an advisory board of three persons appointed by the governor. They would review the picture and notify the distributor of proposed cuts and the reasons therefor. An open hearing would be held at which the distrib could present his objections and if the board was still not finally convinced the case and the record could be taken into the courts.

A legislator suggested that one member of the advisory board be from the motion picture industry.

The bill defines obscene, lewd and lascivious as follows:

Depicting an act of sexual intercourse or sodomy; portraying the genitals or genital regions of man or woman; expressly or by reasonable implication presents as an acceptable or proper pattern of social behavior either fornication, adultery, rape, seduction, prostitution or sodomy; is in dominant purpose and effect either erotic or pornographic or employs language or depicts conduct of moral depravity.

Later—Judiciary Committee of the Ohio House voted 17 to 4 to require prior review of films. The measure is now in the hands of the House Rules Committee, which can't bring it to the floor until May 30. Time is running out for the proponents of the bill inasmuch as it must follow the long committee trail through the Senate before it can come up for the Governor's signature and the biennial Legislature may well have closed up shop before this can be accomplished.

SINDLINGER 'SAMPLING' MIDWEST PIX PATRONS

Business analyst firm of Sindlinger & Co., which recently completed a 10-month study of the impact of theatre screen advertising on the public, is currently probing entertainment habits and behaviors of residents of three midwest cities on behalf of exhibitors and other interested observers.

Albert E. Sindlinger, who heads the organization bearing his name, arrived in Enid, Okla., last week along with field staff members to commence a survey there on behalf of Video Independent Theatres and the Assn. of Theatre Screen Advertising Cos. Previous week Sindlinger launched a similar study in Lincoln, Neb., for Cooper Foundation Theatres.

Meantime, the Enid and Lincoln surveys will run concurrently with still another probe which the Sindlinger outfit began in Oklahoma City several months ago. Some five other studies of this nature were undertaken by the firm within the past year.

Under the company's blueprint it usually requires from eight to 13 weeks to complete a market study. First phase of the investigation is confined to drive-in theatre and lobby interviewing to determine characteristics of the filmgoing audience. Other two phases call for samples of families within the hardtop and ozoner drawing area as well as recorded depth interviewing.

India's Slants on Gore and Sex

American observers, who may have been puzzled by the severity of Indian film censorship, are given a hint as to its causes by Sir Clifford Agarwala, the Motion Picture Export Assn.'s rep in India, in a memo on film censorship in that country.

Here are some of Sir Clifford's observations which should be considered in the light of the fact that he himself at one time headed up the Indian censor board:

On crime, violence and defiance of authority: "In nearly 50 years, the young people of India were engaged in a struggle for independence in which the ends to be achieved were regarded as justifying the means. In this era young men actively engaged in the political struggle became familiar with the use of the gun and the bomb as means of eliminating opponents and securing arms and money for their purposes. Their success attracted the attention of unscrupulous persons whose aims were not the same as those of the genuine patriots, and they adopted the gun and the bomb as means of furthering their own ends. It was not, at that time, always possible to distinguish between the two groups, but one thing is certain, that there exist young people of the present generation who would not hesitate to emulate the young people of the last generation, and that while some of these would be actuated by political considerations, others would be guided by purely selfish motives.

"Persons who lived through the former period of political tension do not want to see a recurrence of it. They fear that films depicting crime and violence and the use of the gun as an effective argument will result in encouraging both young hotheads and unscrupulous persons in resorting to unlawful activities."

On immorality and relations between the sexes: It is necessary to understand the structure of Indian society to appreciate the Indian point of view in regard to this matter. In many parts of the country the parda system still prevails. This means that the sexes are separated, for the women are kept in seclusion, i.e., they do not appear before men who are closely related to them. The passionate kissing and hugging between lovers (and others) so often depicted in imported films, are quite unknown and shock Indian ideas of decency and decorum. These scenes provide a powerful lever to raise prejudice against imported films."

Sir Clifford said that such scenes are often passed in imports. "It is precisely these aspects of imported films which attract so many of the younger members of the audiences," he wrote. "The result is that a student who is able to afford to visit the cinema once in a week is apt to spend his money on a film which contains scenes of exciting love-making, or of girls scantily attired. The Indian producer complains that the latitude which has been shown to imported films in this respect is a handicap to his business." He added that this had forced the Indian censors "to lessen considerably the gap which has hitherto applied between the standards of judging Indian and imported films."

Challenge Kans. Censor Repeal

Kansas City, May 24.

The ghost of motion picture censorship lingers over Kansas yet. A move is under way to challenge the legislature action by which the Kansas Board of Review was abolished only a few weeks ago.

Kansas assistant attorney general, Paul Wilson, indicated an injunction will be sought in Shawnee County District Court at Topeka arguing that the 1955 legislature acted erroneously by including the censorship death bill in another unrelated measure.

The county court action is being pushed to obtain the injunction in time to file an appeal to the state supreme court before June 30, if necessary. The injunction would be directed at Secretary of State Paul Shanahan, to stop him from publishing the session law July 1.

The same legislature which killed the board with a rider to a senate measure to repeal an obsolete motor vehicle law earlier had approved appropriations for the three-woman board (which labels itself self-supporting—i.e., from fees charged film companies).

Wilson claims the legislature in passing the rider violated the state constitution which requires the title of a law to cover all phases and the law be restricted to one subject.

Key controversy of censorship over the past year has been "The Moon Is Blue," which the board banned, and which the Wyandotte County District Court in Kansas City, Kansas, over-ruled. The supreme court then turned around and upheld the ban of the board, just as the board lost its existence to the legislature about six weeks ago. "Moon" still is unshown in Kansas.

Metro's 38 One-Reelers

Metro will release a total of 38 single-reel short subjects for the new season starting September. These are in addition to 104 issues of News of the Day, released twice a week.

Included among the short subjects are six CinemaScope cartoons in Technicolor, six conventional cartoons in Techni, and 14 reissue cartoons, also in Techni. In addition, the slate includes reissues of six Robert Benchley shorts, and six "The Passing Parade" subjects.

Cardinal Stresses Catholic 'Obligation to Stay Away' From 'Dangerous' Films

Los Angeles, May 24.

Pastors of 267 Catholic churches in the Los Angeles area (four counties), at the request of James Francis Cardinal McIntyre, called attention to the promises contained in the pledges of the Legion of Decency from their pulpits Sunday (22).

Parishes were addressed on a letter which the Cardinal dispatched to each pastor, which stated:

"There is an obvious trend toward laxity in some of the motion picture productions — and in the advertising of them as well.

"In view of the forthcoming vacation period, with the relaxation it brings, it is appropriate to draw the following comment to the attention of pastors:

"It is suggested that a caution be issued to all your people, but particularly to the young, regarding this trend. The promises contained in the Legion of Decency should be the subject of a further reminder.

"The personal moral danger presented to our youth in these offences against moral principles, and the real scandal occasioned thereby, are compelling reasons for issuing this warning. Only this past week another feature picture has received a condemned classification.

"The obligation to stay away from entertainment that is a danger to one's moral life is binding in conscience. The observance of all the promises of the Legion of Decency pledge will be a security to the individual and to the community."

Churchman's reference to "another feature picture" being "condemned" by the Legion "only this past week" referred obviously to RKO's "Son of Sinbad," long denied a Code seal but granted after certain pruning had been undertaken at the PCA's insistence. Pic was yanked by RKO Theatres last week over its entire circuit, due to Legion's rating, but late in week it was skedded to open locally on June 1, not, however, in theatres by RKO chain.

Don M. Vice J. Don Alexander

Colorado Springs, May 24.

Don M. Alexander, exec v.p. of the Alexander Film Co., assumed management of the film advertising firm.

He succeeds his brother, J. Don Alexander, who died May 6.

DECENCY LEGION RATES 'EM THEIR WAY, WE'LL MAKE 'EM OUR WAY—JOHNSTON

Eric Johnston's statement on the Coast last week, that the Industry didn't plan making concessions "to anybody on anything," is interpreted by Eastern observers as a significant stiffening in Hollywood's attitude towards its critics, particularly those who have challenged the Production Code on the basis of "laxity." (A spokesman for the Legion of Decency in N. Y. said there would be absolutely no direct comment upon Johnston's comments.)

While Johnston specifically welcomed criticism "from any group," the overall tenor of the Motion Picture Assn. of America president's remarks was construed as a definite—and in some eyes bold—rejection of the criticism of pix and the Code which, in recent weeks, has come primarily from Catholic quarters.

It's pointed out that this is one of the comparatively few times that the industry as a whole has taken a definitive stand in the face of public charges of immorality in film content and film advertising, and has seen fit to "talk back."

"The goal of producers is to make pictures reasonably accepted by reasonable people," Johnston told the press on the Coast following a session of the Assn. of Motion Picture Producers. He was emphatic that no changes in the Code were contemplated as the result of recent critical statements of the administration of the document. These have come from the Rev. Thomas F. Little, exec secretary of the Catholic Legion of Decency, and from James Francis Cardinal McIntyre, Archbishop of Los Angeles.

Father Little had deplored the "retrogressive attitude" on the part of the producers and the co-related attitude of the code. He said these conditions required "prompt and effective correction."

Johnston, rather than backing down, defended the code as having worked out very well over the years and commented it ought to be praised rather than criticized. Father Little had charged that the Code barriers had been dropped to the point where it allows "the appearance on the screen of considerable material which any Code worthy of the name would be expected to exclude."

Those who have opinions on the Code-Legion rift are quick to point out that, in the past, such a statement from a Legion spokesman would almost inevitably have brought a quasi-apology from the producers. That this has not happened, and that Hollywood is in fact fighting back and refuting the charge, is seen as an indication that the studios don't feel that the Legion's official attitude is echoed too widely among the general public.

Nevertheless, it's recalled that, although they had a Code seal, a number of recent productions were withdrawn by their studios, and re-edited, to comply with Legion objections.

It's felt that, in the light of the airing the Catholic group's charges have been getting in the press, Geoffrey Shurlock, the Code administrator, will be a lot tougher in enforcing the letter and spirit of the Code than he's been in the past.

There are also indications that the Legion's charges, taking in all of Hollywood, caused a certain resentment among production execs who felt that the Legion was condemning the entire industry for the sake of a few pix. "It's like burning down the forest to get at a few rotten trees," commented Metro's Dore Schary.

Opinion is also voiced that the Legion may be after Shurlock's scalp and that—if this is the case—the group has obviously overshot its mark since its objections have rallied the Code supporters on the Coast.

Harsh Censors, Piracy, Dialects Make India A Tough Mart, Sez Broun

Indian film censorship, now centralized in Bombay, looms as the American distribs' most pressing problem in a generally difficult and limited market, William Broun, Universal's managing director in India, declared in N. Y. last week.

Broun noted that, even though the Indian censors are making concessions to U. S. pix which they wouldn't be willing to make to local product, they were nevertheless more severe than ever. As a matter of fact, some films that were passed five and 10 years ago, on resubmission have been banned.

From time to time, Indian producer interests raise the cry that the American importers are exploiting the market and they ask for screen quotas and other limitations. Actually, noted Broun, American films in India are extremely limited and there's nothing much that can be done about it for quite some time to come.

"We get only about six to eight percent of the entire market," Broun said. "The American industry only remits around $600,000 to $800,000 a year. Our pictures can play in around 650 theatres only, including some 60 in the major cities that are devoted to English-language product exclusively. The fact that our films play in the biggest and best houses in the cities frequently leaves the impression that we are dominating. Actually, our showing in India is nothing to brag about."

Broun, an Australian who is also supervisor for Burma, Ceylon and Pakistan, said one of the big problems encountered by the American companies in India was the question of plagiarism. A good many Indian pix are "lifted" almost frame by frame from U. S. imports. Broun said legal action had been discussed but should be an industry rather than a single company matter.

He thought that a limited dubbing program in India might help to widen the circulation of American films which are primarily handicapped by the different Indian dialects. However, he thought, two difficulties arise. One is that a dubbed picture automatically would be viewed by the censors as an Indian picture and they'd therefore be doubly tough. Another is that audiences find it hard to accept a Clark Gable or a Tyrone Power gabbing in their native language. That's even true when an Indian producer dubs his film into a different dialect.

CinemaScope in India has been a big hit and most of the 60 houses playing U.S. and British pix exclusively have installed it, Broun reported. He said Indian audiences were very interested in anything new and that this presumably was the root of the attraction of the few Russian films that have been playing in India. Communism wasn't any threat in the Indian pic biz, he thought.

As for the Reds, Broun said he was under the impression that they were ploughing back any of their local Indian earnings into further propaganda activity. Quality of the Soviet pix that have been shown in India can't begin to compare with U. S. films, he maintained.

Broun said the Indian censors were extremely hard on violence and brutality in pix, but that audiences liked the type of action that didn't require too many subtitles. He pointed out that the Universal product was in a good position on just that account.

Pickford-Rogers to Spain

Hollywood, May 24.

Production possibilities for filming a musical in Spain will be studied by Mary Pickford and Buddy Rogers, during their visit to Barcelona. Picture probably will launch their new indie production slate on which three pix already are skedded.

Rogers and Richard Polimer will co-produce Spanish film.

Toronto Hubbub Over 'Blackboard'

Toronto, May 24.

On protests of women's organizations, city fathers are pressing the Ontario Board of Film Censors for an immediate Province-wide ban on "Blackboard Jungle," now in third stanza here at Loew's Theatre for town's top biz on socko returns. Spokesman for the local solons is Alderman William Dennison who was delegated to look at the film. He said: "Hollywood has succeeded, as usual, in glorifying in the minds of teenagers just the things it pretends to attack." Dennison claimed he would lead in the ban efforts on ground that "there is no good in glorifying the classroom development of criminal tendencies." He said the greatest applause in the film came when a "tough guy" pupil told a teacher to "go to hell" and then drew a knife and stabbed the teacher.

Women groups claim there is no moral lesson on juvenile delinquency in "Blackboard Jungle" and particularly deplored the teacher dialogue line—"We should electrocute the lice"—this referring to school children. Said Dennison: "It's too disgusting a spectacle to put before the youth of Ontario." He claimed that 80% of the audience were teenagers who saw an attempted rape of a woman teacher, smoking in class, drinking on the street, car theft and profanity. Point is also brought out that male teacher is indicated a "squealer" if he went to the police to clear up the situation and prefers to settle it with his own fists.

Fact that "Blackboard Jungle" carries before-and-after trailers announcing that "this situation does not exist in the schools of this city," is bringing a hearty audience laugh, said Dennison.

Selectmen Ban 'Blackboard'

Winthrop, Mass., May 24.

"Blackboard Jungle" was taken off the bill at Winthrop Theatre Friday (20) following request of Winthrop Board of Selectmen. ("The Far Country" was shown in its place.)

William E. Pierce, chairman of the Winthrop board, said he had received several calls from parents who objected to the advertised showing on Friday and Saturday night (20-21) "when many teen agers attend." Pierce said that last Sunday (15), the Rev. William C. Bruckhart of St. John the Evangelist Catholic Church asked parishioners not to see the picture or let their children see it.

The film had been skedded to play matinee and evening performances Friday and Saturday (20-21).

Pierce said an attorney for the theatre owner, the Ralph E. Snider Corp., was "granted an opportunity to talk" to the Selectmen at the Town Hall Friday night (20).

"Blackboard" played a month ago in Boston without trouble

Seattle Is Sensitive

Seattle, May 24.

Controversy has hit the city council here over showing of "Blackboard Jungle" without the tag line in the ads "adults only" which the Seattle Censor Board requested. Hamrick Theaters, Inc., execs are to appear this week at a council committee hearing to explain.

The terrorism of young gangsters in the schools of a large city was objected to by the censors for showing to youths.

FOR RENT
1,500-SEAT THEATRE
IN NEW JERSEY
ALSO THEATRE
IN CONN.
Write to Box V-52, Variety,
154 West 46th St., New York City

New York Theatre
RADIO CITY MUSIC HALL
Rockefeller Center
"LOVE ME OR LEAVE ME"
in CINEMASCOPE and COLOR starring
DORIS DAY • JAMES CAGNEY
An M-G-M Picture
and SPECTACULAR STAGE PRESENTATION

Mutual Comes Up With a Twist In New 1-Minute Comm'l Pattern In Embracing Saturation Concept

Washington, May 24.

Taking its cue from ABC and CBS, Mutual is now planning to go "saturation," but with a unique station relations twist. The network asked its affiliates over the weekend to allow it to implement a program for selling the "saturation advertiser" with a series of five minute shows along with six-second network identification announcements. Affiliates appeared willing to go along with the move.

Twist, however, is that stations need not carry the programs themselves but instead can schedule the one-minute commercials alone on a run-of-station basis. For every five-minute show the network sells, there will be a one-minute spot which the web will send over a closed-circuit daily for recording by the stations. If an affiliate can't clear for the five-minute program, he can run the spots as he pleases. Proposal marks the first time any network is selling spots to be carried without a network program.

Plan for the six-second spot ties in with the network ID, leaving the station his customary 30-second break. Instead of the ID script reading, "This is Mutual — the radio network for all America," the script would read, "This is Mutual — buy so-and-so." Stations will be paid on a double-up arrangement based on a one-minute commercial program. If they carry the five-minute show and the commercial system cue which follows, they'll be paid for carrying a six-minute commercial show. These two plans apparently are just the beginning of an expansion into saturation-style selling, a technique which has been building increasing revenues at ABC and CBS.

Moreover, the network is planning to chop up its five minutes of commercial time on its daytime participating half-hours. Web has found that there isn't enough flexibility in straight one-minute commercials in the participating segments, and wants add additional time and break up the five-minute total into two 60-second spots, one 90-second announcement, one 30-second spot and a 50-second and two five-second commercials. In that way, advertisers with distinct needs can be served best. In the area of repayment, same situation holds as before—the web takes the full coin from the first 60-second spot sold, the stations can sell all unsold spots locally. As the net sells out the remaining spots, the affiliates are repaid on the ratio of the time sold to the total commercial time less one minute.

Variations & Flexibility

New plan, which was delivered by station relations veep Earl M. Jonson, laid it on the line—more variations and more flexibility are necessary to compete in today's radio market. And Mutual prexy Tom O'Neil, in more general terms, made it clear that Mutual is in the fight to stay and that the network had certain inherent affiliate relationships of which it must take

(Continued on page 54)

Can This Be IT?

Washington, May 24.

Multiplexing on FM is now a reality. But what about doing it on tv? William S. Halstead, prexy of Multiplex Development Corp. of New York, said his company is working on it and expects to establish its feasibility in six months. Multiplexing the sound has already been worked out but televising a second picture over the video channel involves much more difficult problems. If tv multiplexing can be accomplished, most of the arguments against pay-as-you-see fall by the wayside. As Halstead explains, a station would televise two programs at the same time over the same channel. One would be the regular commercial show, the other for the subscription audience. A set owner would have an adaptor for tuning in the subscription program. None of the regular programs would be sacrificed. And the FCC would presumably sanction it, if it's technically OK, as it already has done so in authorizing FM stations to collect fees for subsidiary services through multiplex.

McConnaughey's 'New Yardstick' On B'cast Grants

Washington, May 24.

The Federal Communications Commission may institute a new yardstick for radio and television station license renewals in keeping with contemporary problems.

It may now be using "outmoded tools" in connection with the renewals, FCC Chairman George C. McConnaughey told today's (Tues.) luncheon at the NARTB convention.

This, he said, was one of the major problems now confronting the Commission, the others being: (1) Need for a formula to enable UHF to compete with VHF, (2) further expansion of tv outlets, (3) subscription-tv, (4) standards of allocation which will recognize daytime skywave, and (5) simplification of the Commission's own rules of procedure.

But in handling all these problems, McConnaughey explained, the FCC must always bear in mind that Congress "made your industry a truly open, competitive, free enterprise," delegating to the Commission only functions "for orderly operations of this enterprise."

The FCC chairman also doffed his hat in appreciation of "the fine work that the broadcasters have done—the fact that the people of the U. S. are recipients of the finest programs in all the world," adding that one purpose of the convention was to "devise means for

(Continued on page 54)

'Toast' Whams Spec

Ed Sullivan's "Toast of the Town" over CBS-TV whammied the NBC-Max Liebman specola Sunday (22) on the 15-city Trendex.

For the 8-to-9 time, when the shows were in direct competition (with spec starting at 7:30, as usual) "Toast" collected 26.7 against the Tyrone Power, Herb Shriner, et al., stanza's 17.

DuMont Unveils Camera-less TV At NARTB Meet

Washington, May 24.

Television broadcasters attending the NARTB convention displayed keen interest in DuMont's new "Vitascan" which enables stations to televise local live programs in color without the need of a conventional video camera. The equipment is to be installed soon in DuMont owned-and-operated stations in New York and Washington.

Demonstrated here publicly for the first time, the system is being offered to stations for a package price of $32,000. DuMont engineers say this is about one third the cost of conventional equipment. They claim the system is simpler to operate and requires only one man to handle a show in color. Pictures seen at the exposition seemed no different from those by conventional cameras.

While resembling a tv camera in appearance, the "Vitascan" emits light from a cathode ray tube instead of receiving light through a lens. The light beam scans the subject matter in the studio and multiplier phototubes pick up the light that is reflected. The tubes convert the reflected light into an electric signal which is passed on to a standard color transmitter.

Demonstration was held in a small studio in which a model displayed various colored objects and commercial products. Much of the time the "Vitascan" was left unattended without affecting color values.

DuMont expects the equipment to fill a need for inexpensive color programming in studios of limited size, particularly for news commentaries, debates, panel shows, and commercials. However, according to DuMont, size of studio can be enlarged by providing additional phototubes, which resemble ordinary theatrical flood

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NBC-TV Mulls 'Self-Made' Hour for Saturday Noon

NBC-TV is playing with a "do-it-yourself" hour's format for a Saturday at noon display next fall to be sliced up for sponsors under the magazine concept approach. Web might expand the "self-made" show starring Cliff Arquette that's replacing the cancelled "Mr. Peepers" on Saturday for same sponsor, Reynolds (and riding for the summer), and put it in the Saturday noon berth.

Under consideration for the network's 7:30-45 "singers' slot" during the summer is Vaughn Monroe and Matt Dennis, with sponsorship wide open.

Major WOV Stock To Morris Novik

Richard O'Dea, the principal stockholder in WOV, the New York bilingual operation, is retiring from broadcasting and has disposed of his majority interest to Morris Novik. Latter is the radio-tv consultant, advising the American Federation of Labor. Under the reorganization plan the WOV management team of Ralph Weil and Arnold Harfley, who are already minority stockholders, will enjoy a bigger ownership stake in the operation.

Novik is also identified in the affairs of the rival WLIB indie operation in New York (by an odd coincidence both outlets are putting stress on reaching the Negro market), but there is no duopoly of ownership involved. Novik's brother, Harry, is the actual owner of WLIB with Morris' status that of a consultant and adviser.

Mark Ethridge Looks at Radio

Washington, May 24.

Significant comments on status of radio by Mark Ethridge, WHAS & WHAS-TV, Louisville, and publisher of Louisville Courier-Journal, in addressing the NARTB convention:

"I have a most extravagant admiration for the power of radio. I am also one of those who is coming to feel a warm glow for it. It seems to me that having been stripped of its sequins, its glitter and tinsel by its gaudier young sister, tv, radio has settled down into an old housewrapper—or, if you prefer, an old shoe—relationship with the people of the United States whom it serves.

"I don't think radio has ever had better days program-wise and public service-wise than it has now. It is more of the people than it has ever been; it is closer to them than it has ever been. And they bought more sets in the first quarter of this year than they bought in the first 17 weeks of last year. That is a more eloquent vote of confidence, a testimonial that people still like, and may even like better, what is coming out of their sets. There is perhaps significance in the fact that small stations which live close to their communities and generally must program more to local needs seem to be doing better economically than some of us who have bigger ones."

The Monroe Doctrine

Washington, May 24.

Mutual's new program chief, Bob Monroe, laid out his new concept of "companionate radio," the deglamorized staple with which the network expects to hit those radios that have been whisked out of the living room by the tv glamor baby. It's a "radio's always by your side; it's your companion all day long" theme that will evolve itself in terms of service programming in a pattern that lends itself to easier selling.

Kicking off the pattern will be a half-hour cross-the-board strip at 10:30 a.m. titled "Mutual Morning," which starts July 1. It will consist of news and features in short five-minutes-or-less segments, involving sports, homemaking, book reviews, interviews, etc., with taped segments from Mutual affiliates playing a prominent role. If it proves successful as a vehicle for participations, it will be followed by a "Mutual Matinee" on the same pattern. In the works but not yet finalized, will be "Americans," comprising two half-hour afternoon strips on the titled theme, with great stress laid on contributions by the affiliates and their talent. Finally but still in the dream stage, is "Fame and Fortune," a nationwide contest which will involve $250,000 a year in prizes.

Everybody's Talking About Toll-TV But B'casters 'Sit This One Out'

By JACK LEVY

Washington, May 24.

Toll-tv, as anticipated, is what they're talking about here at the various hotels where delegates are registered for the NARTB convention. Since the subject isn't on the official agenda, interest in the pros and cons, the merits and demerits, whether FCC will or won't allow it, etc., seems to be all the stronger.

But while there are those who feel the development is inevitable, few broadcasters seem to be inclined to face up to the possibility of its imminence. The fascination with the issue exceeds the threat. In some respects, its' a case of "if it comes, it comes." Let the FCC, the NARTB or the networks worry about it.

CBS prexy Frank Stanton's remarks to affiliates last week have had an obvious impact on the VHF operators here, bolstering a belief that toll-tv has to surmount high hurdles before it can become a reality. Despite jabs at the networks by the Senate Interstate Commerce Committee, they feel the FCC won't regard the position of the nets, symbolized in Stanton's statement, lightly.

Another factor in their thinking is the shift in the mail to the FCC which is now running heavily against pay-as-you-see and seems likely to balance the earlier six-to-one pro sentiment. One member of the FCC alluded to this shift in an off-the-cuff conversation, which may have some slight significance in that it indicates the agency won't be influenced by thousands of letters provoked by interested parties.

While the VHF'ers and some UHF operators in the black are generally against the fee system, a considerable number of ultra high broadcasters look to it as their possible salvation. So far, they have failed to make themselves heard at the convention sessions but they have been meeting by themselves far into the night trying to develop a plan of action to solve their desperate plight. They don't feel the NARTB position against toll-tv represents the industry attitude and they may still force the issue out into the open.

An effort to put the convention on the spot on pay-tv, strangely enough, was made at yesterday's (Mon.) FM session. Ben Strouse, chairman of NARTB's FM Committee, offered a resolution declar-

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Coronation Reprise

ABC-TV will play its kinescopes of the Coronation of Queen Elizabeth Sunday night (29) in the 8-9 slot as a one-shot. It's the second anni of the Coronation (with the nation's set count up by 10,000,000 since then—a pitch for new viewers). Ted Malone will do the commentary.

Web is slotting the one-shot in sustaining time vs. the Ed Sullivan-Colgate Comedy combine on CBS and NBC.

O'Fallon Sparks Revolt on NARTB Toll-TV Stand

Washington, May 24.

First spark of small-station revolt on last month's NARTB board vote opposing use of the airwaves for toll-tv arose today (Tues.), when Denver station owner Gene O'Fallon started distributing a petition condemning the board's vote as "unilateral" and asking for a poll of the NARTB membership on the issue. Toll-tv has been kept off the NARTB agenda, though it's been the hottest corridor subject of conversation, and O'Fallon's petition is seen as a move to get it into the formal discussion stage.

It's not likely that the petition, which also asks the FCC to "explore to the fullest all the issues," will succeed in placing toll-tv in an official discussion status, but it may serve to embarrass the NARTB. The board's resolution, voted April 14, was taken "without prior polling of tv broadcasters at large or obtaining the consent of its own membership," the petition stated, and the board acted "arbitrarily, capriciously and unrealistically." Fact that toll-tv hasn't been referred to the membership at the convention after having been voted on by the board is seen as O'Fallon's strongest point.

Petition, in the form of a resolution favoring adoption of toll-tv, had received about 20 signatures of station operators by this afternoon. Most of the signatories were either UHF operators or VHF outlets in smaller markets or more competitive situations. O'Fallon's KFEL-TV in Denver, though a VHF station, is on the block, largely through the fact that Denver can't support four stations.

Mari Yanofski to ABC

Mari Yanofski, freelance radio and magazine scripter, has joined ABC's publicity department as magazine contact. She's been freelancing over the past dozen years, scripting abroad for Radio Free Europe, BBC and Radiodiffusion Francaise, as well as on American nets with such shows as "Music America Loves Best" and the old Kate Smith and Ken Murray segments.

She replaces Muriel Lilker, off on a maternity leave.

'Gangbusters' Biting the Dust

Another longtime radio thriller bites the dust with "Gangbusters," a Saturday 7:30 p.m. sustainer on CBS, exiting late next month. The actioner has been around since 1936, running on the web until 1940, when it switched to the old Blue Network (now ABC) for a ride until 1948. After that it came home to roost and expire on CBS. Listed among the clients through the nearly two decades were Colgate, General Foods and Wrigley Gum.

CBS will find the slot with the returning "21st Precinct," which is hav. a brief hiatus due to a film commitment of its star, Everett Sloane.

NARTB: 'JUST LEAVE US ALONE'

NARTB: 'Shoulda Stood in Chi'

Washington, May 24.

It's been some pretty rough boing here for the NARTB convention delegates and their wives and the guy who said "Let's pick Washington as this year's site" isn't the most popular industryite around. True, it got 'em President Eisenhower as a speaker (which was the primary motive in the first place for moving the convention out of Chi and into D. C.), but a more crazy, mixed-up parlay of shuttling between inadequate hotel accommodations never existed.

Since this is the year when the broadcasters appear to be on the Congressional hot seat, it was only natural for the NARTB to put its best foot forward and romance the Hill. Which may or may not mean anything in terms of good public and social relations. But for the privilege of this wooing, a lot of broadcasters are going through the convention paces with gloomy faces. For example, about 30 reservations for rooms and suites at the Shoreham (which shares NARTB hqs. honors with the Sheraton Park) were found never to have existed when check-in time arrived. Exhibitors learned, much to the chagrin of many, that the Shoreham wasn't insured properly for such elaborate displays, with result that the hotel management was obliged to cough up about $900 in extra insurance fees before the exhibits could be put into place.

And all around the town the boys are shuttling.

NARTB Keynoter Calls for Restudy Of Govt. Regulation of TV Networks

By HERMAN A. LOWE

Washington, May 24.

Suggestion that Congress reopen the question of establishing Government control over the television networks shook up an otherwise slow-moving National Assn. of Radio & Television convention here today (Tues.). Fact that the suggestion came from the keynote speaker of the convention, a top broadcaster in his own right, added to the startling flavor of the pronouncement.

The point was laid down today (Tues.) by Mark Etheridge in the keynote address of the 33d annual convention of the National Assn. of Radio-TV Broadcasters. Etheridge, who heads stations WHAS and WHAS-TV and two daily newspapers in Louisville, argued against the "apparent inconsistency of regulating the faucet but not the pump, in the light of the fact that television has given the networks more power than ever."

A one-time NARTB president himself, he reminded his audience in effect, that the radio-television industry is built upon the foundation of the public interest and that they, the broadcasters, are not always right.

He called for "a clearly defined executive and Congressional policy toward broadcasting; objectively cold regulation which would of necessity be free from executive, Congressional and industry pressures; and more respect for our medium, inevitably leading to better programming."

On the long controversial issue of whether the FCC should control

(Continued on page 46)

Smart Packaging

First wedding to take place at Sardi's, N. Y., is slated for tomorrow (Thurs.), when Betty Binder of the Gross-Baer tv packaging outfit marries Manny Reiner, sales v.p. of Guild Films. Restaurant has played host at many wedding parties and receptions, but this will mark the first time an actual ceremony is performed there.

Hosting the party and ceremony will be Renee Carroll (Mrs. Louis Schonceit), close friend of the bride and groom.

ABC-TV Affiliate Meet Just One Big Confidence Vote

Washington, May 24.

Stand-up session of the ABC radio-tv affiliates gave the network its most solid backing to date in its "five-year plan" to achieve major status in the competitive sweepstakes. The affiliates, here for the NARTB convention, kept it all sweetness and light as prexy Bob Kintner laid it on the line, pointing up the progress and not minimizing the difficulties stemming from the "we're in the big leagues now"-status.

Greatest affiliate satisfaction stemmed from the web's strides in television, while the radio side came in for some "realistic appraisal," the stations by and large backed Kintner's stand against rate cutting. Kintner told the affiliates that despite an impending rate cut at CBS Radio and the more subtle forms of rate-cutting at NBC ("Monitor" was cited as case in point), ABC would hold the line on rates. It was a "you gotta stop somewhere" stance, and the afils backed it up.

In television, Kintner described the progress made thus far sales-wise and programwise, and laid out the fall schedule—daytime with "Mickey Mouse Club" and two hours, not yet set, to precede it. He admitted the earlier "Breakfast Club" morning approach to daytime was a mistake,

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Vallee's TV Hour?

CBS-TV envisions a full hour show for Rudy Vallee if it can fit such an outsizer into its "practically all new" 1955-56 programming. It would follow the lines of his radio show with its guestar-interview trappings and commentary.

Meanwhile, Vallee's Sunday 9 to 10 p.m. aural show has been renewed by Kraft, giving him a ride at least through the summer.

New Slate For NARTB TV Bd.

Washington, May 24.

New slate for NARTB's tv Board of Directors, elected at yesterday's (Mon.) convention session, consists of four reelected members and one new member, who will serve out the unexpired term of one year relinquished by John Esau.

Kenneth L. Carter, general manager WAAM, Baltimore, was unanimously reelected to repesent tv-only stations. Also reelected, by ballot, were Campbell Arnoux, president, WTAR-TV, Norfolk, Va.; William Fay, v.p. and general manager, WHAM-TV, Rochester, N. Y., and Ward L. Quaal, v.p., WLW-TV, Cincinnati. Joseph E. Baudino, executive v.p. for Westinghouse Broadcasting Corp., in Washington, was elected to fill Esau's unexpired term.

Clair R. McCullough, WGAL-TV, Lancaster, Pa., chairman of NARTB tv board and co-chairman of current convention, chaired the election meeting. Judge Justin Miller, former NARTB prexy, and now an organization consultant, was in charge of elections.

IT'S B'CASTERS VS. 'OUTSIDERS'

By GEORGE ROSEN

Washington, May 24.

This year's convention of the National Assn. of Radio-TV Broadcasters is, to put it bluntly, a strange one. It is perhaps unlike any other NARTB convention that has preceded it. There are problems that are perhaps as crucial as any that have befallen the nation's broadcasters in the 10 years since tv became a major force.

But in years past (as even in the old days when it was just plain NAB) the issues coming to the fore stemmed from efforts to resolve intra-industry problems as the stations and networks, individually and collectively, sought to put their respective houses in order. Networks, affiliates and independent operators, assembling under the trade organization's one big umbrella, brought their troubles into the open, for better or for worse, satisfied that out of the huddling and resolutions would come a pattern for tomorrow in establishing radio and television on a firmer economic ground and as a force for good.

But in those days there were no "outside pressures" at work to harass the broadcasters and to pull them asunder. And if there were, they were of a minor nature which the combined forces of the NARTB and the FCC could ultimately resolve.

This year things are different—radically different. For the problems this time are not from "within". The injection of the highly-controversial pay-as-you-see tv which lurks ominously in the background at this year's convention despite the fact that it has no official status on the agenda and which the telecasters almost to a man see as a menacing threat to the whole present structure of commercial for-free television; plus the mounting tensions over threatened Congressional investigation of the tv industry, all come under the heading of "outside influences." These are the major harassments not of the broadcasters' own making, or so they believe, that for lack of official

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Hagerty Is Cited By Telecasters; Defends TV'd News Conferences

Washington, May 24.

Taking exception to critics deploring the use of tv cameras at Presidential news conferences on the basis that it'll convert participants into "hams," James C. Hagerty, President Eisenhower's press secretary, defended the newly-inaugurated pattern of televised news sessions on the occasion of his being honored by the tv industry's pioneers at a dinner Sunday night (22) in connection with the NARTB convention.

Hagerty defended the practice as a public service contribution and said he was also expressing the sentiments of the President himself. He further envisioned the day when the news conferences would be telecast in color with approval of the President, despite the additional use of lights.

Hagerty was awarded a special plaque, which he said rightfully belonged to the President and would be turned over to him.

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

TV Affils Have Some Minor Qualms As Pix Majors Penetrate Medium; Will 20th Use a Henry Hathaway?

Washington, May 24.

The three major television networks may have a virtual monopoly on the program patterns and decisions, but there isn't a move they make that doesn't concern their affiliates. After all, these are the "exhibitors" of the video medium. What the networks program has a great bearing on the number of people the stations pull into their Nielsen "house."

It was only natural that the tv operators in assembly here for the annual NARTB meet should put great stress, in their informal kickaround of the newest trends in tv, on the manner in which the major film companies, notably 20th-Fox, Par and Warners, are preparing to stake a bigtime claim in the tv program sweepstakes in the wake of the Walt Disney top-rated bonanza.

An off-the-cuff corridor vox-popping of sentiment among the tv affiliates by VARIETY would seem to indicate that the station operators, far from being completely sold on the "pix-tv marriage," have considerable qualms and apprehensions as to just how meaningful a contribution the majors will make in the overall scheme of better tv programming. Most of them ask: "Will the 20th-Par-Warners films merely add up to a full hour extension of the present half-hour vidpix output or will they bring to video the same high standards that are reflected in their theatrical releases?"

Thus far, the networks concede, they've made their buys mostly on faith, predicated on the conviction that a Darryl Zanuck, for one, is not going to jeopardize the reputation of the 20th studios by assembling bad product for tv. It's on this hunch that the networks, and the respective sponsors lined up for the shows, are staking their bid in the made-for-tv pix product.

On the other hand, some of the tv station men here are posing such questions: "Then how come, as we've already heard, Warners is shopping around for directors in the $200-$300 per week salary category. Who do you suppose they'll get for that kind of coin? And if Zanuck and Spyros Skouras are determined to give their best to tv, why shouldn't they contemplate a Henry Hathaway or even a Zanuck to bring in at least the initial entry to put their best foot forward? Frankly, we're from Missouri."

Nielsen Radio Report

Washington, May 24.

A. C. Nielsen rating firm used the first NARTB conclave day, Monday (23), to release a "state of the medium" report to conventioneers on audio called "Radio '55," and therein highlighted some fresh species on listenership:

Nationally, the number of hours listened to on radio per home stands at two hours and 26 minutes daily, according to Nielsen. A brand new set of digits, they were the result of slightly better than four hours listening a day in non-tv homes averaged in with one hour and 44 minutes per day in tv houses. And not so incidentally, the Nielsen per-day, per-home average for televiewing stands at five hours and 24 minutes.

'No Love Lost' —Zenith Vs. CBS On Toll-TV Issue

Washington, May 24.

The Zenith vs. CBS embroglio has rolled into high gear. It's been in the making for a long spell—dating back to the Channel 2 fight in Chicago in which Columbia emerged the winnah. The toll-tv issue has brought all the sore spots out into the open once more, culminating in this week's blast by Zenith prexy E. F. McDonald over CBS prez Frank Stanton's remarks (before the CBS-TV affiliates) that subscription-tv was nothing short of hijacking the American public into paying for programming.

The fact that McDonald lost no time in registering a vehement rebuttal brought into sharp focus the CBS vs. Zenith cleavage over the pay-as-you-see tv issue.

It's interesting to note that Zenith has yet to settle its bill with CBS for its pullout from sponsorship of "Omnibus" because of the Sunday afternoon show's treatment of toll-tv. Apparently CBS isn't pressing the matter and from all indications Zenith has no inclination to pay the bill. It's no secret, of course, that all the tv networks, along with CBS, are vigorously opposed to toll-tv, but somehow it's managed to resolve itself into a cause celebre which finds CBS and Stanton in one corner and Zenith and McDonald in the other.

The Zenith toll-tv protagonists

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VIPers Day Plus 10 Feted In D.C.; Roamers Now Map Radio Mission Revisited

By ABEL GREEN

Washington, May 24.

Ten years ago an assorted group of "Sad Sacks from Saks 5th Ave." —so-called because the same salesman who confessed he had "battle fatigue" just from outfitting Bob Hope, Al Jolson and other USO'ers in super-duper, quasi-military duds, did his stuff for us—went overseas at Uncle Sam's expense to "survey military installations attendant to radio communications." They comprised indie and network radio executives (this was before tv) and four gents of the press. Under Col. Edward M. Kirby, as the conducting officer in behalf of the U.S. Dept. of Defense, this Broadcasting Mission to Europe was one of four groups and, observed ex-Col.

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Shot In The FM Arm-Multicasting

Washington, May 24.

Multicasting, an officially approved method of transmitting one or two subsidiary programs without interfering with the main broadcast, will double the number of FM stations within a year.

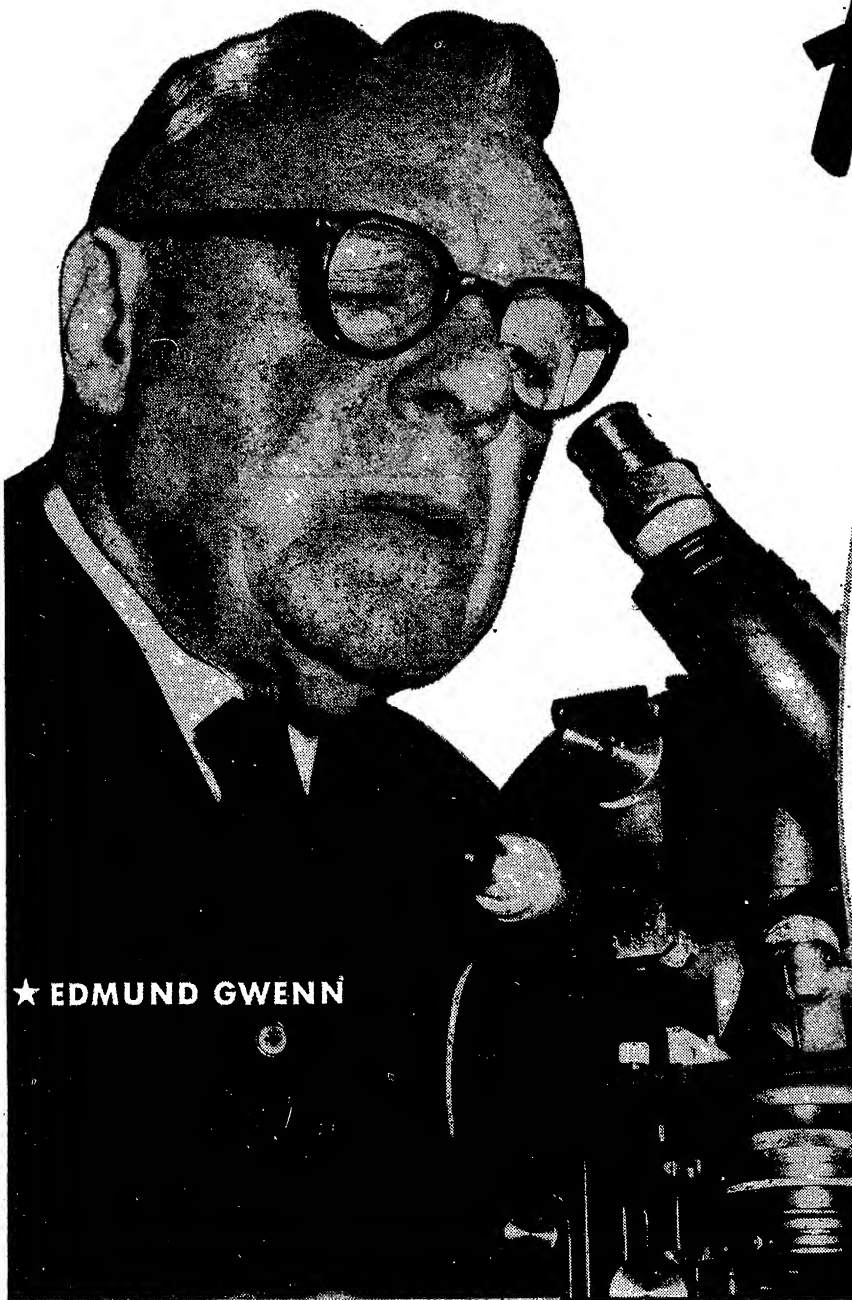
This was the confident forecast of Dwight Harkins, operator of station KTYL in Mesa (near Phoenix), Ariz., at the FM session yesterday of the NARTB convention. Harkins, who has an FCC authorization to multicast in Phoenix, predicted that the development, perfected by the Multiplex Corp. of New York, will provide a new source of revenue for FM stations which will be reflected in expanded programming for the public.

In addition to subsidiary specialized music programming for restaurants, stores and factories, Harkins saw a big market opening up in professional offices, such as doctors, lawyers and dentists. He also advocated multiplex operations for office buildings, through installation of a single receiver supplemented by a chain of speakers.

Through a charge of $14.50 per

(Continued on page 46)

IT'S TV's HOTTE



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- **BROMO-SELTZER** 17 Markets
- **WHITE KING SOAP** 5 Markets
- **GERITOL** 5 Markets
- **GENESEE BEER** 3 Markets

- **BANKS** FIRST NATIONAL of Miami • FIRST NATIONAL of Atlanta • NATIONAL BANK of Tulsa • AMERICAN NATIONAL BANK & TRUST CO. of Chattanooga • SECURITY FED. SAVINGS & LOAN Columbia,, S. Carolina.

- **UTILITIES** ARIZONA PUBLIC SERVICE in Phoenix, Yuma • NEW ENGLAND GAS & ELECTRIC in Boston • CENTRAL MAINE POWER CO. in Portland • NATURAL GAS COMPANIES in Pittsburgh • PROVIDENCE GAS CO. & BLACKSTONE VALLEY GAS & ELECTRIC in Providence • MANUFACTURERS LIGHT & HEAT CO. Wheeling, W. Virginia

- **FOODS** TOBIN PACKING CO. in Utica, Rochester, Buffalo • MARMAT PACKING in Charlotte • ACME SUPERMARKETS in Syracuse • PEVELY DAIRY in St. Louis • ASSOCIATED GROCERS in Billings • STRIETMANN BISCUIT in Huntington, W. Va. • KOTARIDES BAKING in Norfolk • HATHWAY BAKERIES in Providence • WOODHAVEN DAIRY in Mobile, Alabama • TEXAS COFFEE CO. Beaumont, Texas

- **GASOLINE** WISCONSIN OIL CO. in Milwaukee • CONTINENTAL OIL CO. in Dallas • BELL OIL CO. Ada, Oklahoma • PHILLIPS PETROLEUM in Greensboro, N. Carolina

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AVAILABLE in Spanish, French, German and Italian

NBC'S 250G STUDY OF 'FORT WAYNE TV' SHOWS MEDIUM'S HOT 'BRANDING IRON'

NBC has come up with a "before and after" television case history of an Indiana city that represents one of the longest and most penetrating studies ever made by any web. The city is Fort Wayne, which before it "went tv" in November, 1953, via WKJV-TV, was the largest American municipality without such in-town service.

Hugh M. Beville Jr., NBC research and planning director, announced results of the $250,000 survey yesterday (Tues.) as carried out under supervision of Dr. Thomas E. Coffin, the network's manager of research, with the field work conducted by W. R. Simmons Associates.

Under the overall heading of "Strangers Into Customers," the step-by-step analysis was reduced to five "major conclusions" as follows:

1. After a home gets tv, the latter becomes the chief fountainhead of advertising impressions, the principal communications-vehicle between the advertiser and the consumer.

Video preempts the lion's share of consumer's time and attention; awareness of all other advertising loses ground; it becomes by all odds the most-recalled medium.

2. It turns "strangers-to-your-brand" into "acquaintances." It firmly implants the brand's message and identity in the consumer's mind.

The medium shapes attitudes, creates a warmer feeling for the company and its products—makes the company a respected name, a preferred product; people think better of a brand after seeing it on tv, prefer it more, are more likely to consider buying it.

4. Turns "friends" into "customers."

After tv, more buy the brands they've seen thereon; buying of tv brands goes up; of non-brands, down; the increased familiarity, liking and preference pay off in increased sales.

5. Puts the dealer on your side.

The retailer sees these results at the cash-register; he's more inclined to stock tv brands, to increase their shelf space, to give them special displays; he hears more customers-comment from tv, himself notices more advertising on tv (than from other media); he says tv moves goods better.

Other Findings

Other and related findings, based on the Simmons study of 7,500 households interviewed pre-tv and with nine out of 10 of them re-interviewed six months after the station went on the air, were:

Set buyers have larger families,

(Continued on page 54)

NBC-TV's 'Siesta Time'

NBC-TV is paging the palms and cocoanuts in America's near-tropical climes. Web is dickering with city solons of Miami and Palm Beach to front a name romantic singer who would make with the songs under the palm trees, etc., as a buildup for the resorts.

Slotting would be for a late afternoon strip.

ABC-TV Nixes Plan For Summer 'Elgin' Repeat; 'Name's Same' a Factor

ABC-TV has cancelled its plans for a summer kinescoped repeat run of the "Elgin Hour" and "Centre Stage" and instead has broken up the Tuesday 9:30-10:30 hour into half-hour segments, with "Name's the Same" moving into one of the slots for the summer and possibly on a permanent basis. Starting June 28, the Ralston-sponsored quizzer occupies the 10-10:30 time, with the Dotty Mack sustainer moving in for the summer at 9:30.

Whether the "Elgin" repeat project was killed by AFTRA terms or not isn't known, but the "Name's the Same" move appears to be a factor also. Quizzer has been in the Monday at 7:30 post, the only show in ABC-TV's 7:30 kidstrip that doesn't bear the juve tag. Move to a later hour was okay with the web, since it would like to go cross-the-board with kidshows, and also with Ralston, since Monday is a traditionally weak rating night on the web.

If the move to 10 is permanent, then ABC's Tuesday night structure for the fall is solidified, with Warner Bros. kicking it off at 7:30, "Wyatt Earp" at 8:30, Danny Thomas at 9 and "Cavalcade of America" at 9:30. It's all sold out except half of "Earp."

IRONIC TOUCH TO 'ELGIN' BOWOUT WITH 'MEDIC'

"Elgin Hour" producer Herb Brodkin is giving the show a powerhouse bowoff in its last program June 14. He's scheduled David Davidson's "Combat Medic" as the finale, with a cast headed by John Cassavetes and Brian Keith.

There's a touch of irony in the proceedings. It was Davidson's "P.O.W." that kicked off the alternating "U. S. Steel Hour" in November of 1953, and Keith was one of the stars of the show. Yet it was Steel's defection to CBS-TV that's responsible for ending "Elgin Hour" and for the finale show that will employ the same scripter and one of the stars who started the whole thing.

BARRON'S KCOP POST

Los Angeles, May 24.

Amos Barron succeeds Dave Lundy as sales manager of KCOP, following latter's resignation.

Lundy will headquarter at station until July 1.

WNEW Nixes Art Ford WABD Doubling; Jock Tries to Buy Up His Pact

Art Ford was compelled to turn down a seven-hour weekly spread on WABD, the Ted Cott-managed DuMont station in New York, because his present boss at WNEW, Dick Buckley, refused him permission to double into the video chore. As set up by Cott, the proposed WABD cross-the-board showcase would in no way conflict with Ford's present duties at the radio indie and Ford was anxious to talk a deal.

Since, however, the WABD show was designed for participating sponsorship, Buckley pointed out that a conflict in clients was bound to arise and rejected the bid. Ford, in turn, consulted his lawyers and tried to disentangle himself from his WNEW commitment, offering to pay Buckley $100,000 to get out. Buckley turned this down, too, and Ford let it go at that, figuring if he meant that much to the station, he'd stick. There will be no WABD show. Cott was once Ford's boss at WNEW.

Pinky Lee Gets 77% Acclaim From Mothers

Boston, May 24.

"Disneyland," "Howdy Doody" and Pinky Lee got the nod from the General Federation of Women's Clubs in a survey of television throughout the country, results of which were made public here Thursday (19) by Mrs. Dexter O. Arnold of Concord, N.H.

Covering television programs for moppets presented from 5 to 8 p.m., the survey found that Lee's "be good citizens and obey your Dad and Mom" got top notice from 77% of the women viewers. Women in every state took part in the survey, filling out 2,500 forms. In addition, 2,000 women chosen by the 48-state chairmen were quizzed.

"Children live for Disneyland," was the report giving this item top review. Reminders to attend church won for "Howdy Doody."

Conclusions of the survey were:

1. "The amount of objectionable language is insignificant in comparison to the amount of inspiring language.

2. "There is a woeful lack of program material that challenges the junior high school child. Present television programs meet best the challenge of the elementary school child.

3. "Early evening shows have only a small percentage of appeal in the entire family.

4. "Women appreciate inspiring programs for children and watch with them. They prefer 5 to 6:30 p.m. for children's shows rather than 6:30 to 8 p.m."

As Y & R Goes, So - - -

It's been somewhat axiomatic in trade circles that as Young & Rubicam goes (in terms of radio-television program buying) so goes the field, and the recent Y & R acquisitions on behalf of their multiple clients offer a pretty good barometer of the changing tastes and patterns that will characterize the '55-'56 season in comparison with '54.

For the past couple of years Y & R was practically on a 100% situation comedy kick, reflecting the trend of the times. "Father Knows Best," "Life of Riley," "Our Miss Brooks," "Joan Davis Show," "Favorite Husband," etc., were all Y & R "babies" as everybody jumped on the situation comedy bandwagon.

But as Milland, Miss Davis, "Favorite Husband," "Father," et. al. took the count, Y & R has changed its course, as witness the buying of the past few weeks: "Person to Person" for Elgin; 20th-Fox made-for-tv pix for General Electric, and the kid-slanted "Robin Hood" series for Johnson & Johnson.

Writers Get 30% Rise in New Web Contract; Precedental Vidpic Pact

Hollywood, May 24.

The Writers Guild of America ratified the first collective bargaining agreement with the networks and other employer groups for freelance video scribbling in live tv. Ratification came at annual meetings of both WGA East and West.

Terms establish an approximate 30% increase over the 1952 minimums in force, and contract will be in operation until March, 1958, reopenable two years from its effective date. (This date is now in negotiation so as to tie in with date of the freelance radio pact now being dickered.) Covered under terms of the new contract are freelance scribes employed on national webs for N. Y., Chi and L. A. show originations.

In the meantime, WGA West has been busy in another field. A precedental telefilm contract has been inked between the union and four major studios, marking the first time the majors have signed for their telefilm subsidiaries. Scribblers get substantial hikes over their present pact with the indie producers.

Guild next negotiates with the networks and with indie vidfilmers, and it's expected that it will seek the same type of contract patterned in the signup with the majors. WGAW membership ratified the pact with the studios at the same meetings where approval was given to live freelance arrangements. Vidfilm agreement was with Columbia for Screen Gems, Republic for Studio City TV, Warner Bros. for Sunset and 20th-Fox for TCF Television.

Pact puts into contract form provisions in effect for some time, and is for a two-year period which began Nov. 17, '53. Talks with the webs on vidfilm begin in June and with the Alliance of Television Film Producers in early fall (about the time the new pact with the major vidfilmeries will be renegotiated).

Terms of Freelance Live TV Pact

Included in the provisions carried over from the 1952 agreement

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Fidler Sued for 'Breach' By TV Client on Coast

Hollywood, May 24.

Jimmie Fidler was charged with misrepresention and other contract breaches in a suit filed in Municipal Court here demanding the return of a tv sponsor's $2,750 advance payment. Suit also asked that Fidler cease and desist from peddling Hi-Lo products on KCOP.

Plaintiff is Ernest A. Henriquez, local distributor for the protein product, who claims that Fidler promised national exposure for Hi-Lo products, although KCOP is a local indie, and there are no plans for program syndication.

KCOP said no formal cancellation of the Fidler program has been received and it may be continued as sustainer.

CBS-TV Wraps Up Wrapup Of Big 10 Gridcasts With Press Pitch at N.Y. Waldorf

CBS-TV was so wrapped up in its wrapup of the Big 10 grid contests last week that no less a personage than Sig Mickelson, news and public affairs veepee, fronted the announcement at a press party in the Waldorf Astoria Hotel, N. Y. The timing was made to order, too, for the session was held Thursday (19), on the first day of the CBS Television Affiliates meeting in the same eastside hostelry (although word that Columbia's bid had apparently won out came a few days earlier in a report out of Chicago, but not officialized until the Thursday get-together with the scribes). Present, also, was K. L. (Tug) Wilson, Big 10 commissioner, who, with Mickelson, submitted to a quiz session from the trade and lay press but gently refused to touch on the financial end of the deal.

The five regional NCAA gridcasts involved are Washington at Minnesota, Sept. 24; Wisconsin at Purdue, Oct. 8; Michigan at Minnesota, Oct. 22; Wisconsin at Northwestern, Nov. 5, and Iowa at Ohio State, Nov. 12, with no blackouts. Mickelson said that a parallel pact with the Pacific Coast Conference would bring his web the five top games in that loop, coinciding with the dates of the Big 10 games in the midwest's District 4, in addition to broadcasts of uppercase eastern jousts.

CBS will also beam Big 10 basketball for the second year and has a tv exclusive on the NCAA track and field meet in Los Angeles on June 18.

HEIDER SET TO PRODUCE BISHOP SHEEN SERIES

Fred Heider has been tapped by ABC-TV to produce the Bishop Sheen "Life Is Worth Living" series in the fall, when it moves over from DuMont into a Thursday night slot on ABC. Director for the show hasn't been set yet.

Heider will continue to produce the "Voice of Firestone" Monday night simulcasts on the web, in addition to his "Life" duties. It's expected that the Bishop Sheen segment will also be simulcast or at least that the radio version will be taken off the tv tape, so that Heider will get a producer's credit for AM too.

Hazel Bishop Mad About Day Radio

Now that he's abandoning his sponsorship stake in NBC-TV spectaculars, Raymond Spector is siphoning off some of the coin into daytime radio, notably on CBS.

On behalf of Hazel Bishop, Spector is negotiating for sponsorship of two five-minute cross-the-board strips on CBS Radio. These include a 3:30 to 3:35 bankrolling of a daytime Freddie Robbins disk show (this will be in addition to his nighttime showcase). Robbins' afternoon entry will be a half-hour five-times-a-week display, cut up into five-minute participation segments with Spector as the initial buyer.

Other Hazel Bishop coin goes into five minutes of the noontime Wendy Warren show.

There will be the usual reshuffling. Art Linkletter's "House Party" shifts to 3-3:30 from 3:15; "Hilltop House" to 12:15-30 from 3, replacing the axed "Rosmary." In retaining his recently inaugurated Tuesday-through-Saturday 8:30-9 p. m. "Disk Derby" on the web, Robbins may add another 15 minutes, going to a 9:15 closer when Perry Como departs.

FCC Finally Winds Up Lamb Hearings

Washington, May 24.

FCC hearings on Commy charges against broadcaster-publisher Edward O. Lamb have finally ended. The last testimony, by Lamb himself, was given Friday (20) after 31 previous witnesses had been heard over a period of slightly more than eight months. The record, however, will not be closed until certain procedural matters have been ironed out between Examiner Herbert Sharfman and lawyers in the case.

In concluding his testimony, Lamb said he would not retract "by one iota or comma" his sworn statements to the Commission that he had never knowingly associated with Communist organizations. Asked by his attorney, Russell Brown, whether he had known that various organizations which the FCC identified him with were Communist, he replied, "of course not."

Just when Examiner Sharfman will issue his decision, which will be subject to oral arguments before the Commission itself, will depend on whether he will require filing of proposed findings by the FCC's Broadcast Bureau, which prosecuted the case, and Lamb's attorneys.

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The $64,000 Question: Free Stars?

Lou Cowan, packager of "The $64,000 Question," which under Revlon coin pushes out CBS-TV's "Danger" in the 10 p.m. Tuesday slot come June 7, may "have something" in one phase of the long process that leads up to the tall jackpot. Having gained a top prize of $4,000 by going through the various stages of the "IBM Quiz," the contestant cannot lose that boodle even if he falls on the next question. For the $8,000 try, he is put into an "isolation booth" at stage center which will have two-way communications. Should he win that bundle, he'll be permitted to go home for a week to think over whether he should try for the 16G or take his 8G winnings. Should he romp of with the $16,000, he gets another week of hearthside pondering.

On the third week, should he answer the $32,000 question correctly, he is not only allowed another week's gap to struggle with the decision on trying for the ultimate 64G but is advised that he can bring in any expert of his selection to help him. Both contestant and authority are then encased in the isolation booth.

This is where the fun and perhaps the complications set in. If the category is, say, longhair music, would Toscanini be persuaded to help the contestant? Should it be definitions or perhaps slang, would Funk (& Wagnalls) or Henry Leon Mencken take a chance that they won't be shown up as duds, the former losing sales on his dictionary, the Baltimore sage going back to his Maryland lair? Would Jack Benny or Jimmy Durante make with the vaudeville experience? At AFTRA minimums?

'REDISCOVER' DAYTIME RADIO

CBS Radio's Uniform Rate

Washington, May 24.

CBS Radio and its affiliate board have proposed the adoption of an equal rate for day and night, every day in the week. The plan would involve increasing the Saturday and Sunday rates to equalize them with weekday rates, involving a 5% hike. On weekdays, while nighttime rates comes down to a final price that's equal to daytime, this occurs because of a complex discount structure. Plan is to pin down the same rate for day and night, thus eliminating the discount complications and avoiding such network-station problems as day-night conversion, etc. Adoption of the uniform rate would mark the first time the network will have a published rate card since 1951.

Rate proposal came up at a meeting yesterday (Mon.) of CBS toppers and the affiliate board, and another key proposal by the network came up for close study. Web wants to reduce its station payments, and would offer in return an increased number of 70-second station breaks both day and night, along with a continuing and increasing flow of co-op programming which stations can sell locally. Neither the rate proposal nor the reduced station payment plan has been adopted—both will undergo further scrutiny by both the affiliates and the network and will be brought up at a future meeting. Yesterday's session was the followup to a preliminary meeting between CBS and the affiliate board's exec committee in N. Y. last week. Stating the case at the board meet for the CBS corporation was prexy Frank Stanton and CBS Radio prez Arthur Hull Hayes. John F. Patt of WJR, Detroit, headed affiliate board.

L. A. Times-Owned KTTV In Black For 1st Time; '54 Profit at 225G

Hollywood, May 24.

For the first time, KTTV, indie owned by the L.A. Times, is operating in the black. Channel emerged from the red side of the ledger in 1954 to chalk up some profit, after having been continually in the hole since it went on the air.

Channel's profit last year was $225,833, compared to a loss in 1953 of $607,699, for a net improvement of $833,533. Gross revenue of $5,640,555 last year was 40% higher than the previous year. In 1952 KTTV's operating loss was $896,930.

L.A. channels are notably reticent to discuss their financial status, but the KTTV figures were learned via the annual stockholders report issued by prexy Norman Chandler of the Times-Mirror Co. In his report, Chandler points out KTTV's 1954 gross income topped that of 1953 by $1,628,574.

Chandler went on to say, "For the years 1951, 1952 and 1953, the company made its Federal income tax returns on a consolidated basis, offsetting the losses of KTTV Inc. against the income of the Times-Mirror Co. This course resulted in substantial income tax savings. With the elimination of the infamous excess profits tax and with KTTV operating at a profit, this method of reporting income is not advantageous and separate returns

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The Elusive 'Snooks'

This week began the third year of the NBC-TV search for the right person to follow in the footsteps of the late Fannie Brice as "Baby Snooks."

Off and on it's estimated that the network program chieftains have auditioned from 40 to 50 aspirants for the role. They're no closer to their goal than they were back in '53 when the audition tests began.

Magnuson Backs Stanton's Stand On Politico Time

Sen. Warren G. Magnuson (D., Wash.) said on CBS-TV's "Morning Show" yesterday (Tues.) the present method of handling political broadcast time "although right in theory, doesn't work out in practice." In an interview with Charles Collingwood, the chairman of the upper house's Interstate & Foreign Commerce Committee in effect supported the position taken the previous day by CBS corporation prexy Frank Stanton, kudosing him for "showing foresight in recognizing the need for change" in the FCC law by his proposal to offer free network time to Presidential candidates limited to the two major parties for a skein of "Lincoln-

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SPIRITS HIGH AT NARTB CONCLAVE

Washington, May 24.

Ordinarily the bowout of Procter & Gamble from daytime radio (some drastic axings are on tap involving both NBC and CBS serials) would be a cause for major alarm. Particularly in view of what's been happening to radio generally over the past few years.

But as the radio station operators of the country assembled here for the annual NARTB conclave, there were unmistakable signs that a new spirit abounds in the AM market places. Daytime radio is being "rediscovered" by the sponsor. (The listener never went away, but it took several years of research pounding to convince the advertiser.)

Evidence of the "reawakening" as to what daytime radio has to offer comes from many sources—from network execs here to powwow with their affiliates, and from the individual station managers from far and wide who report "the trend to daytime radio is up, up, up."

The station rep guy and the boys from the ad agencies here for "briefing" on the AM front and for some pulse-feeling are all agreed that the revitalization of the daytime aural medium is not just wishful thinking, but is being translated into hard facts and cold cash. And as evidence they cite:

Two Major Deals

Item 1: CBS Radio only this week negotiated two major deals —an Amoco sponsorship of a full-hour Sunday afternoon musical show; Hazel Bishop sponsorship of two five-minute segments five-times-a-week (the latter instance representing coin siphoned from tv to reestablish a stake in radio). On top of that there's the full-hour Sunday afternoon "Woolworth Hour."

Item 2: NBC Radio's passing of the $1,000,000 mark on sponsorship of the weekend "Monitor" show (both daytime and nighttime) several weeks prior to preem of the marathon program.

Item 3: The gradual realization that daytime tv is in reality daytime radio (plus pictures which the housewife may or may not bother to look at as she goes about her work), yet video is costing four to five times as much; a major factor in the swing back to AM.

Item 4: The new patterns, such as five-minute strips, participation of clients in several shows; rate structures designed to invite untapped coin into the medium to ease the strain of the P & G defections. It's these new patterns that's inspired Young & Rubicam, for one, to prepare a major presentation extolling the virtues of daytime radio.

Item 5: The revelations stemming from the "nose counting" among autoists, establishing the certainty that away-from-home lis-

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CBS-TV's 'Operation Uplift' For '55-'56 to Meet NBC Competition Sparking a Top-Name Free-for-All

Nielsen Top 10
(Two Weeks Ending April 23)

Lucy (P&G) (CBS)	50.8
Lucy (P. Morris)	50.4
Jackie Gleason (CBS)	50.1
Toast of Town (CBS)	49.7
Disneyland (ABC)	48.9
Groucho Marx (NBC)	44.6
Martha Raye (NBC)	43.8
Dragnet (NBC)	43.5
George Gobel (Armour) (NBC)	41.3
George Gobel (Pet Milk)	40.0

If affiliate reaction is any barometer, CBS-TV's "Operation Uplift" to meet the NBC-TV programming competition next season (unfolded by program chieftain Hubbell Robinson Jr. at last week's two-day meet of affiliate station operators) is practically in the bag. Keyed to the one overall Robinson theme "let's not shoot our bolt on any one form but strive for versatility and flexibility," the '55-'56 pattern accents new faces, familiar faces in new "dress," the "big big shows" of 90-minute length (with series carrying working title of "Jubilee"), along with pacting of some of the top names in the entertainment media.

In addition to the series of one-a-month Saturday night 9:30 to 11 "Jubilee" attractions, CBS will do the big ones on Tuesday and Thursday nights also, although not on a regular schedule and as the occasion warrants. As with the Saturday night specs, regular sponsors will surrender their time for the Tuesday and Thursday hooplas, all of them, like Saturday, to be done in color. Next item on the agenda: turning over the "big ones" to the sales boys for some prospective sponsors.

Saturday night "Jubilee" one-a-monthers will include three shows by Noel Coward, the first co-starring Mary Martin in a musical. Coward will do "Blithe Spirit" and "Peace In Our Time." Bing Crosby will do two musical comedies. Three shows under the Paul Gregory production aegis will also go into the Saturday time, including a "Big Banjo" production as a cavalcade of rhythm from early New Orleans to today.

Arthur Schwartz has been signed by the network for three original musicals, the first to be "Wonderful World," which will either go into the Saturday night or Tuesday or Thursday series of specials.

Benny's 'Shower' Six

In addition to his Sunday Lucky Strike half-hour series, Jack Benny will do six "Shower of Stars" one-hour shows for Chrysler in the Thursday 8:30 to 9:30 segment. Three will be comedies specially written for the comic by F. Hugh Herbert, George Axelrod and Anita Loos. Robinson further reports

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CBS-TV May Alter 'Morning' in Paar's 'No Kids for Me'

Jack Paar is unhappy and wants out on CBS-TV's 7 to 9 "Morning Show" which he's headed since last August. He sent an "asked to be relieved" memo to the web last week, after having heard of a change in format from comedy-variety to accent on kid appeal. Paar says he's strictly for the adults. Whatever the reason, the network would be in a position to make a virtue of Paar's glumness by revising the format and stocking it with a new star.

Paar was sent into the slot after the web made multiple changes in format and talent dating from show's kickoff in March of 1954 to compete with NBC's "Today" headed by Dave Garroway. "Morning" has been costly venture. Walter Cronkite was the original pivot man and the kid feature, the Baird Puppets, while carrying over to the Paar-emceed regime, were shortly thereafter moved out, Paar claiming CBS was the hatchet man and that he had nothing to do with the firing. There have been other intra-mural hassles, including a tussle with musician Pupi Campo coincidental with his marriage intentions vis-a-vis singer Betty (sister of Rosemary) Clooney, who was previously dropped.

CBS may find it a lot cheaper to make changes, but meantime Paar would like to divest himself of the chore as quickly as his contract or justice will allow. His year's pact expires in August.

Shirley Grayson left University Hospital after emergency appendectomy, but several days before her authorized release, to fill a commitment as the lead on CBS-TV's "Danger" last night (Tues.).

Warner Exits Como On 'Conflict' Rap

Because NBC-TV has been playing it close to the vest on a definite Saturday slotting for Perry Como's full-hour show next season, it's losing out on Warner-Hudnut, one of the singer's new sponsors. NBC has been in a "wait and see" on whether CBS-TV will set Jackie Gleason's new Saturday show for Buick at 8 o'clock or 8:30, with Como's position 7:30 to 8:30 one day and 8 to 9 the next.

A programming product conflict would occur on NBC under a 9 p.m. Como finish because Toni, competing with Warner, has earmarked the 9-9:30 time as a replacement for Imogene Coca's show. (Latest dope is that the web is considering shifting Art Linkletter's "People Are Funny," on which Toni alternates, from Sunday to Saturday at 9.) Meanwhile, NBC is shopping around for a Warner replacement, since the cosmetic house doesn't want to get involved in a conflict that may arise at the 11th hour.

Although NBC has been at pains to smoke out CBS on the Gleason half-hour spotting, the latter is officially slated for 8:30, with 8 o'clock reserved for the Dorsey Bros. stanza out of Gleason's production campi

Barn Dance' Eyed For TV Beaming

Chicago, May 24.

Sparked by the current upsurge of hayloft displays, especially on ABC-TV, preliminary talks, are underway on giving ABC-TV exposure to WLS' "National Barn Dance." Chi ABC veep Sterling (Red) Quinlan and WLS manager Glenn Snyder have been huddling on the prospects of converting to television the grandpappy of all country frolics (it dates back on the Prairie Farmer station to 1924).

Big point is being made of the fact that unlike the web's current Saturday night "Ozark Jubilee" and the new Monday night PeeWee King show, the "NBD" would be essentially a house package. ABC shares in the ownership of WLS with the Prairie Farmer interests.

Ironically, the 30-year-old Saturday night radio fixture, which airs from the Eighth St. Theatre, has been taking it on the chin from all the alfalfa beamings on tv. For years the WLS show played to sellout audiences at two shows a night. Last couple of years has seen a marked falloff, especially for the second show.

Pay-TV's 'Sight Unseen' Enigma

By LEONARD TRAUBE

Opponents and proponents of toll-tv have both passed up thus far one of the most potentially significant factors in the entire issue as far as the public is concerned. And it just so happens that without public support for pay video in the beginning stages —assuming for argument's sake that it will be approved—the fee system may find it hard to recover from the first blow.

Advocates of fee-video have blandly assumed that major first-run films and Broadway openings will be available to the jack-in-a-box telecasts. Even if that were to be worked out on a more or less regular basis, it would mark the first time in American history that an audience will be asked to pony up for an attraction on which they had had no prior information from the critic's domain.

Heretofore, in even the most limited sense, the public has had its boxoffice appetite whetted by the fourth estaters who first sample the product for their circulation. Under coin-tv, regardless of any amount of ballyhoo, the potential customers would enjoy no such pre-testing; they would be obliged, if they are so minded, to buy on faith.

Minus the Critics

But it is a long established "general" truism that it's the reception by the reviewers—and not the advertising, however fabulous on the money side—that marks the difference between a hit and a flop. On the other hand, the critics won't be in the position of "making" or "breaking" a show. So as far as pay-tv is concerned, the viewers may find out that they "loved it" or "hated it" without the necessity of comparing notes with the aisle-sitters.

Neutral observers sitting out the debate on the pros & cons of punchcard television figure that "movie firstruns" and legit preems on the main stem would be better off fee-tv-wise under establishments of an out-of-the-way "sneak preview" circuit or single station for test runs. Under such a scheme, the theatre boxoffices would not be impaired; the films and plays-musicals could have their openings and, under the steam generated by the critics and word-of-mouth, the pay-telecast versions would normally upbeat the money-in-the-slot take.

But—and it's a big but—champions of the fee-tv against the free-for-all may not care for a setup under which the professional evaluators continue in the position of arbiters of public taste in films, plays, et al.

The World Series and championship fights—these are the unpredictable events that the pay-tv customer will take all the time. He needs no sampler on them.

A Progress Report

(and sincere thank-you)

to all our ABC Affiliates

When we're thrashing out our problems (everybody has 'em), it's pleasant to remember we're in the middle of the most exciting year in ABC's history.

It's a year which has seen the success of many major TV properties . . . like DISNEYLAND, to name an outstanding example. Before it's over, you'll be adding such shows as MICKEY MOUSE CLUB, WARNER BROS. PRESENTS, WYATT EARP, IT'S A GREAT COUNTRY and others to the list.

Since January, ABC Television has signed $43 million worth of new business and renewals. Already, that's a record, topping our TV revenue for the entire year 1954. And these orders are coming from blue-chip advertisers and agencies.

We are pleased that our radio and television networks are now offering such diversified and interesting programs as the WEDNESDAY NIGHT FIGHTS and the VOICE OF FIRESTONE. This combination of radio and television for the same program makes excellent advertising sense. In the fall, Bishop Sheen's unique LIFE IS WORTH LIVING will be an important new addition to the list of ABC Radio *and* ABC Television programs.

Radio presents knotty problems; but we are proud of our success in this medium, and we continue to make gains. In just the past two years, for example, ABC Radio's morning audience has increased 15%. Another outstanding success: our WEEKEND NEWS saturation package. It has been continually sponsored for two years and earns a gross audience rating bigger than that of any other radio show on the air.

Naturally, these solid achievements don't clear up all our headaches. We are frankly not content with our present progress in such areas as nighttime radio. But you may be sure we are devoting special attention to these items, and developing new plans.

No one can know all the answers in this business of ours. Certainly, *we* don't claim to. But every season we hope to bring solid accomplishments to the industry.

To you, our affiliates, we owe a good share of the credit for all this. Thanks for your loyalty and cooperation.

ABC

Radio and Television Networks

NTA's N.Y. Mopup on 'Fabulous 40'; 120G from WCBS for 29 Plus 'Idol'

New York's hot-for-the-big-pix WCBS-TV has snagged 30 of the "Fabulous 40" features in the grab bag of National Telefilm Associates' J. Arthur Rank-Alexander Korda-Ilya Lopert films. Understood that the price averages out at more than $4,000 per pic for the playoff rights acquired by the CBS-TV flagship.

Only the week before, WOR-TV had come into possession of 11 of the prime titles, but the 30 figure in the competitive station's stable represents an added starter and an impressive acquisition in "The Fallen Idol," 1950 British pic produced by Carol Reed and starring Ralph Richardson and Michele Morgan. NTA leased "Idol" from the TV Finance Corp. of Switzerland, and since it's still in theatrical release (with distrib rights held by David Selznick's SRO), pacts with stations specify that the film cannot be shown on tv before October.

The WCBS buy is basically for its "Late Show," with runoffs on its other pix segments starting in September for the most part. The deal, made between Harold Goldman, NTA sales v.p., and Bill Lacey and Hal Hough, respective film and program managers of the CBS owned &. operated, includes such product as "Pickwick Papers" (Renown), with Nigel Patrick; "Magic Box" (produced for the Festival of Britain), with Robert Donat, Sir Laurence Olivier, Michael Redgrave, and "New Mexico (UA) with Lew Ayres and Marilyn Maxwell.

The other titles are: "Blanche Fury," Stewart Granger, Valerie Hobson; "The Adventuress," Deborah Kerr, Trevor Howard; "Johnny in the Clouds," Redgrave, Howard, John Mills; "Secret People," Audrey Hepburn, Valentina Cortessa; "Cage of Gold," Jean Simmons, David Farrar; "Man of Evil," James Mason, Granger, Phyllis Calvert; "Highly Dangerous," Dane Clark, Margaret Lockwood, Marius Goring; "Overlanders," Chips Rafferty; "Capt. Boycott," Granger, Alastair Sim, Mervyn Johns; "The Smugglers," Redgrave, Joan Greenwood; "Woman Hater," Granger, Edwige Feuillere; "Dead of Night," Redgrave, Johns, Basil Radford; "Passport to Pimlico," Stanley Holloway, Margaret Rutherford; "Train of Events," Valerie Hobson, Susan Shaw.

Also, "Hidden Room," Robert Newton, Sally Gray, Naunton Wayne; "Valley of the Eagles," Jack Warner, Nadia Gray; "Waterfront," Robert Newton, Richard Burton, Susan Shaw; "Diamond City," Farrar, Johns; "Sleeping Car to Trieste," Jean Kent, Paul Du Puis; "Night Without Stars," Farrar, Nadia Gray; "Bad Lord Byron," Joan Greenwood, Mai Zetterling; "Tony Draws a Horse," Ann Crawford, Derek Bond, Johns; "Blackmailed," Mai Zetterling, Robert Flemyng; "Pink String & Sealing Wax," Johns, Gordon Jackson; "Blue Lamp," Jack Warner, Jimmy Hanley; "Dark Man," Maxwell Reed, Natasha Parry.

12 More for WCBS-TV

Twelve features have been added to the vidfilm lineup of M&A Alexander Productions, with first N. Y. sale to WCBS-TV. All but one were produced in or after 1950.

Titles are "It's a Wonderful Life" ('47), Jimmy Stewart and Donna Reed; "Man on Eiffel Tower," Franchot Tone; "Try and Get Me," Frank Lovejoy; "The Lady Said No," Joan Caulfield, David Niven; "Sword of Monte Cristo," George Montgomery; "Tokyo File 212," Florence Marly, Robert Peyton; "Without Warning," Meg Randall, Adam Williams; "Glory at Sea" (English), Sonny Tufts, Trevor Howard; "Flaming Urge," Cathy Downs; "Queen for a Day," Jack Bailey, Phyllis Avery, and "Magnetic Monster," with Richard Carlson and Jean Byron. Twelfth pic is to come.

Reprise Biograph Reelers; 100G Biz

The oldest of theatrical films seem to be building exceptional television track records right alongside some of the newer pix turned over to tv. First, Interstate Television clicked in ratings and coin on the old Hal Roach "Our Gang" comedies. Now, Sterling Television, another distrib company, has revived the ancient Biograph film library, and in the past seven or eight months has turned them into more than a $100,000 gross, considered a rather formidable return on a 15-minute vidfilm series.

Sterling got gabber Paul Killiam to turn the Biograph one-reelers into the quarter-hour skein tagged "Movie Museum."

The string is slotted in 34 markets in everything from juve to late-night anchorages. One of the most recent deals has been by Southwestern Bell Telephone for Little Rock, Ark., with the local bankroller reported mulling a regional buy on "Movie Museum" in excess of 10 markets.

Reynolds Buys Miner's 'Frontier'

Reynolds Metals, which is dropping "Mr. Peepers" at the end of the current cycle, has finalized a deal for purchase of the new half-hour "Frontier" film series, an Ashley-Steiner package with Tony Miner as the producer. "Frontier" tees off in the Sunday 7:30 p. m. segment on NBC-TV in the fall.

What happens to Wally Cox, star of "Peepers," has yet to be resolved. There has been some talk at the network of utilizing Cox's services for a daytime cross-the-board entry, but this is still in the discussion stage.

PHILLY MUSIC PUB INTO TELEFILM PROD.

Philadelphia, May 24.

With Bill Haley and Comets as first headliner, Televue Productions has been launched here by Jimmy Myers, local music publisher, and Julian A. Marti , of New York.

Contract, set by Jolly Joyce agency, calls for Decca recording unit to do a minimum of 13 telefilms designed for quarter-hour segments. Haley draws down $1,000 for each vidfilm, plus 20% of net profit on each film. Pact calls for 26 additional films within the year.

Screening and recording will be done in N. Y. with films to be sold individually and on series basis.

Edw. Stern to Europe To Set Ziv Properties

Edward Stern, head of international sales for Ziv Television Programs, planed to Europe last week for a six-week tour of England, France, Germany and Holland during which he'll screen the first German soundtrack on Ziv's "Favorite Story" series for tv execs there, along with the French edition of "Mr. District Attorney."

Stern just returned the week before from Havana, where he placed a package of six Ziv shows with Spanish tracks on CMBF-TV, the Goar Mestre outlet.

American Bakeries

American Bakeries has reportedly pencilled with Quintet Productions in a large national spot deal for the "Judge Roy Bean" vidfilm skein starring Jack Beutel and Edgar Buchanan. The midwest bankroller is understood to have purchased rights for the half-hour stanza for 24 markets with options on 18 others. Sponsor is said to be a hush-hush Young & Rubicam client.

Show goes into production on the Coast, with fall preem expected. Remaining markets on "Bean" will be handled for syndication by Screencraft.

Ilona Massey Telepix Series on 'Top Secret'

Hollywood, May 24.

"Top Secret," series of half-hour tv films, will be made by Ilona Massey-Curtis Roberts Enterprises starting early in June after Miss Massey completes a limited supper club tour.

Productions will be based upon a radio program Miss Massey did in New York some time ago.

'Dear Phoebe' Axe By Campbell Soup

Another situation comedy will be dumped at the end of the current semester when Campbell Soup drops its sponsorship of the Peter Lawford "Dear Phoebe" series on NBC-TV. Show is heard Friday night in the 9:30 to 10 segment. Campbell will retain the time period and is shopping around for a new entry, preferably an anthology series a la "General Electric Theatre."

"Phoebe" axing swells the list of Friday night situation comedy casualties. (For some reason the networks consider. Friday the toughest night in which to snare a rating.) Other Friday defections include the "Ray Bolger Show," "Topper" and the "Red Buttons Show," which experimented with a situation comedy format before getting axed.

NBC-TV FINANCING 'SKIP TAYLOR' PILOT

NBC-TV is financing the pilot of a new comedy adventure series being filmed with the cooperation of the U. S. Air Force and titled "Skip Taylor, U. S. Air Force." Shooting on the pilot, which is being produced by Coast indie Stuart Reynolds and former telefilm sales exec Bud Austin, began last week (16) at Lackland Air Force Base in Texas.

Don Weis, who directed the "Dear Phoebe" telefilms, is megging the series, with Mark Andrews, Jimmy Best, Joe Corey and Bob Ellis featured in the cast. Austin and Reynolds, incidentally, filed a limited partnership agreement a couple of weeks ago in the Skip Taylor Co. Reynolds has turned out such properties as "GE Theatre" and "Jewelers Showcase," while Austin's new to production, having been national sales chief of Official Films, Telefilm Enterprises and National Telefilm Associates."

'Arabian Nights' On Conne-Stephens Agenda

Hollywood, May 24.

"The Arabian Nights" is the first series to be produced by Conne-Stephens Inc., who in the past have confined their activities to handling physical production of vidseries for other companies.

John Stephens, casting director for C-S, has been named associate producer on the series. Frank Cooper Associates brought the idea of the series, originated by Robert Bailey and Hugh King, to John Stephens and he in turn took it to C-S who bought it.

Bailey and King are scripting the pilot, "Aladdin and his Lamp," which will be shot in color in July. Interiors will be lensed at the 20th-Fox Western ave. lot. C-S has handled physical production of series such as "T-Men in Action" and "Man Behind the Badge." Edward Conne and Bill Stephens will produce "Nights."

Kicking 'Camera'

With entry of the "Wild Bill Hickok" kidfilm series into the Sunday 11:30-noon slot on WCBS-TV, N.Y., under Kellogg backing, station's prime educationaler, "Camera Three," will get another kicking around.

As of June 5, when "Hickok" starts, "Camera" will be pushed back to 3 p.m. that day in the hot weather recapture of CBS network time.

New 'Holmes' Series to Shoot in June; Previn Cites O'Seas Filming Plusses

Sheldon Reynolds will produce an additional 39 "New Adventures of Sherlock Holmes" telefilms for UM&M starting at the end of June, and may resume production on a new "Foreign Intrigue" series in the fall after he completes shooting on the feature-length version of "Intrigue" this summer. Feature stars Robert Mitchum.

Steve Previn, who directed the first 39 "Holmes" pix, will handle the new series in June. Previn was in New York last week en route to the Coast for a quick visit there after two years abroad. Like Reynolds, he stresses the point that producers who go abroad to film shows with the idea that they can bring them in at a lower cost than in the U. S. will be sadly disappointed. European production has its peculiar advantages and disadvantages, Previn states, but cost isn't one of the advantages. What savings might be effected in paying an assistant cameraman, for example, would be lost in an inability to get Europeans to work overtime.

The only reasons which should prompt producers to film in Europe, Previn says, are those of backgrounds and authenticity. In the case of "Intrigue," Reynolds has now reached the point where he can film in any city west of the Iron Curtain without transporting any equipment, since he's got a unit manager and crews set in each major city.

Directorial Gains

In the case of "Holmes," Previn shoots interiors in the Paris studios and locations in London (early on Sunday mornings, when the streets are clear). While Reynolds has the advantage of four years of production in Paris, with all the contacts and local confidence and permanent studios and crews that go with it, it's the matter of backgrounds that makes overseas operations paramount.

Unique advantage of filming in Europe, however, comes from the directorial standpoint, Previn maintains. This is the fact that television, though existing there, is something which is rarely seen by the actors, who consequently don't know its needs. Thus, a director rarely encounters problems of temperament or know-it-all attitudes on the part of actors, and can lead them around "like little lambs." On the other hand, stuntmen are unknown in Europe, and Previn says when he hires someone for a dangerous stunt or a fight, they go to it so earnestly and recklessly that he rarely has the heart to do more than one take on the scene.

One shooting technique which Reynolds has used, and is getting

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RCA Service Picks Up Country Music Series

RCA Recorded Program Service, which in recent months has expanded its telefilm syndication activities, has picked up still another package, the Connie B. Gay-produced "Town & Country Time" country music series starring Jimmie Dean. RCA has reedited the 26 half-hour shows previously distributed by Official Films into 52 quarter-hours and will ditribute it on that basis.

It on that basis. Pix are in color, and RCA is working out a special, tint rate on the pix.

Series was produced a couple of years ago by Gay, who operates out of Arlington, Va., and was handled by Official until about six months ago, when distribution contracts lapsed. Series is currently playing on WMAL-TV in Washington. RCA deal was set by consultant Paul White.

NTA Formalizes Stock Issue

National Telefilm Associates formalized its 312,500-share stock issue last week by filing with the Securities & Exchange Commission a statement registering the issue and pinning a sell price on the 10c par stock of $5 a share. Underwriter of the issue, which will net NTA about $1,260,000 in capital funds, will be Charles Plohn & Co. Upon completion of the offering, the firm will have 650,000 shares outstanding.

Registration statement declares, some $1,150,000 in unbilled contracts for the NTA library as of the end of March. Firm since that time, up to May 17, had written an additional $510,000, most of its accruing from sales on its "Fabulous 40" package of top British features. Funds from the issue will be used for the payment of a factor's loan and for working capital, the latter to be applied to retirement of film acquisition loans, repurchase of lenders' participations and the acquisition of distribution rights to new properties.

BRITISH COMM'L. TV SETS ROY ROGERS PIX

London, May 24.

A Roy Rogers telepix series is to be featured during weekend programming for juves, when the new commercial tv web starts functioning in London in September. Associated Broadcasting Company Associated Broadcasting Co. has closed a deal for his films to be shown at 5 p.m. every Sunday

Weekend moppet programs already set include a weekly "Noddy" feature, based on the Enid Blyton character, which is now being lensed on the High Definition system at Highbury Studios.

A "Just William" program is to be beamed every Saturday afternoon and ABC has also signed Michaels and Armand Denis for a series of telefilms now being made in Africa.

TPA's 'Science in Action' Going Into Syndication

Television Programs of America, while readying a flock of shows for national sale, has released one segment for syndication. It's "Science in Action," the California Academy of Sciences' local airer on KRON-TV in San Francisco, which TPA is filming and putting into distribution.

Series is hosted by Dr. Earl S. Herald, curator of aquatic biology of the Academy's Steinhart Aquarium in San Francisco, and Benjamin Draper is exec producer on the series. It's been on the air in San Francisco for five years, with American Trust Co. as sponsor, and kinescoped versions are on KMJ-TV in Fresno, KHSL, Chico, and KBOI-TV, Boise. McClatchy Newspapers and Fresno State College bankroll it there.

Half & Half Pic Quiz Formatter

Harry S. Goodman Productions has deviated from straight telefilm syndications with a new half-live, half-film quarter-hour package, "Word From the Stars," for one-a-week exposure. Outfit aims to sell local stations on using a quiz format handled by a local gabber and built around a couple of four or five-minute clips which Goodman will supply from strictly-theatrical features.

Some of the pix particles Goodman is offering to stations for trailerizing are in current theatrical release, and others are of older vintage but still not available in full form to video. The vidfilmery is wrapping the pix slices inside the telephone quiz which it has devised. Merchandising angles are being worked up too.

Meantime, Goodman has set a deal with Al Madden, boss of San Francisco-based Sportsvision, to act as eastern sales rep on the "Game of the Week" and "Big 10 Highlights" 30-minute vidfilms next fall. Goodman has also taken on "Stud's Place," half-hour kines of a '51-'52 situash comedy shown live in Chi. He also has "Cyclone Malone," a quarter-hour string of 65 films for sale east of Chi. Latter package was once handled by Consolidated in the west.

DISTRIBS' 'AGE OF REASON'

Love's Labor Lost

Washington, May 24.

British commercial telecasters are refusing to sign contracts for American telefilm shows until the general elections are over this week, it was reported here by a number of syndication execs who've recently visited abroad. While agreeing to verbal commitments on series, the English commercial boys are holding off on any signed deals until it's determined whether the Conservative Party, which brought about the establishment of the Independent Television Authority, stays in power.

It's feared that if the Laborites do get in, they will try their hardest to scrap commercial tv, and while a Labor victory is viewed as a longshot, the tv boys aren't taking any chances. This, according to the syndicators, is the critical election; if the Laborites should gain power in any succeeding campaign, after commercial video hits the air, they wouldn't have a chance of scrapping it. But should they win now, they could nip it in the bud before the British public gets a chance to see it in operation. Commercial telecasters have signed some American shows in the past few months, but for the past three weeks, it's been a "let's wait and see" attitude.

$2500,000 Haul In 30 Days Sparks Offical's Network, Foreign Sale Drive

Official Films wound an unprecedented 30-day sales period last week with more than $2,500,000 in the kitty from sales of network and syndicated shows in the U. S., Canada and England. Figure includes its network sale of the "Robin Hood" series to Johnson & Johnson and Wildroot, which accounts for some $1,170,000 on the first year, with options for a higher annual figure for three additional years.

Firm also set "Robin Hood" for British commercial television, along with the previously-sold "Colonel March" and "My Hero," and the three series will play London, Birmingham and Manchester as each commercial outlet opens. London starts in September, the others probably in Jauary. The three British deals, together with a Canada deal pending but not yet firmed, will account for some $500,000, pointing up the increased take from foreign situations.

Finally, on straight syndication sales within the U. S., Official has racked up some $1,000,000 inside the 30-day period, with sales on the 117 "Foreign Intrigue" films accounting for nearly $400,000 of that. "My Little Margie," which Official just acquired a week ago, leads the remainder of the shows, among which are "The Erwins," "Star and the Story," "This Is Your Music" and "Secret File."

GF's Deal On TPA's 'Thunder'

General Foods reportedly has bought "Thunder," the Television Programs of America series about a horse and a youngster which TPA had tentatively titled "The Adventures of Black Beauty." Deal was one of the quickest on record, with the pilot completed only last week. GF has taken the package under a three-year, 78-picture deal, with the first year slated to run 26 firstrun and 26 repeats.

GF is planning a fall start with "Thunder," so meanwhile it's bought the 13 "Commando Cody" space kidpix from Hollywood Television Service for a summer run starting July 9. "Cody" and Thunder" in the fall go into the NBC-TV Saturday 11 a.m. slot now occupied by "Funny Bones."

Antenna Firm Mapping Expansion Stock Issue

Jerrold Electronics of Philadelphia, one of the top manufacturers and operators of community antenna systems, has filed with the Securities & Exchange Commission for a proposed issue of $2,750,000 of 6% convertible debentures due in 1975, and 200,000 shares of the firm's common stock. Coin will be used to install additional community antenna systems, and to expand its engineering systems.

Underwriters are Van Alstyne, Noel &. Co. of New York and Butcher & Sherrerd of Philadelphia.

Bernard's TPA Post

Leo Bernard has left the Ziv Television Programs sales force to join Television Programs of America as midwestern manager. Following the close of the NARTB convention at the end of this week, Bernard will move into his Pittsburgh headquarters.

Bernard joined Ziv four years ago, previous to which he managed several radio stations, among them WKNY in Kingston, N. Y.

'Italian Film Theatre,' Going Into 6th Year, Draws Non-Latins Too

Television's oldest foreign-language program, agencyite-packager Erberto Landi's "Italian Feature," celebrates its fifth anni next week and is still going strong. Series, currently on WABC-TV, N. Y., and in three other cities, plays off Italian-language features with English subtitles, thus hitting the non-Italian as well as Italian-speaking audiences.

In its five years on tv (first on WOR-TV, N. Y., then on WABC-TV), the series has played off about 200 Italian films, according to Landi, and getting additional features is no problem. Problem is, however, avoiding repeats, since he points out that the foreign-language audience, though small, is so loyal that it immediately spots a pic it's seen before. Show is still sold out in N. Y., with both Italian-only products and such national bankrollers as Hormel and Gallo Wine.

Landi is adding a new feature come June 4, when the fifth anni is celebrated on the air. It's an Italian newsreel, produced and shipped weekly by Attualita Italiana, the newsreel house which supplies most of the theatres in Italy. He'll also use supplementary footage from Incom News, another Italian newsreel service. Newsreel, stressing events and features of interest to Italian-Americans, will occupy the first quarter-hour of the show in N. Y. and may

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Geller Heads Roach Story Dept. on Eastman Series

Hollywood, May 24.

James J. Geller, erstwhile Warners and Universal story editor, heads story department for Hal Roach studio production "Screen Directors Playhouse" tv series for Eastman. Formerly with N.Y. Herald Trib, he established story departments for the William Morris Agency. He also produced for Eagle-Lion. Eastman is paying around $37,500 for each half-hour filmed show, of which $3,000 weekly is earmarked for the Guild's welfare fund.

Member-directors receive $550 minimum on each subject. Eastman deal is a firm 52 weeks.

'END BICKERING' THEMES NARTB

By BOB CHANDLER

Washington, May 24.

This will be remembered as the year the syndication business came of age at the NARTB convention here this week. In stark contrast to the sideshow atmosphere that has permeated the film business in previous years, the telefilm boys put their best foot forward in a display of dignity and taste. More important, however, they emerged as an industry determined to end the fratricidal bickering that has blocked unity on common problems in the past.

Uppermost in the minds of the top syndicators is the industry association in the process of being formed. The association's organizing committee, scheduled to report back to some 30 companies after the convention, is sounding out opinion on all sides, including the station owners. It's a reflection of the new, mature approach to common problems, and also to the highly explosive problem of relations with stations. If there's one bond uniting the syndicators this week, it's the realization that they can't go it alone, that they need each others help in licking the problems with which they're beset.

This new approach, in direct contrast to the "we won't have anything to do with our competitors" attitude of a year ago, was best reflected in the film forum held for film and station people yesterday (Tues.). The very fact that an outside organization had to organize and foot the bill for the only film discussion of the entire convention brought the comment that the syndicators will have to start throwing their weight around to gain any recognition and served as a unifying factor.

Meeting Common Problems

But it was also evident at the forum that there was a common desire among the syndicators to act in concert to bring syndication out of the "also ran" class, to raise the standards of quality of syndicated shows, to sit down with the station people and work out common problems and conflicts. A big issue at the forum was the socalled "minimum price" for the small-sized markets, with Joe Floyd of KELO-TV in Sioux Falls loosing a blast at the practice and getting in reply an offer from several syndicators to sit down and see what could be worked out in the way of a solution. Floyd, for example, suggested that the syndicators play off film in the smaller situations just as theatrical distributors do, by holding back sales to small markets until most of the recoupment on a series has been gained, by giving them user prints and by bicycling prints. It was here, in a small measure, that the desire of the syndicators to work out such formulas showed as the

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62 TELE OUTLETS FOR TV INC.'S FIRST YEAR

Chicago, May 24.

With eight new stations okayed for membership at TV Inc.'s first annual stockholders session here last week, a total of 62 tele outlets have signed or are in the process of joining the station-owned co-op film purchasing company.

Joe Floyd, KELO-TV, Sioux Falls, heads up the firm's new slate of officers as president and board chairman. W. D. (Dub) Rogers, KDUB-TV, Lubbock, Tex., is exec veepee; Ed Craney, KXLF-TV, Butte, is treasurer, and James Manning, also of KXLF-TV, is secretary. New directors besides the aforementioned, who will also sit on the board, are Gene DeYoung, KERO-TV, Bakersfield; Tom Bostic, KIMA-TV, Yakima; Mel Wheeler, WEAR-TV, Pensacola, and Herb Jacobs, TV Inc.'s general manager headquartered in New York.

Stations Unrealistic On Spot Rates, Burnett's Fleming Tells NARTB

Washington, May 24.

Smaller stations are missing the boat on national spot business by their unrealistic rate structure, Ken Fleming, group supervisor at the Leo Burnett agency, told station execs and film distribs at the NARTB convention this week. Fleming said that the smaller outlets' adherence to the old radio tactic of setting up spot rates which are higher than network rates is losing them a good deal of coin, and the 70% type as compared with the networks' 30%.

Larger stations, Fleming said, have realized the fact that the day of the "network quality program" is over and that many top advertisers, for reasons of distribution or otherwise, have entered the national spot field. They've created spot rates considerably lower than their network rates, and have brought in business that accounts for 70% of the rate instead of network's 30% on a lower card. In contrast, a study of 40 markets of 200,000 population or less shows that in Class C time, it costs $40,000 a year more on the national spot card than it does on the network card. The stations, he said, have concentrated most of their efforts in name calling and finger pointing than really doing anything to encourage national spot business.

At the same time, M. J. (Bud) Rifkin, Ziv Television v.p. over sales, called on the stations to protect their local and regional clients in terms of time clearance. Local and regional clients, he said, are the "heart" of a station's business—they want to be in tv, they want good programs and they want good time, but don't want the crumbs. "Unless you give them the cream instead of the crumbs," Rifkin said, "they'll move to another medium where they can stand equal with the best of the national advertisers." Rifkin advised stations to accept no network programs other than those from their basic nets, declaring that to do so would be unsound today and in the future.

Other salient points in the panel discussion were a warning from Guild Films prez Reub Kaufman and others against overbuying on library deals; a suggestion from WBNS-TV (Columbus) topper Jerome (Tad) Reeves that syndicators get program ideas from the stations themselves; a suggestion by Dick Moore of KTTV, Los Angeles, that distribs use their stars to sell shows to sponsors, via personal visits or tape or filmed recordings; and a plea from Television Programs of America exec v.p. Mickey Sillerman that stations uphold the quality of syndicated film by not buying on a price-only basis—the logical outcome of such practices, he warned, is the creation of a seller's market.

Once a Pitchman . . .

Washington, May 24.

Several top syndicators drew the ire of station execs and others in the industry at a film meeting yesterday (Mon.) by deliberately pitching their shows and services at what was clearly understood to be a general industry meeting on trade problems. In heaping praise on their shows and organizations, they drew scorn on themselves, with one station exec standing up for the floor and giving them the business publicly for taking advantage of a captive audience.

Those who did the pitch job were from the sales side of syndication business, and seems they just couldn't resist trying to sell, despite the consequences.

Salk Joins Screen Gems As Director of Sales In Administrative Spot

Bob Salk, who for the past two years has operated the Katz agency's central filmbuying operation, Station Films, is joining Screen Gems as director of sales, operating under sales v.p. John H. Mitchell. Salk moves over to Screen Gems Aug. 1, after shuttering the Station Films operation, which has outlived its purpose.

Salk's new post with the Columbia Pictures telefilm subsidiary is expected to be largely administrative, since one of his tasks will be to integrate the entire SG sales operation. This includes network and national sales, syndicated sales (particularly in reruns) and commercials, aside from selling services as physical producers. Salk joined Katz in 1945 as research director, later heading the Chi tv sales office. After another stint in N.Y. as director of tv sales development, he left Katz in 1950 for a turn with CBS-TV's sales force. Returning to Katz in 1951, he was named to the Station Films post when it was organized in 1953 as the filmbuyer for all the Katz-represented stations. Those stations will now handle their own film purchases.

NATP FLOATING ISSUE; 70 MUSICAL SHORTS SET

North American Television Productions, the telepix production outfit based in New York, is floating a public issue of 300,000 shares at an offering price of $3 per share. Underwriters of the issue are Baruch Bros. & Co. and Milton Blauner & Co.

Firm is currently in the editing stages on 70 musical shorts starring Nat (King) Cole, Lucky Millinder and Cab Calloway. Firm is also in production on a half-hour musical series, besides commercials and industrial pix. NATP has also produced "Tenth of a Nation," the Negro newsreel service, and supplies sports footage for the Guild Films sports library.

NBC-TV Pitching Top Pastor Trio to Clients

NBC-TV is pitching pastors to prospective clients with a trio of w.k. clergymen involved in half-hour films of which audition copies are available for sponsor inspection.

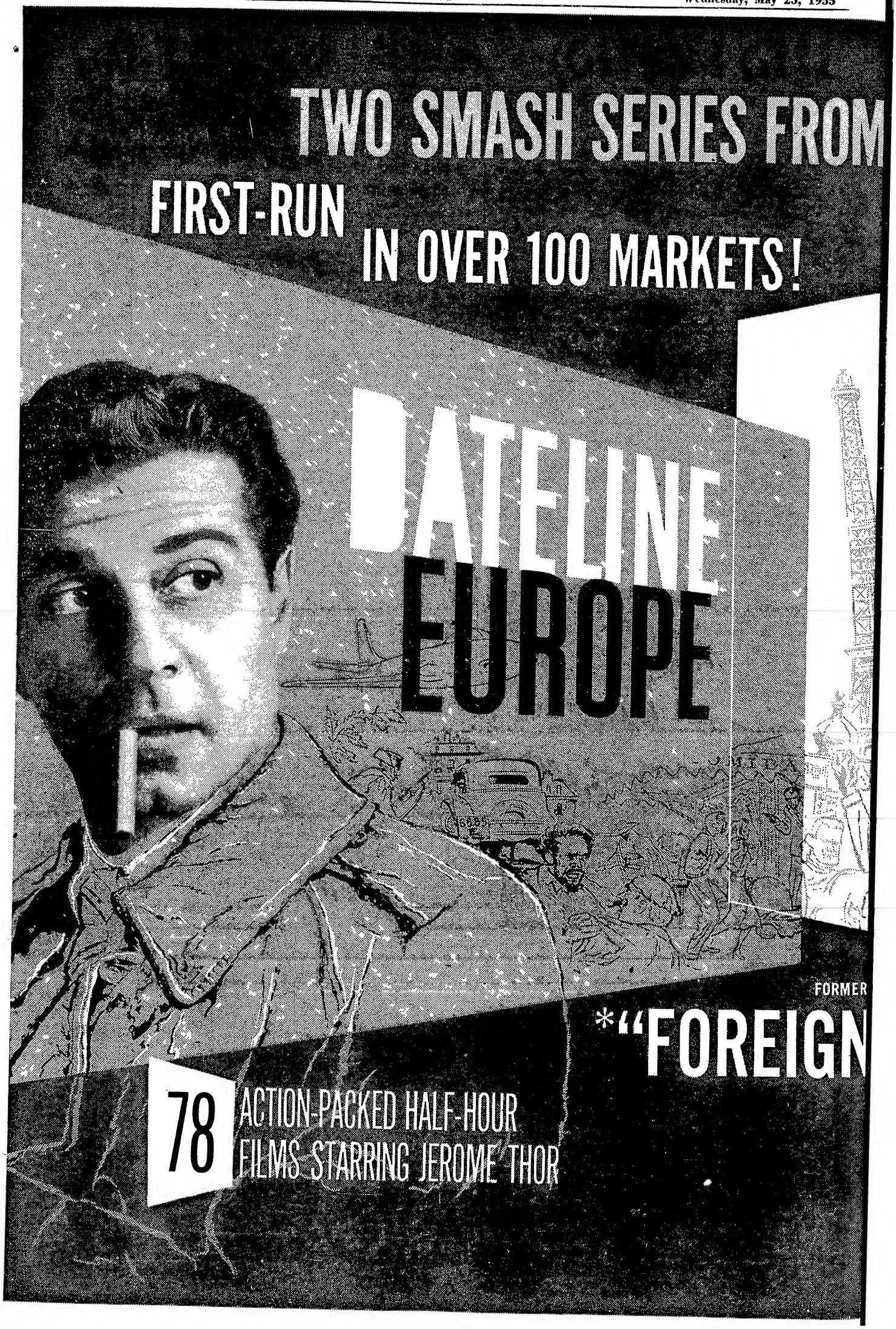
Threesome consists of evangelist Billy Graham and Drs. Ralph Sockman and Norman Vincent Peale. The Graham and Peale formats are separate and apart from the former's "Faith For Today" inspirational vidpix and Dr. Peale's film series.

Rome (Natch) For Caesar's 1st 'OSS'

First of an "OSS" telefilm series partnering Sid Caesar and Charles K. Peck Jr. in production of one-hour documentaries covering espionage activities during WW II will start shooting in Rome early in July. "OSS" stands for the Office of Strategic Services, directed wartime by Gen. Bill Donovan, who has given his "blessing" to the skein, with rights to examine and rewrite the files gained by tv and film writer Peck through an org called Veterans of the OSS. Initialer will be directed by Delbert Mann, one of the top live stanza stagers.

Others in the series will shoot in various parts of Europe where the original "cloak & dagger" action occurred.

Partnership of the comedian and scripter has been formed as Charles K. Peck Jr. Ltd. Understood NBC-TV will get first refusal for network showcasing of "OSS."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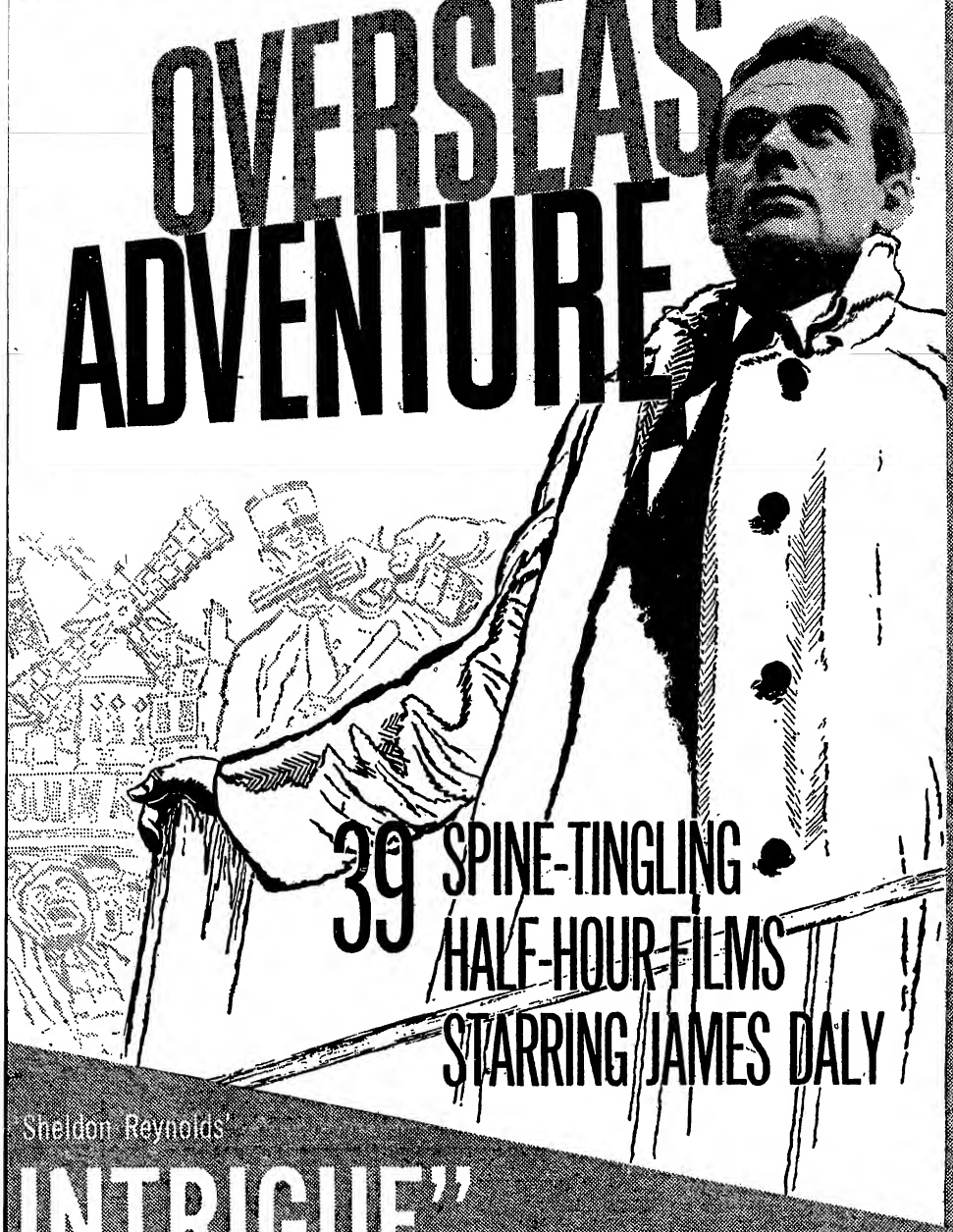

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Television Chatter

New York

Reuven Frank, producer of NBC-TV's "Background," nabbed Sigma Delta Chi Award in journalism for tv newswriting, singled out for his "Road to Spandau" script last June . . . **Henry C. Brown** office has new exclusives with **Michael Fitzmaurice, Susan Hallaran, Roland Wood** and **Gene Saks**, latter on **Gertrude Berg**'s ABC-TV "Elgin Hour" last night (Tues.) . . . The **Lester Lewis** office has signed as agents for the **Buff Cobb-Mike Case** proposed "Judge Priest" vidpix series and exclusive reprs for **Eva Gabor** and **Peggy McCay**, with Miss Gabor having appeared on last week's NBC-TV "Justice" and Miss McCay playing Vanessa Dale on CBS-TV's "Love of Life."

Male lead on NBC's "Modern Romances" this week is **Earl Hammond** . . . **Barbara Gaylord** into WABC's "Road to Romance" and "Drama of Life." . . . Mayor Wagner guested on **Ted Granik's** "Women Want to Know" Monday (23) as insert of WRCA "TV Workshop" on **Norman Brokenshire** show . . . **Lou Goldberg**, prez of Reemack Corp., packagers of "Original Amateur Hour" and "Ted Mack Matinee," undergoes operation for ulcers in N. Y. hosp this week . . . **Tex & Jinx McCrary** to Istanbul June 8-14 for opening of Hotel Istanbul Hilton . . . **Lori Darmi** returns to WRCA-TV's "Fourth R" during June when show will be produced under auspices of the Protestant Council . . . **David Winters** on BC-TV's "World of Mr. Sweeney" last week and ABC-TV's "Mr. Citizen" tonight (Wed.).

Singer **Jane Wilson** subbing for **Lois Hunt** on the **Robert Q. Lewis** show while Miss Hunt takes a maternity leave . . . **Jay Hoffer**, ex-WJAR-TV, joined ABC as advertising promotion director for WABC and WABC-TV, the web's N. Y. flagships . . . Howell-Rogin Studios appointed Affiliated Program Service as sales reps for the film field of H-R's Cellomatic process of animated projection . . . "Right Around the Corner," 10-minute film produced by Transfilm for the Greater N. Y. Fund drive, being made available to tv . . . **Johnny Olsen** added to the cast of "Penny to a Million," the new ABC-TV quizzer . . . That was **Jane Connell** who rated the kudos in last week's review of "Shoestring Revue," not Beatrice Arthur, as erratumed.

Having already hit a 25.3 for seventh place in the Trendex for its May 6 show, CBS-TV's "Person to Person" made it a seventh again on ARB with a 35-plus score and again the Friday night leader . . . "Halls of Ivy" will take up the hot weather hiatus for cancelled "Willy," vidpixer thus moving from Tuesday to Thursday . . . "Front Row Center" is official tag of GE's Wednesday full hour drama series starting over CBS in June . . . "Lassie" pinchhitter is "The Hartman Family" for five weeks starting June 12.

Jerry Winters, former tv production associate ("Tonight on B'way" and "College Bowl") made his debut as a commercial film producer-director Monday (23) at the Paris Theatre, N. Y., with "Herman Melville's Moby Dick," narrated by **Thomas Mitchell**.

Free & Peters veep **Lloyd Griffin** is chairman of membership committee for the northeast for Television Bureau of Advertising . . . **Marc Connolly, Fannie Hurst** and **Mike Wallace** were first reviewers for WABD's new "First Night on Broadway" post-preem critique. Occasion last Monday (2) was launching of "Once Upon a Tailor" . . . **Al Freedman, Barry-Enright**-Friendly staff scribe, has developed the "Dollar a Second" parlor game which hits the merchandising mart today (Wed.) . . . ABC-TV and DuMont last night (Tues.) got Sigma Delta Chi awards for McCarthy-Army hearings coverage. . . The **Bruce Balaban** stanza trailerizing Hollywood's latest features preemed last night (Tues.) via WABD in a switch from WOR-TV. These Tuesday exposures will be repeated on Thursdays since show went entirely on film in switch, and columnist **Frank Farrell** takes over as emcee of the film-about-film stanza from other journalist **Frank Quinn**. . .**Chuck Bernard**, WABD salesman, in California until June 1. . .Into the new MCA-TV "Dr. Hudson's Secret Journal" syndicated vidfilm string as regulars are **Olive Blakeney, Frances Mercer, Carl Benton Reid** and **Blossom Rock**. . .90-year-old **Georgianna Carhart**, of "Life Begins at 80" had her apartment pilfered of most of the gifts she received on her birthday two Fridays ago. Also taken were a good many of her "keepsakes," so show emcee **Jack Barry** took airtime in last session to appeal for return of the latter.

WRCA-plus-tv to intro **Betty Best** as trade name of Professional Laundry Foundation at party in RCA's Johnny Victor Theatre tomorrow (Thurs.). . .**Jay Barney** on bike this week for tv's "First Love" and radio's "Doctor's Wife"—a D.A. in the former, crooked contractor in latter. . .**Charles Collingwood** subbed **Eric Sevareid** on CBS-"American Week' (22) in latter's illness.

Chicago

Leo Salkin back as talent booker for **Jim Moran's** Friday night "Courtesy Hour" on WBKB . . . **Robert Edmonds** and **Lloyd Bethune** new directors at Kling Film Productions . . . WNBQ's tailored-for-tv golf game returns for the summer June 8 with **Norm Barry** hosting and **George S. May**, owner of the Tam O'Shanter country club, site of the remotes, hoisting the tab . . . Pabst Brewing signed on at WBBM-TV with a thrice-weekly 15-minute 6:45 p. m. sports and weather parlay featuring **John Harrington** and **P. J. Hoff**. New entry bows June 27 . . . **Slocum (Buzz) Chapin**, ABC-TV veep, here most of last week making the rounds with his new Chi web execes **Jim Beach** and **Hal Wettersen** . . . Community Sales to bankroll WGN-TV's Sunday night stock car races starting June 5 from Santa Fe Raceway . . . Sportcaster **Jack Drees** and golf pro **Johnny Revolta** teaming up on WBKB's "Pars, Birdies & Eagles" Monday nights . . . Gottfried Motors sponsoring the "My Hero" telepix on WBKB Thursday nights.

Pulitzer Winner Lewis Denies Collabing With CBS'er on a Teledrama

Washington, D.C.

Editor, VARIETY:

This is in reference to a piece in VARIETY (May 11) which says I am collaborating with Clifford B. Mandell of CBS on a television script. The story says the script is for a one-hour drama, based on newspaper stories about a security risk case for which I won a Pulitzer Prize in national reporting.

The statement that I am collaborating on such a script is entirely false.

Some time ago Mr. Mandell wrote me and said he had the idea of writing a television play about the security case of Abraham Chasanow, which I had described in some magazine and newspaper articles. I met Mr. Mandell once and discussed this idea. I told him that he could certainly try writing a play on the subject, as he could on anything that has been in the newspapers. I agreed to send him clippings of some of my stories, and I did so. That was all I did.

I did not give Mr. Mandell permission to use my name in any script, nor would I give him a release to that effect until I had seen any script he wrote.

I have no intention of collaborating with Mr. Mandell on this or any other project of his. I have never written a word for television or radio and do not believe I ever shall.

Anthony Lewis.
(Washington Daily News)

'Holmes'

Continued from page 34

wider attention in Hollywood among the telefilm producers there, is the matter of breaking down scenes of three or more separate films and shooting the same set simultaneously for them all. It's a saver in time and money, since the set is up and the lighting is fixed. Thus, for example, Previn will shoot Baker St. interiors on the "Holmes" series for three or more episodes at once, doing the same for location jobs. It's tough on the actors, he states, but it effects important savings and it's good for the director and crews in that it gives them a wider perspective for the entire series.

Miner's Wrapsodies

With Reynolds Metal's purchase of the new Tony Miner-produced "Frontier" series for NBC-TV, it puts Miner in a peculiar position in regard to sponsorship products.

On Monday nights on NBC-TV, the Miner-produced "Medic" series peddles Saran Wrap on behalf of Dow Chemical. On Sunday nights "Frontier" will be extolling the virtues of Reynolds Wrap.

'Not Interested' Sez Canada on Toll-TV

Ottawa, May 24.

Toll-tv is definitely out as far as the Canadian Broadcasting Corp. is concerned, at least for an indefinite, long time. Besides being complicated and expensive, it wouldn't fit into the national CBC video service and A. D. Dunton, CBC's chairman, believes public reception of it would be grudging if not hostile.

The question came up when a House of Commons committee mulled the prospects of sharp decreases in CBC revenue and a consequent CBC demand for government financial assistance. Some parliamentarians thought toll-tv might be the answer to bolster the corporation's lagging revenues (from 15% excise tax on sale of new radio and television sets) but Dunton kayoed the idea on grounds of impracticability. CBC, he said, had gone into the matter thoroughly and found no hope.

CBC's income is showing signs of dropping because, the committee was told, 75% of the potential Canadian audience was currently getting television service; of that audience, 50% had already bought receivers (more than 1,400,000 sets operating now), and tv set prices had been and were still being slashed. With CBC depending on the 15% excise tax on set sales for revenue, there was only one way for that revenue to go—down.

Color tv, Dunton intimated, was probably closer in Canada than toll-tv, but Canada was waiting for development of color video in the U.S. before taking any definite steps. Canada had waited for U.S. development of television itself before going into it at all. According to Dr. J. J. McCann, Minister of Revenue, this wait had saved Canada a possible $20,000,000.

CBS NEWSFILM TO REP BRIT. COM'L TV

CBS Newsfilm has been signed by Britain's commercial television operation as its newsreel representative in North and South America and the Far East. Deal was made last week between Newsfilm and Independent Television News Ltd., the news programming company set up by the Independent Television Authority, which will run commercial tv in England. ITN is supplying its own European and Near East coverage.

ITN, under the pact, will receive the full Newsfilm syndicated service, using more than 250 Newsfilm cameramen, soundmen and correspondents in some 50 countries in the coverage area. Deal gives Newsfilm an added boost to its list of foreign clients, among whom are Japan, Italy, Sweden, Denmark, Mexico, Cuba, Puerto Rico, Venezuela, plus Hawaii and Alaska.

Sidemen Pay Stymies Mooney 'Train' Takeoff

Los Angeles, May 24.

Sidemen pay has stymied takeoff of Art Mooney's "Talent Train," skedded to pull out on KCOP Friday (27) but which instead has been derailed and won't get back on the track.

Station was sold on the package by producer Louis D. Snader who, however, hadn't yet discussed with the AFM his idea of making kines of the musical show for national distribution. When Snader got around to talks with the tunesters union, he was told he'd have to pay the musicians the same scale as though it were a telefilm show. Result: "Train" went off KCOP before it got on.

Radio Reviews

DISASTER
With Abbe Lewis, Dryna Raeburn, Leon Janney, Rogers DeKoven; narrator, Jackson Beck
Producer: Wiley Hance
Director: Warren Summerfield
Writer: Ira Marion
25 Mins.; Sun., 5:05 p.m.
ABC, from N.Y.

As implied by the title, this new ABC airer deals with disaster. Specifically, it's concerned with the work done by the Disaster Service of the American Red Cross. Material for the program is culled from the files of that org and presented in documentary fashion. The opening show last Sunday (22) covered the Texas City explosion of April 16, 1947.

Program was highly effective in its buildup to the explosion and its account of the destruction that followed. A blast that takes 512 lives, injures 2,000 people and causes $50,000,000 in property damage has enough drama in those facts alone to stimulate attention. However, show began a downhill slide in the windup segment devoted to the case histories of two families involved in the tragedy. This paved the way for a rundown of the various forms of assistance given disaster victims by the Red Cross.

Production, performance and scripting were good, with show's overall impact on the plus side.

Jess.

FALLOUT
With Bill Duane, Larry Alexander
Producer: Bill Nelson
Writer: Bill Small
15 Mins.; Mon.-thru-Fri., 5:30 p.m.
Sustaining
WLS, Chicago

The WLS newsroom team, with news chief Bill Small doing the research and the writing, has assembled a series of five quarter-hours dealing with that horrible echo of an H-bomb blast—radioactive fallout. The one-shot public service crossboarder is a standout example of using the tools of the medium for a comprehensive exposition of a possibility that's difficult for all but the atomic-era experts to think about rationally.

That the WLS project is hardly reassuring, despite the taped quotes from the Civil Defense authorities, is not the mark of any editorial slant, but rather the result of the detailed probing into all the facets of what might happen to a metropolitan centre like Chicago, if and when. To one listener at least, the CD boys and the scientists interviewed raised more questions than they answered, although each obviously is a conscientious authority in his field.

The series which finaled last week (20) dealt with how much radioactive dust the human body can take; what are its longterm genetic effects; its effect on food and water (Lake Michigan), and most importantly, what can the ordinary citizen do about it. With Bill Duane and Larry Alexander working the background fill-ins, most of the dope came direct from the various experts themselves, both locally and from Washington via tapes. What resulted was not a surefire escape from the H-bomb in five easy lessons but instead a warning, grimly serious in its implications, that the guy on the farm or the street ought to pitch in and give a hand to his local Civil Defense setup.

And this is the sort of enterprise that reminds the public that radio is still very much alive and alert.

Dave.

YOUR FRIENDLY ADVISOR
Producer: Selvin Donneson
Director: Herb Norman
15 Mins., Mon.-thru-Fri., 9 a.m.
WWRL, N.Y.

For Selvin Donneson, sales manager of WWRL, to take over as producer of this show as well, indicates he must think it has a great sales potential. Listed as a "show of domestic and personal problems submitted by listeners," it works on the almost ancient Mr. Anthony principle. Purportedly the first of its kind for the Negro market, the quarter-hour show, heard last Tuesday morning (17), contained three queries and replies. Answers were in hyper-dramatic tones, ranging from sanctimonious whispers to the stentorian sounds of an avenging angel. "Advisor" wasn't always so "friendly" either.

The questions on personal problems were rather immature. Since what was heard was only the second program in a new weekday strip, perhaps listeners didn't have a chance to write their own and the job was left to the jaundiced sophistication of WWRL staffers instead. The first problem—not the one later on in the program which was signed simply "Scared"— was typical: "Should I go out with another man besides my husband . . . just for fun?" Answer: (loud, adamant) "It is absolutely unthinkable . . . The unscrupulous type of man who (lecherous emphasis on the next word) preys on unhappily married women is out for (even more lecherously) bigger stakes than 'just for fun'. . . Stop thinking evil, foolish thoughts . . ., (next words heavily) Be careful!!" It's unfortunate that the femme who read the so-called letters was too stilted to match the sweeping histrionic abilities of "Your Friendly Advisor."

Art.

Syndicators

Continued from page 35

essence of the new mature approach.

The battle of station vs. syndicator, or exhibitor vs. distributor, such as it was, brought comments from several distribs to the effect that an industry organization would serve a purpose if only to bring stations and distribs together for regional meetings to work out problems. The forum appeared to steamroll any doubts some distribs held regarding an association.

Organization also drew strong station support from Harold See, general manager of KRON-TV in San Francisco and head of the NARTB film committee. See declared that the telefilm industry faces the threat of censorship unless the syndicators get together for some self-policing. "The only thing lying between censorship and no censorship," he said, "is the way we conduct ourselves and the fact that stations are licensed by the federal government and not by the states and so state censorship boards have no authority over us." See, incidentally, is scheduled to meet in an off-the-cuff session with the industry organizing committee tomorrow (Wed.) to discuss his ideas on an association.

The one and only reservation some of the more thoughtful distribs held was the matter of antitrust laws. In particular, it was pointed out that any attempt to create a standard distribution contract might meet with the same treatment that greeted the American Assn. of Advertising Agencies and its form—the slapping of an antitrust suit against the industry. Similarly, there was fear on the matter of price collusion. But with those qualifications in mind, the industry appears about to embark on a new era of cooperation.

'Italian Film'

Continued from page 35

be extended to other cities carrying the features.

Despite the show's heavily Italian character, the English subtitling attracts many non-Italians. Landi claims that former estimates of about 30% non-Italian viewers have been substantiated by a fifth anni contest he's been running over the past 13 weeks with a total mail pull of 25,000 letters, about 30% of which come from non-Italians. Contest, incidentally, is based on the pictures run over the five years and will hand out some $5,000 worth of prizes.

Show is currently seen in Providence, Wilmington (where it hits the Italian population in Philadelphia) and Steubenville (covering) Pittsburgh). It's currently on in Scranton, also, but goes off for the summer. Over its five years, it's played in Chicago, Boston, Rochester, Atlantic City and Bridgeport, on an on-again, off-again basis. Landi is currently dickering a deal to set up a Massachusetts network of about 10 stations for the show, with a single rate card for the net under which advertisers of Italian products could get in under a low per-announcement cost.

Ottawa—Transformation of Canadian Broadcasting Corp.'s bilingual television station CBOT into two stations—CBOT, all English, and CBFT, all French—will be completed before the end of June. Operation, including new tower, transmitters and studios, will cost more than $1,700,000.

CAPT. SAFARI OF THE JUNGLE PATROL
With Randy Kraft
Director: Lewis Freedman
60 Mins., Sat. 10 a.m.
WCBS-TV, New York

WCBS-TV proved with reasonable success that the kind of film footage that has kept "Ramar of the Jungle" stocked in authentic background atmosphere could be turned into a tot telestanza of its own. Taking a wad of Martin & Osa Johnson celluloid on Africa, the N. Y. CBS-TV o&o turned the potential library stuff into the chief excuse for an hour-long program on jungle facts and lore.

"Capt. Safari of the Jungle" had all the embellishments in its preem last Saturday (21). It had a monkey (Zippy the Chimp), a well-trained and voluble Capt. Safari (in person of Randy Kraft), 179 Walter Lantz animated cartoons as supplementary film, and a set simulating the interior of a shack out of which worked the Jungle Patrol, a fictitious African outfit that appeared to be a cross between the workings of Tim Tyler and the Forest Rangers. Setting had four video monitors through which Safari was able to scan the "jungle," i. e., the Johnson film.

The Johnson material is old stuff to adults. It wasn't top quality, and often was choppy in motion, like many early films, but Kraft seemed to make it live for tives. Some of the footage even tested the gullability of the kids (there's a scene with Osa Johnson being passed off as a member of the Jungle Patrol) and the clips shifted from one scene to another too quickly at times for kids to comprehend, but it fitted in generally well with the overall format. Kraft adlibbed a story about lion teaching a cub how to hunt. He had an exciting personal delivery and info was authentic, since he talked out all the films to be shown on the preem previously with technical advisor Bill Longnecker.

"Safari" might be worthwhile sponsor bait since it's only fair to figure that a lot of kids might prefer, elephants, monkeys (live and film), and spear-carrying natives to Pinky Lee and Paul Winchell, rivals for the 10-to-11 time on NBC. *Art.*

OZARK JUBILEE
With Red Foley, Jean Shepard, Chief Marvin Rainwater, Bobby Lord, Pete Stamper, Foggy River Boys (4), Grady Martin Orch (7)
Producer: Bryan Bisney
Director-Writer: Don Richardson
60 Mins., Sat., 8 p.m.
CO-OP
ABC-TV, from Springfield, Mo.

It remained for ABC to come up with a major show not available on any of the big nets heretofore, the country and western "Ozark Jubilee" now originating at KWTO, Springfield, Mo. Show is the property of Radio Ozark which has rounded up Red Foley and battery of names in the field and is producing a full hour each Saturday night.

Plenty of interest is being shown in it, indicating there definitely is a spot in video for a good hillbilly offering. This one comes near the mark, but after several weeks still is cutting eyeteeth and has a number of spots that need smoothing out. This should come as the show continues.

It follows the format of putting Foley in the key spot, with most of the m.c. chores assigned to him. He provides several of the vocals for which he is noted, and carries out the homey atmosphere for which the show strives. Singing of Jean Shepherd and Chief Rainwater, comedy of Pete Stamper and musical work of Foggy River Boys and the orch directed by Grady have been show regulars, and policy calls for other acts to be guested, such as Bobby Lord on this stanza.

Although organization of this show surprised some quarters in that it came from the mid-America country, where it was never dreamed that a show of this scope could be mounted, still it's quite natural that the Ozark Mountain city of Springfield should originate the opus and keep it all in character. Evidently it is here to stay, as plans call for stepping up the show to an hour and a half with an earlier air time beginning in July. It's also rumored that other nets are rushing to bring out shows of this type, hinting that perhaps the hill-music is a niche of programming entirely overlooked heretofore.

This one is out and out country and western, sticking to the groove with both talent and material. As such it has the edge on any other fold be starters, and if it can keep gathering momentum and smooth presentation it should keep it. *Quin.*

Tele Follow-Up Comment

Paddy Chayefsky is a writer with an uncanny ear for the sounds of the common man. His dialog is smooth and yet harshly realistic, just as the situations he employs are for the most part simple and, by their very unaffectedness, aimed at the heart. In his "The Catered Affair" on the Goodyear Playhouse on NBC-TV Sunday (22), this ability to capture people without gloss or varnish was again put to the test, but somehow not as effectively as in his past plays.

"Affair," touching on an issue apt to arise in practically any family, was still a great human drama and came across as fine, moving entertainment, but what Chayefsky seems to lack is a sense of humor. Are the "little" people of this world really so devoid of smiles? The family sketched in Sunday's play may be typical, and it certainly was satisfyingly articulate, but they were also a rather dull, unhappy and frustrated lot. Not even the engaged couple seemed to find delight in one another.

In Chayefsky's vignets from life, the script is the undisputed star and "Affair" was no exception. It had great sensitivity and, at times, almost crushing emotional impact. It was also acted by a crew of almost inspired performers, headed by Thelma Ritter in a highly skilled performance. Chayefsky's stock in trade is simplicity of thought and action. "Affair" went considerably beyond his prior efforts along that line.

It was the story of a Catholic family in the Bronx whose daughter announced her engagement. She didn't want a big wedding but, through a variety of circumstances —including the guilt feeling of her mother—was pressed into such an affair. This was resented by the father, a cabbie, forced to carry the high cost of a wedding breakfast, for 300. The plot resolved itself into the deep-seated resentments of the parents. In the end, there was no big wedding and the mother was made to realize her dependence on her husband.

There were many emotional strands woven into this story and some rang almost painfully true to life. Miss Ritter's delineation as the mother had strength and superb shading, particularly in the climactic scenes. Pat Henning as the father, chafing under his wife's resentment and his financial circumstances, gave a very fine performance that had depth and understanding; J. Pat O'Malley as the brother-in-law boarding with the family brought to the part a good Irish spirit, and Kathleen Maguire as the daughter did a quietly competent job that seemed intelligently reasoned.

Nancy Marchand (of "Marty") in a small part, gave a powerful demonstration of her talents in an outstanding bit as the embarrassed bridesmaid unable to afford a gown. Also good were Billy Green and Kathryn Hynes as the braggardly, money-conscious parents-in-law, and Michael Higgins as the groom.

Director Robert Mulligan had a difficult assignment and carried it off very well. The play never lagged and its visual aspects were well thought out from start to finish, giving the camera access to the entire railroad flat and creating an almost constant flow of movement.

Chayefsky's script was invariably best in the simple encounters. *Hift.*

Budweiser's "Damon Runyon Theatre" out of Screen Gem's vidpix assembly line may yet make a season of it if it can come up with vignets in the groove of last Saturday's (21) on CBS-TV. Titled "Tobias the Terrible," it was one of the more amusing and familiar slices from the late storyteller's file, studded with good farcical action and sufficiently loaded with Runyonisms to give it an unmistakable stamp of authenticity.

Runyon fans would know pronto that this is the yarn about a caspermiquetoast "diaper dan" (Gil Stratton Jr.) whose doll (Beverly Garland) yens gun-totin' guys as per a cinema performance. Stratton by sheer happenstance gets himself involved in a fracas with an underworld mob, makes Page 1 as "Eight-Gun Tobias" because that number of rods is thrust into his clothing by the mobsters as a plainclothesman (Wallace Ford) is about to confront them, and winds up the hero by conspiring with the constabulary to bring two camps of hoodlums to their eventual doom. It's the goings-on with the pistols and other lethal instruments, plus the repartee, byplay and cops 'n' robbers shenanigans that add up to sheer fun. The three leads are in there pitching straightface all the way, with Lenny Kent also clicking as one of the hoods. Easily one of the better in the Runyon skein thus far. *Trau.*

Steve Allen's Thursday (19) "Tonight" came forth with the second in his half-hour insert of "The Psychiatrist" series on his NBC-TV 90-minuter. Unlike the previous four-character playet on May 3, this one was strictly between medico John Boruff and patient Vaughn Taylor.

Latter's mental disturbance was pegged on hives. The analyst tried to prove that Taylor's own estimate of himself as never being "angry" was offbase. This second of the Howard Rodman scripts was again too sketchy, almost flimsy, in its approach, but probably added up to some of those who've gone through the turmoil of skin allergies without discovering any organic cause.

In role of the narrator, Allen quite properly put in the disclaimer that the specific subject matter doesn't necessarily apply to "you" the viewer. This is still a format-within-a-format, that deserves a place on the late-nighter's show. *Trau.*

Ed Sullivan, in recognition of Armed Forces Day the day before, telecast Sunday (22) from the U.S.S. Wisconsin moored in New York Harbor. Well, Sir, the deck of this battlewagon is no intimate room, and it's extremely difficult for a performer, unless indulging in some violent physical activity, to get across in this environment.

What's more, it's no glory to naval tradition for the general public to see a girl with June Valli's architecture viewed by sailors with sullivaned and dour countenances, as was evidenced during her first number. The viewers get some lift from studio laughter and frozen expressions tend to influence home reception.

It was difficult for most performers to get over, particularly singing and speaking comics. Jack E. Leonard, who threw some excellent lines, didn't hit with his accustomed rating because of the difficulty in projection. Similarly, Nancy Walker, with a fine bit of material, barely made the grade.

For the home audience, the cameras virtually ruined Peg-Leg Bates. The lens boxes always managed to switch to long shots just when Bates was dusting off his best tricks. The applause, though, was good on deck. The purpose of Zippy the Chimpanzee was lost, for just as the simian was getting warmed up, and the sailors were starting to enjoy the turn, came time for a commercial. And speaking of commercials, there was the full complement of 'em. It doesn't seem fair to the taxpayer to lend some of his choicest seagoing realestate for a sounding board for a commercial. It doesn't seem fair to the other auto manufacturers either.

Burl Ives, with the aid of the Tucson Boys Choir, deserved far greater acclaim than was received. Well appreciated by the tars was Richard Hearne's bit on a British naval ceremony, which for home purposes was too long and repetitious, even though the latter element was a vital ingredient in the bit. *Jose.*

"Camera Three," a local show on CBS' WCBS-TV, N.Y., with dimensions of network calibre in the "educational showmanship" groove is off an another multiple-parter, this time reviewing the Civil War for the late Sunday morning setsiders. The opener in the series (15), with overall title of "The Irrepressible Conflict," recapped events leading up to the conflagration, with Dr. Richard B. Morris, history prof at Columbia U., handling the reins. Last Sunday (22), Dr. Morris and moderator James Macandrew covered the span from Bull Run to Gettysburg.

The historian was over-zealous in his rapid-dan approach. But there was no question of his authoritativeness as, with maps and still and narrative, he sized up key battles that led to the Gettysburg Address, with Michael Kane, also offscreened at the intro, giving a a quiet, walloping reading of the Address while stills of the battleground dead enhanced the moving words.

All in all, it was a remarkable lesson in U.S. history that doesn't figure in the classroom history books. Frank Moriarty's staging was ideally mated to the show's w.k. "theatre of the imagination" technique. Next up will be a five-part study of Stephen Crane's Civil War novel, "The Red Badge of Courage." There are no seasons on "Camera Three;" it's a year-round winner.

It is doubtful whether Horace Heidt, during his travels of recent years, has even picked up as engaging a performer as Groucho Marx. As a matter of fact, the natural elements of the NBC "Horace Heidt Show Wagon" were so sparse on Saturday's (21) edition, that it's a conjecture as to what Heidt would have done for entertainment without the senior member of the noted comedic family.

Marx not only filled in a lot of time, but provided a lot of laughs. The lines rolled off him smartly and gracefully. There was a solidity with every word in front of the cameras. Indeed, with Heidt providing a more or less deadpan foil, he had a fine sounding board for his verbiage.

Otherwise, there wasn't much substance to the Heidt show. A pair of amateurs from separated cities vied in Chicago for top applause. A lively 14-year-old sang "Tweedle Dee" and a 16-year-old hammed out "Granada." There was also a brief interview between Heidt and Marty Marion of the Chicago White Sox. All of the seemed pretty perfunctory stuff, Groucho excepted, of course. *Jose.*

NBC-TV's "American Inventory" tied in with the annual Alfred P. Sloan radio-teleyision awards for highway safety for its Sunday (22) outing. With a terse little drama tagged "Second Chance," the stanza punched home the need of a community safety program but stressed how over-drastic and rigid programs can have a reverse effect. Playlet, cleffed by Edgar Marvin, got its message across in solid dramatic terms without any soapbox aura.

Producer Robert Wald rounded up a slick company of thesps for the stanza. In the key role was John Larkin, as a newscaster who fought the strict enforcement of the safety law campaign set down by the town's mayor. Wendell Holmes was effective as the mayor. In lesser roles were Elspeth Eric, Joe Boland and Martin Wolfson. Camera was used to full advantage by director Edward King.

The 30-minuter wound up with a film clip of Alfred P. Sloan handing out the safety awards at a confab at New York's Waldorf-Astoria. *Gros.*

ALEC TEMPLETON
With Joan Fulton, instrumental trio
Producers: Marty Colby & Howard Schwartz
Director: Pat Fay
30 Mins., Tues., 9 p.m.
Sustaining
WABD, New York

Alec Templeton, some years ago, was one of the top entertainers in the radio era and prior to that a phenomenon in the supper clubs. This blind British pianist is a clever musician, who can offer entertaining improvisations, and has a classic sense of musical humor. Templeton is now on weekly tele show on the DuMont N. Y. flagship, WABD, which recalls many of the virtues he displayed on radio.

Since Templeton assumes what is essentially a radio format, the program's potential is limited. The appeal seems designed for a catch-all turnout with its mixture of classics and modern jazz. On the preem show, Templeton assisted by a rhythm trio behind him, gave a set of impressions of how various performers would do "Saints Go Marching In," provided a romp through a "South Pacific" medley, "Time on My Hands" and seriosoed the Rachmaninoff "Prelude in C Sharp Minor." Another jazz-classic mixture was a fusing of Rodgers & Hart and Mozart melodies into a pleasing combination. Guest this session was Joan Fulton who, in conjunction with Templeton did a series of English music hall songs. Both seemed to be at home in this medium. *Jose.*

Armour Drops 'Burton'

"Second Mrs. Burton," CBS Radio daytimer, has been dropped by Armour, and will ride as a sustainer after June 17.

Understood that upcoming switch in agencies—Henri, Hurst & MacDonald currently has the account—caused the axe to fall.

PROMENADE
With Tyrone Power, Judy Holliday, Kay Starr, Herb Shriner, Janet Blair, Barbara Baxley, Bil & Cora Baird, Jack Russell, Bambi Lynn & Rod Alexander, George Irving
Producer-director: Max Liebman
Writers: William Friedberg, Neil Simon, Will Glickman
Musical Director: Charles Sanford
90 Mins., Sun., 7:30 p.m.
SUNBEAM, MAYTAG
NBC-TV, from N. Y.
(Perrin-Paus; McCann-Erickson)

"Promenade," the latest in the series of Max Liebman's "spectaculars" in both color and black-and-white, was a highly entertaining 90-minute package for a large part of the way Sunday night (22). As evidenced by this layout, Liebman is settlling down to a conventional revue format somewhat akin to the old Sid Caesar-Imogene Coca "Show of Shows," which he also produced.

The show was carried by a solid lineup of performers who should have given the competing Ed Sullivan "Toast of the Town" stanza on CBS-TV a good run for the ratings (although they didn't). Tyrone Power, as emcee, was not completely at ease with a script that had him discussing "new sounds" in the music biz, but the actor did handle the assignment with sufficient authority.

Judy Holliday, making her fourth spec appearance, again was a standout in a couple of comedy sketches that were takeoffs on current Broadway shows. Opening bit, a parody on "Desperate Hours," with an assist from George Irving and Barbara Baxley, had some obvious gags, but Miss Holliday played the dumb broad role with perfect timing. Another sketch, inspired by "Damn Yankees," was more sharply scripted, with Janet Blair and Miss Baxley joining in a routine about "baseball widows." Miss Holliday was not, however, so effective in her overdrawn caricature of Caterina Valente. She hammed it up to a fare-thee-well, although showing an excellent set of pipes.

The show was very strong in the straight vocal department via Kay Starr and Miss Blair. Latter had one sparkling number, "I Love To Rhyme," while Miss Starr had an unusually long routine comprising about a half-doezn numbers. But Miss Starr is an expert belter, both aurally and visually, and she executed a varied repertoire with socko impact. Her songalog comprised such disk hits as "Side By Side," "If You Love Me" and "Wheel of Fortune."

(All of these sides were cut while she was still with Capitol Records. At the finale, she threw in a gratuitous plug for her latest RCA Victor disk, saying "I promised Manie (Sacks) I would say that." That comment was strictly a private trade comment and, as such, was entirely unnecessary on this show.)

Herb Shriner, also doing a repeat on this series, came up with a socko patter routine in which he did the commentary on what purported to be a homemade film biog. The clips were funny and it added up to refreshing comedy. Another solid turn on the show was a Bil & Cora Baird animal puppet takeoff on the Ed Murrow "Person-To-Person" show which, incidentally, was quite a plug for a rival network personality. It was a clever script and the mimicry of Murrow's somewhat portentous delivery was deftly handled.

In the dance department, Rod Alexander & Bambi Linn, backed by a hoofing troupe, impressed in a "Carioca" produtcion number.

Finale was a jumping version of "Chattanooga Choo-Choo," with Power and Misses Starr, Holliday and Blair handling the lead vocals against a well-designed choral-dance background. *Herm.*

TOMORROW'S CHAMPIONS
With Ed Kallay, George Lewis
Director: Bob Franck
30 Mins., Fri., 6 p.m.
WAVE-TV, Louisville

Half-hour of amateur boxing bouts, produced under auspices of Louisville and the surrounding area, is sanctioned by the Kentucky A.A.U. Each show has three bouts, consisting of three one-minute rounds.

Bouts are held in regulation ring in the WAVE-TV studio, with George Lewis, who has handled announcements for pro bouts here for years, three judges, a referee, timekeeper and attending physician. Brief one-minute rounds assure no one getting hurt, and lads mix things to provide plenty of action. While mostly beginners, the wild swinging and sincerity of effort gives viewers a lively half-hour boxing sesh. Purpose of the station in presenting the bouts is to "build better citizens through sports." Ed Kallay does a concise job of commentary, and Bob Franck's direction is top-drawer.

ETHEL: You didn't ask the price.

LUCY: Ethel, you don't ask the price in a place like this.

ETHEL: You don't?

LUCY: Of course not. You wait till they turn their backs and then you sneak a look at the price tag.

If there are still some advertisers who are intimidated by television's dimensions, we'd like to put them at their ease.

Despite the obvious impact of the medium, its tremendous audiences, and its hold on the attention of the average family for over five and a half hours a day, today's television advertiser is a shrewd shopper.

He wants to know if he is getting consistent, cumulative sponsor identification. He's no longer dazzled by mere size of audience. Like any other shopper who likes to know what things cost, he looks very sharply at television's price-tag —its cost per thousand customers reached.

And the values of television easily bear inspection.

The average cost of reaching customers with an advertising message on network television is $1.23 per thousand.

This is at least 54% less than any combination of printed media would cost to deliver a message to the same number of people. And television reaches larger audiences than any other mass advertising medium.

From the February 28th broadcast of I LOVE LUCY over the CBS Television Network

We'd also like to report that the average cost per thousand is 8% lower on CBS Television than on any other network.

More viewers for less money is implicit in the cost of an advertiser's message on CBS Television—a price-tag that is manifestly attractive to advertisers since they commit more of their advertising investment to CBS Television than to any other single medium in the world.

CBS TELEVISION

From the Production Centres

IN NEW YORK CITY . . .

Jim Boles and wife **Athena Lord** busy in daytime soap operas, she commuting to Philly for hers. They'll take a fortnight off this summer to appear on Cape Cod in a tent version of "Annie Get Your Gun" with their two young daughters . . . CBS talks director **Helen Sioussat** honor-certificated by American Red Cross for her work in '55 campaign . . . Production manager **Mel Goldbeck** of Gardner agency marked 35th anni with ad house and was given stock . . . After freelancing in art for eight years, **Hal Taylor** has joined the Wm. Esty agency.

Irwin Spiegel becomes traffic boss of WMGM, with his first staff addition being **Jerome Ellner** . . . **Ernest Koss** is new sales director for Mutual-WOR Recording Studios . . . WNEW inked **David Simmons'** new "radio only" company as its station rep. He comes from John Blair, which was dropped by the indie some weeks ago . . . **Judith Krasow** in WNYC traffic, engaged to mechanical engineer Charles S. Bensimon . . . Femme gabber **Gussie Moran** made personal appearance tour through new gas stations in metropolitan area this past week for WMGM sponsor Shell Oil . . WNYC to specially broadcast annual honor ceremonies of the American Academy of Arts & Letters, with **Archibald MacLeish, Marc Connelly** and **Douglas Moore** . **Bruno Walter** guests via WQXR's "Music Magazine" Friday (27) . . . **Phyllis Stollmack** to WMGM publicity . . . Broadcasting Foundation of America elected **Robert Redfield,** of U. of Chicago, as chairman of the board; **Frank Freeman,** of U. of California, first president, and **Sy Siegel,** of WNYC, exec v.p. and treasurer. New outfit, designed "to increase common cultural interests of the world through intercultural communication" sets up offices in N. Y. . . . Mutual's "Sgt. Preston" kid stanza stretches from Tuesday-Thursday airing only to a 5-to-5:30 strip on June 13.

CBS west-coasters visiting N. Y. include **Jules Dundes,** new general manager of KCBC-Frisco, and **Anne Nelson,** director of business affairs, H'wood . . . WRCA's **Bill Berns** attending Nat'l Headliners Award shindig in Atlantic City this week (27-28) . . . **Ben Grauer** emceed annual Merchant Marine Book Drive from lifeboat afront Esso Bldg. Monday (23) . . . WCBS librarian **Irving Faskow** to wed **Evelyn Nasberg** June 19 . . . Dubuque Packing Co. account to Perrin-Paus, mating the meatpacker to Sunbeam Frypan . . . NBC v.p. **Ham Shea,** the WRCA-plus-tv factotum, on special panel, quizzing Governor Harriman at "Citizens Union Searchlight" dinner at Waldorf yesterday (Tues.) . . . CBSports chief **John Derr** to Baltimore for coverage of Preakness Stakes (28) . . The **Red Barbers** planning fortnight's holiday in Mexico in July.

WRCA program manager **Steve White** on jury duty . . . **Barbara Rost,** program assistant on "Gangbusters," downed by measles . . . **Patty Tolchin,** 14-year-old daughter of **Art Tolchin,** director of WMGM, won title at Kenilworth horse show in Harrison . . . **Keith Baldwin** to sales development department of CBS spot sales working out of Detroit . . . **Johnny Falk** to take over **Pat Richer's** publicity chores at WRCA while Miss Richer vacations in Europe . . . **Bill Leonard** and family (wife and six—count 'em—sons) to spend the summer again in Bermuda with Leonard to commute for his WCBS-plus-tv shows . . . WRCA roving reporter **Gabe Pressman** did remote interview at Armed Forces Day parade (21) from cockpit of a grounded F-84 jet in Washington Sq. for "Pulse" show . . . WCBS' **Bob Haymes** is in with a collector's album (vocals by **Bob Ellis**) going on sale next week . . . **Al Collins** doing the narration for Box Records' new hi-fi album, "Percussion" . . . **Mary Pickford** guesting on CBS-"Make Up Your Mind" Tuesday (31) . . . **Larry LeSueur** initiated into Sigma Delta Chi, the pro journalism frat.

Briggs Baugh switched from ABC Radio's co-op department to station relations . . . **Bill Stern** to deliver the commencement address June 5 at Father Flanagan's Boys Town . . . **John MacVane** gets a quarter-hour news strip of his own on ABC Radio starting next Monday (30), with the show sold on a co-op basis in the 8:45 to 9 a.m. time.

IN CHICAGO . . .

Bill Weddell, the Leo Burnett agency's veep in charge of broadcasting, is shifting his base of operations to the Coast next month and will commute back and forth to the Chi homeoffice . . . **John Allen,** ex-Lever Bros. radio-tv manager, joined Tatham-Laird's media department as radio-tv program director . . . **Mary Jane Lynch,** ex-Tatham-Laird, named Chi office manager of AFTRA's pension and welfare fund . . . WBBM assistant manaager **Ernie Shomo** heading up the Chi CBS delegation to the NARTB Washington conclave . . . NBC commentator **Clifton Utley** cited by the Disabled American Veterans for "outstanding service to his fellow man by his exemplary courage in a fight to overcome physical adversity" . . . Chi CBS veep **H. Leslie Atlass** on Sunday (29) receives an honorary degree from Lincoln College, Lincoln, Ill., the original hometown of WBBM . . . WGN newscaster **Bruce MacFarlane** back on Mutual's "America's Business" strip after a month's trek to Europe . . . WLS news chief **Bill Small** off to Atlantic City this week to receive the National Headline Club's top local radio news award . . . **Dick Becker,** ex-KOA, Denver, working vacation duty on the WBBM announcing staff.

IN CLEVELAND . . .

Robert Smith left WGAR public relations and advertising berth for director of sales promotion for CBS in Chicago . . . WERE reports SRO on broadcast time with sale of **Van Lane's** "Knothole Club," **Phil McLean's** "Baselines," **Jimmy Dudley** "Dugout Interviews" and **Ed Edwards** "Tenth Inning" . . . **George Condon,** radio-tv editor of the Plain Dealer, to Washington for NARTB and then New York . . . **George Gobel** skedded for June 28 News-Plain Dealer-Halle shindig . . . **Arleen Workman** named hostess on WEWS daily Fem-Features program, replacing **Cele Klein** . . . **Kay Halle** pacted for WHK weekly Washington commentary . . . WNBK's **Jean Walker** back from Acapulco trip . . **Joe Bova** slated for ABC kiddie spot in New York . . . **Lynn Sheldon** back from Texas for tv stint here . . . WNBK's **George Cyr** home from honeymoon . . . **Harry Black** ankled WXEL for McCann-Erickson production staff . . **Edward Noll** left WXEL production for Lang, Fisher & Stashower . . . **Joe Epperson,** WEWS chief engineer, planning upcoming color TV session for American Institute of Electrical Engineers.

IN PHILADELPHIA . . .

Charles Vanda, v.p. in charge of television, returned yesterday (Tues.) on the Liberte, after a five-week European tour. While overseas Vanda addressed station seminars and clinics . . . **Rolland V. Tooke,** general manager, and **Stan Lee Broza,** program manager of WPTZ, received special citations from the U. S. Treasury for help in the Savings Bonds Campaign . . . **Sam Serota,** WIP special events director, emceed the Armed Forces Day Parade (21) from reviewing stand on Parkway . . . **Mary Dorr,** hostess on "At Home," WFIL-TV, emceed the Homemakers Exposition" of the General Federation of Women's Clubs.

Jack Wilson, recently added to the WPTZ staff, will sub on the "Let Scott Do It" morning sessions, while Scott vacations beginning Decoration Day . . . **Vivian Cooper,** WIP program department, leaves June 10 to take up permanent residence in California . . . **Taylor Grant,**

(Continued on page 52)

Seattle AFTRA, Stations Huddling on Pay Shifts

Seattle, May 24.

Negotiations are now under way between the Seattle local of American Federation of Television & Radio Artists and all Seattle radio stations with first meetings out of the way and decks cleared for action.

AFTRA local is asking an increase in announcers' scale from present $105 per-week to $145 and is also asking for on-shift talent fees, particularly for commercial spot announcements. For the first time, stations are handling negotiations themselves, although Washington Employers Assn., labor negotiating outfit, is acting as a coordinating agency for station management.

Union's negotiating committee is made up of 11 members, with individuals serving as their work allows and Don Courtney, president of the local, working closely with George Peckham, executive secretary. Union's bid for an increase is based on the fact of no raise for four years and also because all announcers here now work as combination men.

'Leave Us Alone'

Continued from page 27

agenda recognition are monopolizing corridor talk and off-the-record discussion and debate. (It's hoped at least that before the convention winds up on Thursday (26) these highly-charged issues will erupt into the open).

Best Foot Forward

It's because of the awareness of the implications behind these "outside" encroachments on the behavior and pattern of American broadcasting that this year's convention is marked by a record turnout in excess of 3,000. It's the reason, too, for the NARTB moving the convention out of Chicago and into the hallowed D. C. precincts as a "best foot forward" gesture to demonstrate to President Eisenhower personally (he's the principal speaker this year) and both the Congressional and FCC fraternity that "we're a bunch of sincere, hard-working and well-intentioned guys who are operating in good faith, so why don't you let us alone."

That's the pattern for this year's meeting. Just how effective it will be in translating itself into a Capitol Hill acceptance and understanding of the broadcasters' problems is something else again. Key sentiment appears to be that a sprawled-out, unwieldy public show of 3,000 faces such as characterizes this year's convention is hardly the time or the place to achieve the desired results.

The broadcasters are quite jubilant over the President's willingness to address them; over the fact that Vice President Nixon personally handed out golf tourney trophies, and that a flock of Congressmen and the FCC in a body put in an appearance at the tv Pioneer dinner. But in terms of resolving the pressing problems of the day, it's conceded, these add up to precisely nothing. (An FCC panel discussion is also on tap, but here, too, it's understood, the q & a kickaround is being restricted to non-explosive areas with questions prepared in advance so as not to embarrass the Commission).

It's recognized that an assemblage within a more intimate framework or a few key, responsible broadcasters playing the "boys in the back room" role with the one guy who counts, Sen. Magnuson, or again with FCC chairman George McConnaughey, could accomplish more in one fell swoop than the whole convention kaboodle.

It isn't likely, for example, that McConnaughey, who has the unqualified backing of the White House and shapes up as a friend of the broadcasters (specifically those broadcasters living up to their promises) will spell out his convictions and beliefs to 3,000 broadcasters, in this, his first convention appearance—yet within the more intimate confines of an orderly CBS-TV affiliate luncheon last week in New York it was this selfsame McConnaughey who betrayed an appreciation of the broadcaster problems and significantly hinted that he'll have no truck with emotional or slanted reports directed against the industry.

NARTB Convention Chatter

By FLORENCE S. LOWE

Brevity and pace will accent show at Thursday (26) night's closing banquet, rather than the variety of past years. BMI has lined up Peter Lind Hayes and Mary Healy as headliner, wtih Hayes possibly filling in as emcee. Chantoosey Yma Sumac will wind up hour show, and Air Force Band's famed Singing Sergeants will kick it off, with Szonys, terp team flown in from Hollywood for the evening, rounding it out. ASCAP will line up next year's talent for first time in NARTB convention history.

It was more politics than broadcasting for CBS v.p. Earl Gammons' first day of huddle. Gammons spent the morning at the White House, where he received the distinguished service citation from President Eisenhower for his service as member and former vice-chairman of the President's Committee on Employment for the Physically Handicapped. Evening was spent at big GOP Women's Committee dinner attended by most of administration brass.

Most famed "fan" in MCA suite was Secretary of Labor James Mitchell, who dropped by several times to chat with uncle Thomas Mitchell. The Cabinet officer is slated to attend Wednesday (25) night's Radio Pioneer's at which the actor will speak.

Advertising Council sponsored NARTB's first public service exhibit, featuring displays of 47 non-profit welfare organizations, each of which had a booth containing posters, tapes and film.

Over 40 members of Congress, including Senator Estes Kefauver (D., Tenn.), John Bricker (R., Ohio), John Sparkman (D., Ala), Lyndon Johnson (D., Tex) and Homer Capehart as well as members of the House of Representatives, beat a steady path to CBS Newsfilm convention studio to be interviewed by home state station managers. Film was processed at local CBS lab and flown to home base for immediate use. Capitol Hill montage set used as background for tv interviews will be sifted to Senate tv studio after convention.

John Charles Thomas, radio-tv and concert singer, came as a delegate from his station, KAVR, Apple Valley, Calif., and sat in on sessions with a "strictly business" attitude.

CBS prexy Frank Stanton virtually commuted between New York and Washington because of concern over his wife's illness. After planing back to Gotham Sunday night, he returned Monday on same flight as 20th boss Spyros Skouras.

National Telefilm Associates suite did a boom biz with round-the-clock service of corned beef sandwiches and cheese cake flown in daily from Lindy's . . . Besides usual scores of hats, canes, and routine giveaways, lottery prizes included a $1,500 color-tv receiver, courtesy of CBS Film, and Television Productions of America's 700 $50 Stetson hats.

Guy Lombardo planed in from Youngstown, Ohio, stopover on his current concert tour, to highlight MCA's mammoth dance. And George Liberace came from West Coast to entertain impressive turnout of press at the Advertising Council-NARTB fete in the public service exhibit room.

Presidential press secretary James C.. Hagerty copped two awards for his service in bringing President Eisenhower's press confeences to the nation's tv screens. In addition to Television Pioneer's citation, the popular White House press boss received the Radio and Television Society's first annual Achievement Award, presented to him by WQXR manager Elliott Sanger, v.p. of RTS, and G. W. (Johnny) Johnstone, a member of Society's board, and NAM's radio-tv public relations head.

Jane Dalton, WSPA, Spartanburg, S. C. national president of American Women in Radio & Television, who came as an official convention guest, took time out from agenda to speak at luncheon of Women's Ad Club of Washington.

Herbert Golden, former VARIETY motion picture staffer came on behalf of Bankers Trust Co. of which he is assistant v.p., and for which he handles station and tv film financing.

Members of the Kefauver Sub-Committee on Juvenile Delinquency, Senate and House Comittee on Interstate and Foreign Commerce members, as well as FBI and FCC reps attended a Capitol Hill screening of Guild Film's "Confidential File" segments concerning narcotics and horror comics.

BMI's exhibit featured one of few existing collection of presidential autographs and letters, along with rare editions of early American songs that have been closely identified with U. S. Chief Executives.

Delegates who wandered into Hotel Shoreham's Blue Room saw a show headlined by WRC-NBC weather girl Tippy Stronger, daughter of the late Art Stronger, NARTB director of Labor Relations.

Radio Pioneers' Dinner honored following with special citations: former President Herbert Hoover in recognition of his radio pioneering in the presidential office; NBC prexy Sylvester Weaver, Jr., for "brilliant leadership"; Jack Benny and Fred Allen for their years of "consistent artistry" in broadcasting; and John J. Karol, CBS v.p. in charge of radio sales. Head table guests included FCC chairman George McConnaughey, and ex-chairman Paul Porter, Rosel Hyde, Charles Denny and Paul Walker.

KSO's 'For Sale' Tag

Des Moines, May 24.

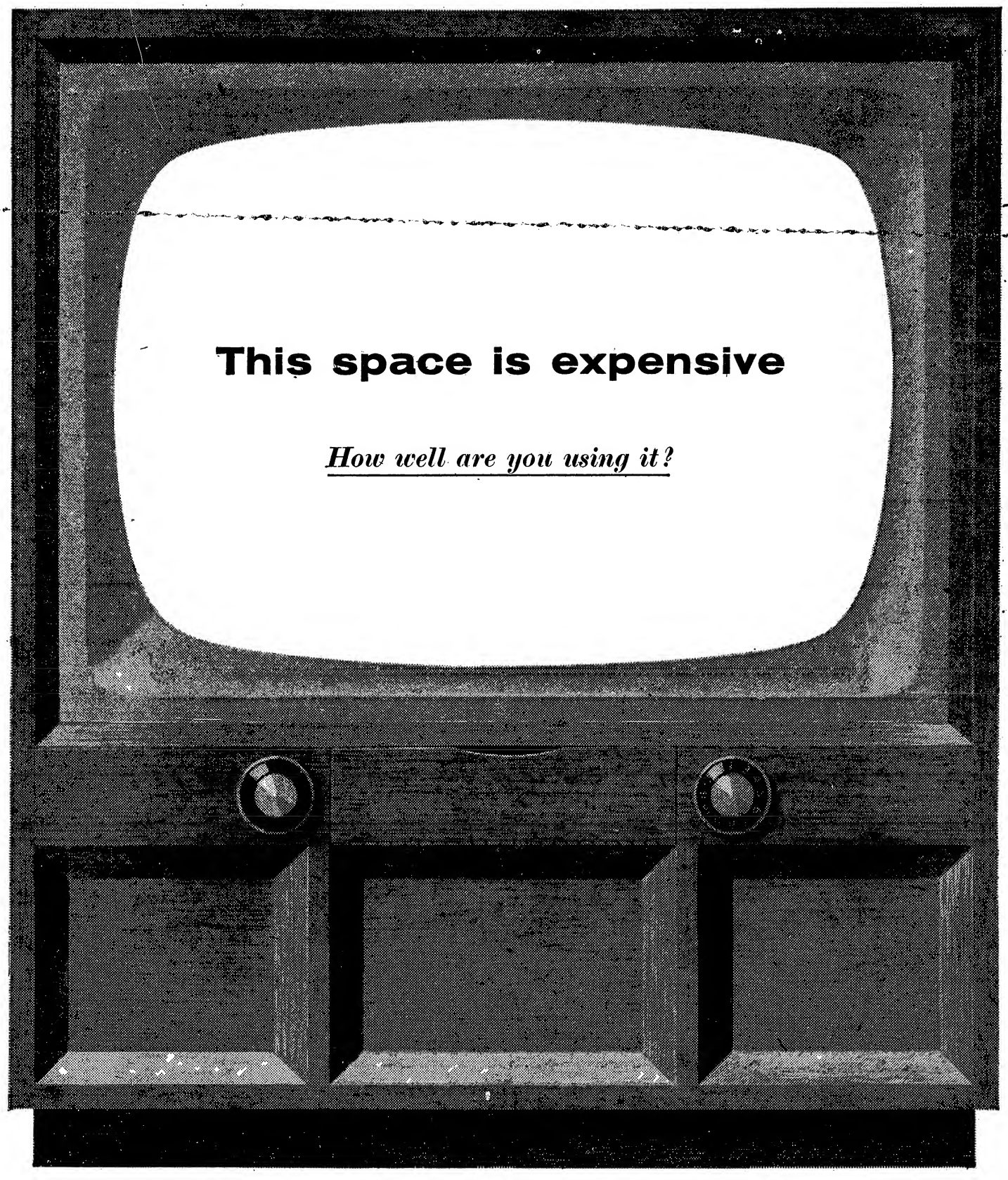
Negotiations are on for sale of radio station KSO here to an Indiana group, unnamed but said to represent an Indianapolis department store and radio station. No ownership would take effect before July 1, according to Bill C. Baldwin, a vice president of Murphy Broadcasting Co., which operates KSO. Baldwin said plans discussed would not call for any change in the location of the station.

Murphy Broadcasting recently withdrew its application for authorization to operate a Channel 8 television station here but authorization subsequently went to Cowles Broadcasting Co. In an agreement between the Murphy and Cowles companies which ended contest for the channel, Murphy was given a year to dispose of KSO and buy a 40% iterest in a new corporation.

Kenton's 'Music '55' Show Gets CBS-TV Summer Slot

Stan Kenton's "Music '55" show will get a summer slotting after all on CBS-TV. It goes in for the cancelled General Electric-Ray Milland show at 8 o'clock Thursdays, starting July 7. Format will be "free form," embracing all types of music levels and with a top name guest policy headed by Lena Horne for the kickoff stanza. There'll be a 20-piece orch led by Kenton.

Deal was worked out through Kenton's rep, General Artists Corp., and web has the "for sale" tag out. Among the credits are Richard Lewine as exec producer, Bob Bach producing, Mel Ferber directing, jazz critic Leonard Feather scripting and Ray Harrison the choreographer. Studio audience will be integrated into the live showcaser out of New York.



YOUNG & RUBICAM, INC.

Advertising New York Chicago Detroit San Francisco Los Angeles Hollywood Montreal Toronto Mexico City London

An American In London 'Sneaks' The New British Comm'l TV Setup

By LES HARRIS
(CBS-TV Film Division Manager)

(Mr. Harris has just returned from England where he negotiated sale of CBS Film shows to Independent Television Authority).

Not since the Coronation festivities has the British public looked forward to an event with as much anticipation as to the premiere of commercial television in London in September.

Not that the British are strangers to television. On the contrary, they had regularly scheduled telecasts before we did, but the prospect of at long last being able to see Betty Furness actually opening a refrigerator door, without using hands, has shattered their composure to the point where London's dignified Savoy Hotel now slips a complimentary copy of the television-film section of VARIETY under the door of each guest every Friday.

Commercial television in England has been a favorite subject for debate in both Parliament and pubs for the past two years and is still opposed to by some members of the Labor Party. It is doubtful, however, even if the Labor Party did win the May 26 elections, that any further effort would impede the ITA from going ahead with its plans. The British public is clearly in favor of "'aving a look!"

At present there are approximately 4,000,000 television homes in the United Kingdom. These are single-channel receivers, locked to the transmission frequency of the British Broadcasting Co., which until now has been the sole medium of providing television entertainment in the British Isles.

Actually, this long-established tenure of the BBC as a benevolent autocrat of the airwaves has not been without its blessings.

Man, What Butterflies!

The widely held belief, particularly in this country, that the BBC is a rather stuffy, doddering old lady who bears a faint resemblance to Queen Victoria and confines its programming to interminable discourses on butterfly collecting or the art of bird watching, is completely erroneous.

The BBC is, in fact, a wide-awake, hard-hitting program operation that is exceedingly well staffed and adequately financed. Its position in the past has not been a particularly enviable one—in that it has literally been obligated to provide "all things for all people." In fairness, however, it should be said that the BBC has faced up to this responsibility remarkably well in scheduling a wide variety of features, ranging from "Amos 'n' Andy" to their own big variety and musical shows.

In addition, they have also managed to create a cultural tradition in television that has added enormously to the prestige of the organization. In the field of serious drama, the opera and the ballet, the BBC has no peer. They have the time and the money to present this type of production without cutting any corners—and the results are superb.

It is well to keep in mind, at this point, that the British tax on television sets is used to finance the operation of the BBC. Any added impetus which commercial television may give to the sale of additional television receivers, will also serve to substantially increase the income of the BBC.

With this prospect of additional revenue, plus its present acceptance, the BBC has made it clear they have no intention of becoming the venerable patriarch of British broadcasting.

Instead, plans are being made to aggressively compete for a sizable share of the viewing audience by strengthening the present program structure and stepping up sports and special events coverage.

On the other hand, the three Independent Television Authority (ITA) contractors, who expect to be on the air this Fall, are making every effort to insure an immediate and cordial reception to their initial programming. They are very much aware of the fact that, in a sense, they are intruders and are anxious to make a favorite first impression and avoid any adverse reaction.

The principals in both major London contracting groups are men with impressive backgrounds in both the theatre and newspaper field. The Associated Re-Diffusion group is headed by Lord Rothermere, head of the Associated Newspapers, which publishes the widely read Daily Mail, Evening News, Sunday Dispatch, and Weekend Mail. His board of directors includes Gerald Sanger who is well known and respected in this country as an outstanding journalist and administrator.

From Y&R to ITA

As Director of Programming and Production, the Re-Diffusion group had the foresight to engage Roland (Bill) Gillett, who was one of the pioneer television producers in this country. Although Gillett is a British citizen, for many years he was associated with some of the top networks, including CBS, Young & Rubicam and other agencies in this country.

Gillett was one of the first producers of "Comedy Hour," and before returning to England was veepee at Y&R. In his present position, he should be a tremendous asset to Re-Diffusion, in that he is not only an exceedingly competent producer but was regarded as a topnotch client contact man.

Another well-known American producer is Robert P. Heller who will head up programming for Sidney Bernstein's Granada Theatre group. Heller, ex-CBS, is credited with a number of outstanding dramatic productions in both radio and television and has also had extensive experience as a motion picture and package producer.

Harry Alan Towers, who supervises programming for the Associated Broadcasting Development group, who controls the London franchise for Saturday and Sunday, is also well known in this country. His Tower's of London syndication organization has been producing radio and television programs for American and world-wide release for many years, and he is regarded as one of the most astute producers in the business.

This same group includes Val Parnell, operator of the London Palladium. Parnell is one of the world's top showmen and has probably done more to preserve the glorious tradition of the two-a-day than any man now living.

With as impressive a lineup of creative thinkers as these heading their program braintrust, there is little doubt that the ITA contractors are playing for keeps and fully intend to offer British viewers and advertisers programming comparable to our own.

They still, however, have to face a formidable problem. When the director calls "take one!" in September, the ITA will have had to have crammed 10 years of normal growth and development into six months—nor will it have the advantage of being welcomed by a naive audience who has never seen television before.

All the magnificent techniques that American television has gradually perfected since its inception must, of necessity, be telescoped into a very brief closed circuit training period. This is, in itself, a Herculean task, particularly when the British audience may be unduly critical of the first efforts of this brash newcomer.

There are other problems too that must be resolved in the coming months. At the present time, there are only a few sets in the British Isles that can receive ITA programs. As we mentioned earlier, these are all single-channel receivers tuned to the BBC. To receive ITA programs, it will be necessary to instill a converter or buy a new set.

Since several of the contractors are associated with large newspaper interests, however, it is anticipated that the allout promotional and publicity campaign, which is scheduled to break next month, will create a set-buying spree likely to surpass Christmas week at Klein's.

Many of the contractors also intend to rely heavily on film programs, which will ease the studio and technical burden. In many cases, these will be reruns of popular American television programs. The British are keenly interested in many American network programs they have heard about but never seen. For instance, "I Love Lucy" is almost as well known in England as it is here. Filmed programs such as "The Line-Up," "Dragnet," "Burns And Allen," and many others will have virtually a pre-conditioned audience in England. Scheduling these programs is also advantageous from the advertiser's point of view. Clients like Lever, Colgate, Procter & Gamble and others, who have overseas interests, are already familiar with the history of most American film programs and are confident that their rating pattern in this country will be duplicated abroad.

The Independent Television Authority has so far held to its originally announced plan of not permitting any advertiser to sponsor an individual program, only to schedule spot announcements at appropriate intervals.

This, however, can be interpreted as meaning that any filmed program which has provided normal cutaways for commercial inserts in the body of the show will be acceptable. If so, commercial placement will follow the conventional pattern.

Only two of the four contractors who have received franchises from the ITA actually expect to be on the air in September. These are the Associated Re-Diffusion, which will program London, Monday through Friday, and Associated Development, who is responsible for the London area on Saturday and Sunday. Both will use the same transmitter. Associated Development, incidentally, also has the programming franchise for Monday through Friday in Birmingham.

Sidney Bernstein, head of the Granada group, who will program Manchester, does not expect to be in operation until later in the year. Bernstein is the owner of the Granada Theatres—one of the largest theatre chains in England. He is a highly-respected and influential figure in show business, both in England and the Continent.

The fourth contractor is Maurice Winnick, who in association with Isac Woolfson and the Kemsley Newspapers, will program Birmingham and Manchester on Saturday and Sunday. Winnick also has a show biz background, and is very popular in England.

Five additional contractors are yet to be appointed to program other areas in the British Isles and Scotland. Announcement as to who they will be and probable starting dates may take another year. It is almost certain that additional programming suppliers will want to observe the reaction to the London operation before placing in escrow the three million pounds required by the ITA before an application can be considered.

With equipment ordered, studios under construction, and most of the key personnel engaged, it would appear, however, that the London contractors will be able to meet their September starting date. It was rumored in London last month that Associated Re-Diffusion was already 85% sold out, and there seems little likelihood of any choice time periods going begging.

As far as British advertisers and agencies are concerned, the quicker the contractors get on the air the better. They view commercial television as a tremendous stimulant to the sale of kinds of products and services. Although Britain's economic picture has drastically improved within the last year, one advertiser expressed himself as believing that commercial television will provide just "the kick in the pants" business needs to really put us on our feet again.

In any event, the British public will be the winner. They can now have their television—either sustaining or commercial — at the flick of a converter!

'What Kind of an Egg Will Be Laid?'

Ed Kobak, writing as president of WTWA, Thomson, Ga., addressed the following letter last week to the FCC on the question of toll-radio if there's to be toll-tv:

"The subject of toll-tv as covered in the press and on radio and television, has interested me a great deal. It brings to my mind the early days of broadcasting at the time the Federal Radio Commission, predecessor of the FCC, had the responsibility of setting up the allocation plans and following out the will of the people concerning the public interest, convenience and necessity.

"At the time, I was with the McGraw-Hill Publishing Co. as publisher of their electrical and radio publications. One of our editors, Dr. Orestes H. Caldwell, was named a member of the Federal Radio Commission as one of its first commissioners.

"During those early days of broadcasting, I expressed the view that I thought that radio should be made available to the public on a pay basis, on a monthly charge, not per program. This thinking, undoubtedly, stemmed from my publishing experience where we charged subscribers a nominal sum per year to receive our magazines and the balance of our income came from the advertiser.

"The idea, evidently, was not considered feasible and I was not running a crusade. I did realize and still do, that the listener makes an investment for sets, for maintenance, and pays an additional amount for the use of electricity. In other words, broadcasting is not free, although the network, station and the program owner get no part of this money.

When television got into operation after World War II, the talk of toll-tv came to the front. There is no question but that any new thought or idea deserves serious consideration. I am glad to know that this is being done. However, from what I have read and heard and seen to date, it doesn't seem to bring out enough points to help the general public understand the situation. There is much self-interest in the matter on the part of those who are pro toll-tv as well as those who are against it. And, there is nothing wrong with self-interest in this country of free enterprise. And, the self-interest of the public is most important.

"But, something is missing and perhaps the answers will come out at the hearings. I do not get particularly excited at the opportunity of paying for the opening of a new play on Broadway by seeing and hearing it in my living room. On the stage, as well as in radio and tv, many shows are flops; the same goes for first-run movies. I am having difficulty finding out just what it is that I will get which will be better and more in my interest than that which is available today.

"What, for example, will happen to sports events such as the World Series? If the World Series goes toll-tv, will it be taken away from me on radio? The same goes for the Metropolitan Opera and the great symphonies and other programs now available on radio. And, how about religious and educational programs? Also, should the long line rates be on a higher scale?

"I feel that the idea that was in my mind and the minds of others in the early days of radio was, possibly, sound—so I have no reason to be negative to toll-tv. However, the approach as made today doesn't seem to answer the matter from the standpoint of public interest. And, one important element has been forgotten in this hard drive to get the listener and viewer to pay for certain programs—radio broadcasting is also licensed by the FCC and radio is as "free" as television. It is my feeling that any hearing held on toll-tv should also include the subject of toll-radio. Should one be "free"—the other paid?

"It is hard for me to figure out whether we are going to have our radio and tv scrambled, poached, fried, hard, soft or raw and people can read what they want to into this list of the future of the egg. What kind of an egg will be laid?

"The biggest problem that is faced is that you will have difficulty taking away something that has been free for years and starting a charge account system. I don't envy you your jobs."

Inside Stuff—Radio-TV

Writes Ken Morgan, public relations director of Desilu Productions, from the Coast: "NBC's 'we told you so' plug in your May 18 issue should have been labelled 'we haven't told you all.' In labelling the George Gobel Show as the only one of 28 new (tv) shows to hit a 40 rating in the Nielsens, they completely overlooked another show on another network. Since Jan. 31, the CBS-Desilu production, 'December Bride,' has been consistently over 40 in the Nielsens. In fact, it has been as high as 44.4."

NBC-TV's bid to lure "Omnibus" away from CBS-TV was unsuccessful, but the snubbed network got a consolation prize. Ted Danielewski, who's been inundating the Ford Foundation's TV-Radio Workshop show with "new methods," has been snagged by NBC's program sector as a director and talent aide in Leonard Hole's program development department. This returns him to NBC, where he worked during 1951-53.

Rev. Mal Boyd, onetime manager of the Buddy Rogers-Mary Pickford television outfit and now an ordained minister, will be a guest lecturer at the annual Course for Theological Students in Switzerland this summer. Subject of the three-week course, slated for July 18 to Aug. 8 at the Ecumenical Institute of the World Council of Churches at Chateau de Bossey, par Celigny, is "Communications," and Boyd will lecture on the theme of the Church in relation to mass media. Following the lectures, Boyd is scheduled to return to the U. S., having completed his year's study abroad. Meanwhile, the Episcopal Churchnews has scheduled his article on "The Church in the Age of Publicity," for its June 12 issue. Piece relates to the Church and television in particular.

CBS-TV is having an 80-foot tower constructed in Roslyn, L. I., headquarters of Little League Baseball for Sunday's (29) feature on "Let's Take a Trip." Tower is being built by long lines department of N. Y. Telephone Co. to insure the remote.

WRCA (radio and tv), N. Y., has issued Vol. 1, No. 1 of NBC Campus Chimes, official "Operation Classroom" publication designed to draw writing, technical and dramatic talent from the colleges. It's a well-turned out four-paper inspired by Bill Berns who, as the more dignified William A. Berns, wrote the lead editorial in his capacity as director of news and special events for the owned & operated. College staff consists of Melvyn R. Brokenshire Jr., Columbia School of Journalism, ed-in-chief; Patricia Ann Edwards, Hunter, managing ed, and Alfred Hendricks, LIU, art ed, along with a dozen others listed in the flag and a total of 30 reporters from various colleges. Sheet also serves as a buildup for the NBC stations among the rah-rah crowd.

The NBC radio "Truth or Consequences" stanza Wednesday nights is giving an unusual boost to the cerebral palsy drive. Show these days is featuring a "snoring man" contest with a $1,000 in cash and other prizes to winners. Idea is to guess who the "snoring man" is and give a 25-words-or-less essay on "We should all support United Cerebral Palsy because ." Jack Bailey and Ralph Edwards are behind the scheme.

WANTED in all 48 states...

GANGBUSTERS

From the radio crime classic—and again from official files—comes a television triumph: GANGBUSTERS—39 half-hour battles with the underworld!

It's an entrely new production—that can count on a pre-built audience from the start. As the Phillips Lord radio show, it has drawn more than a third of the total audience for more than 25 years. It has also drawn such "Who's Who" sponsors as Colgate-Palmolive-Peet, General Foods, and Wm. Wrigley.

Here's a show of proved popularity—with new stories, top talent, and heightened excitement, for the eye as for the ear.

There's only one GANGBUSTERS. Be the one station to show it in your market. Write us for price details.

GENERAL TELERADIO

THE FILM DIVISION OF GENERAL TELERADIO, INC.

FIRST WITH THE FINEST IN FEATURE FILMS

VISIT OUR NARTB EXHIBIT:

ROOMS D204 AND D209, HOTEL SHOREHAM

VIPers Day Plus 10

Continued from page 27

Kirby, now a pub-relations civilian in D.C., "this group did a completely satisfactory job in the interest of Uncle Sam." The newsreels, Hollywood and press services had their own missions.

Coincidental with the NARTB convention, about which there are a few thousand words in the columns herewith, the annual reunions of these radio-tv VIPs, since perverted in VIPers, have assumed aggrandized sentimental journeys with the successive conventions. The longer the years the greater the nostalgia—and the lies.

Not All Lies

Well, it's not all lies; just pleasant reminiscenses. This being VIPers Day Plus 10, the decade since the August 1945 junket abroad had some added significance. Result was that the 12 of the original 16 who turned up in a private suite of the Mayflower Hotel here this past Sunday (22) was the largest quorum since the VIPers made this an annual excuse for gab and gastronomics.

Alphabetically attending the 12 who showed up comprised Joe Csida, John E. Fetzer, William S. Hedges, Col. Kirby, Clair McCullough, Joseph H. Ream, Judge Justin Miller, J. Leonard Reinsch, Robert D. Swezey, Sol Taishoff, Harry S. Wilder and your reporter. Unable to attend for one reason or another were the four other VIPers, Jack Alicoate (ill), Martin Campbell, Morris S. Novik (abroad) and Mark Woods.

A surprise group of auxiliary guests included DuMont's Ted Bergmann, ABC's Don L. Kearney and Lester W. Lindow of WFDF, Flint, Mich., who were in the Paris and Berlin PRO and/or Press Camps, during the war years, and as U.S., officers officially greeted the Sad Sacks from Huckster Row in their hegira.

Judge Miller, ex-NAB prexy, and since gone into private law practice in Los Angeles, with Col. Kirby were the official heads of the VIPers. Since then McCullough has assumed the chairmanship role.

Novelty Package

The hijinks included a novelty package of wartime memorabilia, presented to Joe Ream, who openly confessed he was glad to come out of retirement in Florida, after a self-imposed exile, ostensibly "to raise cattle." Actually, Mrs. Ream had been seriously ailing. She died some months ago, but Ream still ducked the interrogation whether he would return to CBS, where he was executive veepee. (Private guess now is that he will.) The big private joke, attendant to the gag gift to Ream, was the "lost" valpak somewheres between Rheims and Luxembourg, which assumed marked importance at the time due to the fact the luggage included his only "good pair of dress pants." (A Sad Sack from Saks-5th Ave. to the core, our Joe!) There were other ribald "lost" items which were "returned" to him as the unofficial honor guest.

Fetzer was the "VIP Pioneer of the Year," meaning that this was the semester when he inherited the group's plaque. Eventually each will be "elected" to custody of said plaque per annum.

Fetzer was the donor of "The Last Man Champagne Bottle Club," which McCullough has in a vault in Lancaster, Pa. This is the 1945 vintage, presented to all the VIPers in the Rheims champagne country. Most of us consumed it on the premises, or since; Fetzer alone had the foresight to bring it back to the States and establish it as the symbol for the "last man" to toast the group. (While some of the kiddies look upon this with a sort of jaundiced perspective, in light of its Forest Lawn and Campbell's connotations, with the years this too, has become an annual conversation piece.)

But the major business was a move to make a 10th anniversary mission to Radio Free Europe, etc., again under quasi-official U.S. auspices, some time late in the summer or early fall. McCullough heads the committee to consummate the details. Idea would be '45 Radio Mission Revisited, albeit not as extensively because of the time element. The group was away 30 days 10 years ago; idea is to compress it to 10 or 12 days 10 years later.

Shot In the FM

Continued from page 27

month per subscriber, Harkins asserted that stations in many markets will be able to redeem their investments in transmission and receiving equipment in eight months.

While members of the FM panel, presided over by Ben Strouse of WWDC in Washington, chairman of the NARTB FM Committee, were in agreement as to the feasibility of the system, they differed as to its economic prospects. This was particularly true of FM'ers who are already engaged in functional music (beep) operations but will be required by FCC to shift such services to multiplex by June 1956 and devote at least 36 hours a week to general programming for the public on their FM stations.

An estimated 40 stations will be required to shift and, in their behalf, the FM'ers adopted a resolution requesting FCC to permit a licensee to demonstrate through a hearing that his existing operation is in the public interest.

Apprehension was also expressed that multiplex operations will result in lowering programming standards. "Specialized services are all right but we're in the broadcasting business," said Edward A. Wheeler of WEAW in Evanston, Ill. Wheeler said he favored multiplexing but doesn't have the money to convert in the 12-month period set by FCC.

His view was supported by Strouse who said he lost money on Transit Radio and doesn't want to sacrifice what he has put into his functional music operations.

Raymond S. Green of WFLN-FM in Philadelphia said he agreed with FCC Comr. Webster that multiplexing gives too much emphasis to functional music. "We should keep FM in the broadcasting business," he said. However, Green conceded that the Commission must consider the large bulk of FM operators who may want to get into multiplexing.

FCC's recognition of multiplexing was regarded by Prose Walker, NARTB director of engineering, as an indication that the agency will turn down a petition of the National Assn. of Manufacturers to divert a part of the FM band for industrial uses. Walker gave assurance that any move by the FCC aimed at decimating the FM band would be "vigorously opposed" by NARTB.

Keynote

Continued from page 27

the webs, Ethridge saw it this way:

"The advent of television, with the change that it has made in the technical structure of broadcasting and in the economic relationships between elements of the industry, has sharpened the necessity for 'agonizing reappraisal.' Nobody would deny that this voracious monster, which consumes Shakespeare, talent and money at a fearful rate has put more power in fewer hands than radio ever did.

"Independent radio stations could and did and do exist without network programming. Mountains of documents give evidence to the fact that independent television stations cannot make it under present conditions.

'Time For New Look'

"I am not one to advocate investigations. What I personally feel is that the time has come for a new look, a sober consideration by Congress as to where we stand. Does the economic and social impact of television make it desirable to review the question of network regulation—certainly not with the end of making them common carriers, but in the light of the apparent inconsistency of regulating the faucet but not the pump, and in the light of the fact that television has given the networks more power than ever?"

Etheridge called for a full Congressional-FCC study of "questions basic to the transition that is going on in our field."

He pointed out that an FCC Commissioner has asserted that protests under the MacFarland Act now take 28% of the time of the Commission. He called it "another cloudy area, a departure from the concept that the Commission should be primarily interested in providing and expanding service, not in the economic protection of license holders."

Then he reminded his audience:

"The public has more claim upon us than has its benefactors. We are the designees of its bounty. Beyond that, there are stark figures which indicate that television grantees, for instance, have put approximately $400,000,000 into the stations that are in operation. Advertisers, so my figures say, have spent about $3 billion on time and talent.

"But, in the same period, the public has spent around $15 billion on sets and service we offer. Its proportionate interest, on an economic basis alone, would be something like five times ours. And it is interested primarily in what comes through the tube. Whether it is getting its money's worth should be the primary question with us.

"Some things television does supremely well, better than any other medium. There is no substitute for it at political conventions, at dramatic debates of the UN, at a Coronation, a Bowl game, or a Kentucky Derby. Nothing could so well have reflected the personalities at the Army-McCarthy hearings or have caught Stevenson in his hour of defeat. It has literate programs for children and adults; it has improved vastly since its early corny days.

"But, to my mind, it still gives too much emphasis and the best time to situation comedies that pale out when transferred from radio, and to night club comedians who should have stayed where they were. The soap opera and the belly-laugh have made the leap from sound to sight. There is a great gap between the very good and the very bad, with too little of the bourgeoise fare in between."

ABC-TV Affil

Continued from page 27

that with "Mickey" as a late afternoon base, the network expected to succeed by "backing in" to the afternoon sphere. The weekend buildup includes slotting of the Pine-Thomas features in Sunday night time, along with a Saturday night dramatic showcase helmed by Alex Segal and Herb Brodkin.

All in all, it was one of the quietest ABC affiliate meetings in years, with the stations sitting quietly to hear what was described as one of Kintner's best presentations ever. There were a minimum of questions on the tv side, and while radio came in for its share of "where do we go from heres," the affils were nonetheless aware of the fact that the radio web is still a profitable, going concern, and that ABC suffered the least billings drop of all the webs last year and increased its share of billings the most.

DEINTERMIXTURE-FOR ALL IS ABC CREDO

Washington, May 24.

ABC-TV favors deintermixture in every market, ABC prez Bob Kintner told a meeting of the network's affiliates here Sunday (22). The network favors "equal access" to all markets, and believes that deintermixture would provide such equal access. Network has a fairly high proportion of UHF outlets in mixed markets, and so would stand to gain from deintermixture.

Web has also filed with the FCC its opposition to the so-called "five mile plan" which would prohibit outlying stations to build transmitters within five miles of a market other than that where they've been licensed. Situation applies to markets receiving a signal from a neighboring but smaller city—KGUL-TV in Galveston moving its transmitter to cover Houston more effectively, for example. Network feels establishment of such a restriction would place artificial limits on number of stations in major markets.

Stanton's 'Toll-TV & Co-Existence'

Highlights of statement opposing pay-tv by Frank Stanton, prexy of CBS, Inc., addressing CBS-TV Affiliates Board last week in New York, with the affiliates immediately thereafter voting in secret ballot, 107 to 2, against such a system:

"CBS opposes pay-television because it would hijack the American public into paying for the privilege of looking at its own television sets. This is a betrayal of the 34,000,000 families who have already spent $13,500,000,000 for their sets in the expectation that they would be able to use them as much as they wanted without paying for the prerogative of watching.

"Pay-television would black out the best of free television. In essence, this is a booby trap, a scheme to render the television owner blind, and then rent him a seeing eye dog at so much per mile—to restore to him, only very partially, what he had previously enjoyed as a natural right.

"Pay-television promoters say they would be satisfied if they got $100 a year from the average family. On this basis, today's television audience would pay some $3,500,000,000 a year—more than it pays for shoes or doctors or electricity—for viewing far fewer programs than it now watches without charge. This is three times the amount now being paid by the public for all spectator admissions.

"One of the arguments made by the promoters of pay-television is that its introduction would hurt nobody. Try it out in the market place, they say. Surely this is in the American tradition. There would, they claim, be free television for those who want what they are now getting and there would be pay-television for those who want the unusual, the sort of entertainment and culture which free television cannot afford currently. But this is a specious claim, unsupported by the economic facts of life. It is the sheerest kind of sophistry and it is intellectual quicksand.

"It is probable that pay-television would deliver an occasional heavyweight championship fight, and possibly such special entertainment as a multi-million dollar 'first-run' movie, which the economics of present television cannot reach, at least as of today. On the other hand, the bulk of any programming for which pay-television would bid is bound to be the very kind of entertainment which already has found such high favor in present day free television. The result of this is that the public would be victimized into paying out billions of dollars a year for a programming service which they are now getting free.

"If pay-television is authorized, nobody could blame the owners of popular attractions for putting them where they could produce the most income. No one can be so naive as to believe that popular programs would be broadcast free if they could be charged for.

"Thus television could not long remain half free and half fee. Either television programs belong to the public free or they belong to the highest bidder. During the hours when most people watch television, co-existence would be unlikely; it would be an economic improbability.

"It is difficult to believe that the Federal Communications Commission would authorize a scheme which seems to be so clearly contrary to the public interest. However, if pay-television should become established, economic necessity will force CBS to participate. Unlike theatre owners, we have no economic axe to grind. We could expect to operate profitably under a system of pay-television. With our programming know-how, facilities and experience, we regard it as more than probable that we would earn our share of the billions of pay-television dollars. But this is not where CBS believes its best interests lie.

"Because the pay-television scheme would impose an unnecessary burden of billions of dollars on the American public; because it would charge the public for the popular programs it now enjoys free; because it would become a discriminatory service, available in large part to only those who could afford to pay; because it would endanger the scope and quality of nationwide news and public service programming, we shall oppose it before the Federal Communications Commission.

No Love Lost—Zenith vs. CBS

Continued from page 27

are out in full force at the NARTB convention to drumbeat the toll-tv cause, with demonstrations and all, but it's like walking into the lion's den, for the broadcasters, sparked by the CBS-TV affiliates' endorsement last week of Stanton's statement, are pretty well united as an anti-toll-tv faction.

Public Safeguards

McDonald contends in his reply to Stanton that if Zenith's proposals to the FCC are adopted, the American public need have no fear that subscription-tv will take over present network programming. "There is no room in Phonevision for any hijackers," he argues, "and Zenith intends to ask the FCC for appropriate safeguards in adopting toll-tv so that neither CBS nor anyone else having the intent to victimize the public will ever be given a chance to do so.

"Zenith is asking the FCC to adopt a policy that will prevent subscription-tv being used by existing networks or for regular network programs. CBS concedes in its statement that subscription-tv will bring the American public multi-million dollar Hollywood movies as well as the heavyweight championship fights which are now being shown only in the theatres, but it apparently fears that competition from these events will affect the present CBS monopoly of advertising programs. What CBS really fears is that the competition of programs which the public will want badly enough to pay for might affect the present situation, where three or four New York network executives enjoy the absolute monopoly of dictating what can or cannot be seen by the public on their 34,000,000 television sets.

"We are not so foolish as to think that the public would ever pay money to see the kind of regular programs that are now free on CBS, even without the present long commercials for cigarets, beer and deodorants for which CBS charges more than $100,000,000 a year. There will be no commercials on subscription tv. Only a minority of the American public now watches even the best of the CBS network shows—and no one knows better than CBS that if even a five-cent charge were placed on these programs, this minority would quickly evaporate . . .

"There is only one thing which can make subscription tv a success—and that is the ability to bring the American public a finer and better type of entertainment, without advertising commercials, for which the public will be willing and able to pay. We want to keep the hijacking out of it so that the public will have a fair chance to decide for itself whether it wants such a service."

Husing in Sportscaster Return on IC4A Meet

Ted Husing will make a comeback try as a sportscaster Saturday (28) when he announces the IC4A track meet at Triboro Stadium in New York for ABC Radio. It's Husing's first sports show in nearly two years, since the announcer did the Eastern Parkway fights on DuMont, from which he was dropped by the promoters because they considered his remarks on the quality of some of the fights too candid.

Husing had concentrated on disk jockeying for some years in addition to sports and since the DuMont debacle had done that alone until he resigned from WMGM, N. Y., several months ago. He's been freelancing since then.

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Win Yourself

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It's as easy as this: Just drop in at

Suite B202 and drop your hat check in TPA's "lucky hat."

Three drawings daily! Three Stetson winners daily!

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VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time — day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv.), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.*

NEW YORK

Approx. Set Count—4,290,000

Stations—WCBS (2), WRCA (4), WABD (5), WABC (7), WOR (9), WPIX (11), WATV (13).

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	MARCH RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. D. Fairbanks Presents (Dr)	WRCA	ABC	Wed. 10:30-11:00	19.6	40	48.6	Best of Broadway	WCBS	22.8
2. Superman (Adv)	WRCA	Flamingo	Mon. 6:00-6:30	16.5	50	33.3	News; Early Show	WCBS	6.6
3. Little Rascals (Com)	WPIX	Interstate	Mon.-Fri. 5:30-6:00	12.8	42	30.6	Howdy Doody	WRCA	7.6
4. Range Rider (W)	WRCA	CBS	Sat. 6:30-7:00	11.5	43	26.6	Man Behind the Badge	WCBS	8.5
5. Guy Lombardo (Mus)	WRCA	MCA	Thurs. 7:00-7:30	11.1	34	32.6	Early Show	WCBS	11.4
6. Sherlock Holmes (Myst)	WRCA	UM&M	Mon. 7:00-7:30	11.0	36	31.0	Early Show	WCBS	10.4
7. Meet Corliss Archer (Com)	WABC	Ziv	Sun. 6:00-6:30	10.9	29	38.0	Omnibus	WCBS	10.9
8. City Detective (Mys)	WPIX	MCA	Sun. 9:30-10:00	10.0	15	65.3	Stage 7	WCBS	28.2
9. The Star & The Story (Dr)	WRCA	Official	Sat. 7:00-7:30	9.8	30	32.6	Gene Autry	WCBS	17.7
10. Wild Bill Hickok (W)	WRCA	Flamingo	Wed. 6:00-6:30	9.6	30	31.8	Ramar of the Jungle	WPIX	9.5

DAYTON

Approx. Set Count—640,000

Stations—WLW-D (2), WHIO (7)

1. Kit Carson (W)	WLW-D	MCA	Sun. 6:00-6:30	36.6	57	47.0	Masquerade Party	WHIO	5.4
2. Range Rider (W)	WLW-D	CBS	Tues. 6:00-6:30	26.2	84	31.3	Sports Report; Weather	WHIO	1.5
3. Badge 714 (Myst)	WLW-D	NBC	Sun. 7:00-7:30	24.7	43	57.7	Lassie	WHIO	27.5
4. Racket Squad (Myst)	WLW-D	ABC	Tues. 7:00-7:30	24.5	65	37.5	Ray Bolger	WLW-D	11.0
5. Waterfront (Adv)	WHIO	MCA	Sat. 7:00-7:30	23.8	43	54.9	Midwestern Hayride	WLW-D	27.8
6. Mr. District Attorney (Myst)	WLW-D	Ziv	Wed. 10:30-11:00	22.6	61	37.3	Best of Broadway	WHIO	13.0
7. Ramar of the Jungle (Adv)	WLW-D	TPA	Fri. 6:00-6:30	20.9	55	28.3	Barker Bill's Cartoons; Weather; Ohio Story	WHIO	4.4
8. Wild Bill Hickok (W)	WLW-D	Flamingo	Wed. 6:00-6:30	20.3	72	28.3	Barker Bill's Cartoons; Don's House	WHIO	3.9
9. Superman (Adv)	WLW-D	Flamingo	Mon. 6:00-6:30	20.2	53	37.8	Hopalong Cassidy	WHIO	14.3
10. Liberace (Mus)	WHIO	Guild	Thurs. 7:30-8:00	19.3	42	45.9	Dinah Shore; News	WLW-D	20.6

MIAMI

Approx. Set Count—315,000

Stations—WTVJ (4), Miami; WGBS (23), Miami; WJNO (5), West Palm Beach; WITV (17), Ft. Lauderdale

1. Mr. District Attorney (Myst)	WTVJ	Ziv	Mon. 7:00-7:30	50.3	89	56.3	Life Is Worth Living	WJNO	2.5
2. Racket Squad (Myst)	WTVJ	ABC	Sat. 7:00-7:30	49.8	92	54.0	Wrestling	WITV	2.5
3. Favorite Story (Dr)	WTVJ	Ziv	Mon. 9:30-10:00	47.5	75	63.6	Eastern Pky. Boxing	WITV	6.9
4. Eddie Cantor (Com)	WTVJ	Ziv	Sat. 7:30-8:00	45.1	76	59.6	Show Wagon	WGBS	6.4
5. Liberace (Mus)	WTVJ	Guild	Thurs. 7:00-7:30	44.9	89	51.8	Kukla, Fran, Ollie; News	WITV	3.0
6. Death Valley Days (W)	WTVJ	McCann-Erickson	Fri. 7:00-7:30	40.9	90	45.5	Kukla, Fran, Ollie; News	WITV	1.5
7. Superman (Adv)	WTVJ	Flamingo	Fri. 5:15-5:45	37.1	87	42.7	Pinky Lee; Howdy Doody	WGSB	2.5
8. Wild Bill Hickok (W)	WTVJ	Flamingo	Tues. 5:15-5:45	31.6	80	39.7	Pinky Lee; Howdy Doody	WGSB	3.2
9. Lone Wolf (Myst)	WTVJ	MCA	Fri. 10:30-11:00	31.2	71	44.1	Calvacade of Sports	WGBS	8.8
10. Ramar of the Jungle (Adv)	WTVJ	TPA	Wed. 5:15-5:45	28.4	82	34.8	Pinky Lee; Howdy Doody	WGBS	2.7

PEORIA

Approx. Set Count—215,000

Stations—WTVH (19), WEEK (43)

1. Cisco Kid (W)	WEEK	Ziv	Thurs. 7:30-8:00	47.6	69	69.4	Climax	WTVH	21.8
2. I Led Three Lives (Adv)	WEEK	Ziv	Thurs. 8:30-9:00	44.3	70	63.6	Eddie Cantor	WTVH	18.9
3. Life With Elizabeth (Com)	WEEK	Guild	Fri. 8:30-9:00	43.7	76	56.9	The Beardsmen	WTVH	12.6
4. Badge 714 (Myst)	WEEK	NBC	Sun. 10:00-10:30	39.2	72	54.4	News Tower	WTVH	15.3
5. Racket Squad (Myst)	WEEK	ABC	Fri. 7:30-8:00	38.4	68	56.7	Ray Bolger	WTVH	18.3
6. Meet Corliss Archer (Com)	WEEK	Ziv	Mon. 8:30-9:00	36.8	50	73.3	Robt. Montgomery	WTVH	35.8
7. Lone Wolf (Myst)	WTVH	MCA	Mon. 7:30-8:00	33.5	50	67.6	Caesar's Hour	WEEK	33.0
8. Ellery Queen (Myst)	WEEK	TPA	Wed. 9:30-10:00	31.4	47	66.5	Blue Ribbon Bouts	WTVH	34.9
9. Dangerous Assignment (Adv)	WEEK	NBC	Wed. 8:00-8:30	27.0	40	67.1	The Millionaire	WTVH	39.7
10. Janet Dean R.N. (Dr)	WEEK	UM&M	Sun. 9:00-9:30	25.1	37	68.0	Father Knows Best	WTVH	42.2

FRESNO

Approx. Set Count—145,000

Stations—KERO (10), Bakersfield; KJEO (47), Fresno; KMJ (24), Fresno; KVVG (27), Tular.

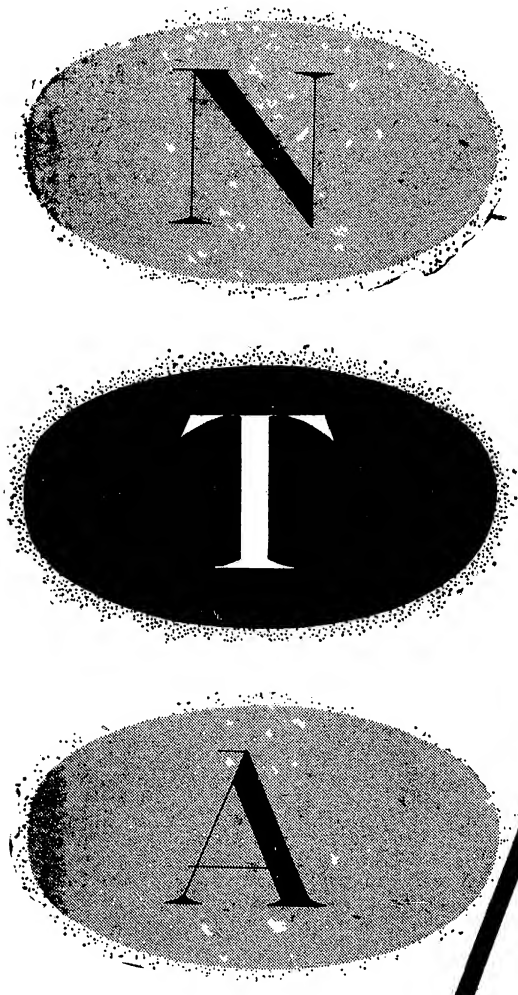
1. Waterfront (Adv)	KMJ	MCA	Fri. 8:30-9:00	49.4	72	68.8	Ray Bolger	KJEO	17.2
2. I Led Three Lives (Adv)	KMJ	Ziv	Sun. 7:30-8:00	40.8	60	68.3	What's My Line	KJEO	26.2
3. Hopalong Cassidy (W)	KMJ	NBC	Mon. 6:30-7:00	36.9	62	59.0	Racket Squad	KJEO	19.7
4. Range Rider (W)	KMJ	CBS	Mon. 7:00-7:30	33.9	48	71.4	Studio One	KJEO	33.9
5. Kit Carson (W)	KJEO	MCA	Mon. 6:00-6:30	33.0	72	45.9	Agriculture Newstime	KMJ	6.9
6. Wild Bill Hickok (W)	KMJ	Flamingo	Tues. 7:00-7:30	33.0	55	60.3	Meet Corliss Archer	KJEO	23.8
7. Star & The Story (Dr)	KMJ	Official	Sun. 6:30-7:00	32.2	66	48.8	Pantomime Quiz	KJEO	8.8
8. Ramar of the Jungle (Adv)	KJEO	TPA	Thurs. 6:30-7:00	30.5	52	59.0	Gene Autry	KMJ	24.3
9. Favorite Story (Dr)	KJEO	Ziv	Tues. 8:00-8:30	30.3	46	66.1	Milton Berle	KMJ	30.7
10. Annie Oakland (W)	KMJ	CBS	Sun. 5:30-6:00	30.0	74	40.7	You Are There	KJEO	9.4

ALBUQUERQUE

Approx. Set Count—55,000

Stations—KOB (4), KOAT (7), KGGM (13)

1. City Detective (Myst)	KOB	MCA	Thurs. 9:00-9:30	50.0	70	71.1	Playhouse of Stars	KGGM	19.8
2. I Led Three Lives (Adv)	KOB	Ziv	Tues. 9:00-9:30	48.5	73	66.6	Passport to Danger	KGGM	11.2
3. Life of Riley (Com)	KOB	NBC	Thurs. 8:30-9:00	40.1	55	73.6	Name That Tune	KGGM	20.1
4. Dangerous Assignment (Adv)	KOB	NBC	Tues. 9:30-10:00	39.7	80	49.8	Play of the Week	KOAT	8.4
5. Meet Corliss Archer (Com)	KGGM	Ziv	Sun. 7:30-8:00	37.3	61	61.0	T.V. Playhouse	KOB	21.3
6. Lone Wolf (Myst)	KGGM	MCA	Thurs. 8:00-8:30	35.8	47	75.6	Liberace	KOB	30.6
7. Badge 714 (Myst)	KOB	NBC	Tues. 7:30-8:00	35.1	48	72.6	Red Skelton	KGGM	34.9
8. Mr. District Attorney (Myst)	KGGM	Ziv	Thurs. 7:30-8:00	30.6	41	75.5	Ford Theatre	KOB	44.2
9. Liberace (Mus)	KOB	Guild	Thurs. 8:00-8:30	30.6	41	75.6	Lone Wolf	KGGM	35.8
10. The Visitor (Dr)	KOB	NBC	Tues. 7:00-7:30	29.3	48	61.6	Meet Millie	KGGM	30.8



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Dead of Night
Man of Evil
Passport to Pimlico
The Adventuress
Captain Boycott
The True and the False
Cage of Gold
Saraband
Highly Dangerous
Bad Lord Byron
The Secret People
Sleeping Car to Trieste
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The Overlanders
Train of Events
The Blue Lamp
Diamond City
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CBS-TV's 'Operation Uplift'

Continued from page 31

Chrysler has okayed an upgraded budget for the "Shower of Stars" tinters.

As for new tv faces, the R. J. Reynolds-Amana-sponsored Phil Silvers show goes into the Tuesday at 8 slot (opposite Milton Berle-Martha Raye); Matt Dillon rides Saturday night at 10 for Chesterfield in "Gunsmoke"; Johnny Carson goes into the Thursday night at 10 period; "Joe and Mabel" situation comedy for Tuesday at 9 is in the "new faces" division (with Marie Wilson's "Miss Pepperdine" Tuesday 8:30 a "familiar face in new form" entry), Network affiliates are reported to have flipped over the audition kinnie of Dicky VanDyke, an "in one" radio-tv kid from New Orleans being prepped by Robinson as an upcoming "dynamite" entry for the web.

Interest was manifest, too, in the web's Thursday at 8 entry, a documentary-type "Wanted" series about criminals still at large in which not one real actor appears, with every face in the film series as the mccoy character. Peg and Walter McGraw are writing this one, with Gil Ralston producing.

Whatever the fate of "Mardi Gras," the Jackie Gleason Enterprises package originally earmarked for Saturday nights, it was strictly a secret in Robinson's "briefing" to the affiliates.

Coke's Cleve. Sandlotter

Cleveland, May 24.

Coca-Cola pacted Cleveland's hour-long "Sandlot Game of the Week" from League Park, Saturdays at noon, over WNBK.

Gail Egan, public relations director of Cleveland Recreation Dept., will do the play-by-play, with Joe Tanski Jr. supervising the three-camera pickup from the onetime home of the Cleveland Indians.

LaROSA ADDS SAT. ON CBS-TV; COOLEY STAGER

Julius LaRosa will have two shows this summer on CBS-TV. In addition to tri-weekly at 7:45 (which is for sale), he's been slotted for 10 to 10:30 Saturday night starting July 9 with Liggett & Myers sponsoring (probably for Chesterfield). L & M has taken the nine weeks' time as a leadup to next season's "Gunsmoke."

Lee Cooley will mastermind LaRosa's Saturday show and in the fall will move over to NBC-TV as producer-director of the Perry Como full hour stanza, carrying over from his longtime direction of Como's CBS-TV Chesterfield show.

Crawford Quits WABD

Bill Crawford has ankled WABD, N. Y., as sales manager after seven months on the job. Departure is believed motivated by the recent assumption of top level command of DuMont o&o's by Ted Cott.

Crawford has not announced future plans.

KTTV

Continued from page 31

will be filed by the two companies for the 1954 tax year."

KTTV has 243 employes, adding 26 the past year. Channel made principal payments of $140,000 in reduction of the $1,356,483 debt for purchase of plant outstanding at the beginning of the year, but made an additional purchase of a lot and building at the purchase price of $40,000, borrowing the funds needed. Net longterm debt reduction by KTTV during 1954 was $100,703, the report stated. Capital expenditures by the station were over $400,000, including such items as new transmitter equipment, hike in power of the signal on Mount Wilson, and building alterations.

Burlington, Vt.

The FCC has shifted channel 3 from Montpelier to Burlington so that station WMVT, operating on that frequency in Montpelier, may identify itself as a Burlington outlet. The transmitter for the station is located between the two Vermont cities.

Indie Asks Aid In Libel Suits

Program manager for one of N. Y.'s indie radio stations has appealed to Gov. Averell Harriman for "greater protection" against libel suits resulting from political campaigning. Fred Barr of WWRL made his request in a letter regarding a new libel law.

Barr says that a new state law freeing N. Y. stations and their employees from liability for defamatory remarks during legally qualified political campaigns has a loophole that leaves the local independent station wide open for suing. Barr maintains that under the new law, enacted April 23, a radio station is not immune from damage suits resulting from statements by speakers for the candidates as opposed to the candidates themselves. He points out that the larger stations, like the web o&o's, are clear, because they're the ones used by the candidates proper, while the smaller indies, like WWRL, attract speakers in behalf of the candidates. Barr suggested to Gov. Harriman in his letter that N. Y. follow recent broader legislation enacted in Connecticut.

FEMMES AS DRIVERS STIRS CLEVE. VIDEO

Cleveland, May 24.

Women broadcasters have long been accused of sameness in their programming, and of shying away from controversial issues. However, Maggi Byrne, whose program, "Living Fashion," is seen daily over WNBK-TV, has started a red-hot controversy in the Cleveland area.

"Are men or women better drivers?" For two weeks, Miss Byrne asked her viewers to tell her what they thought. The writer of the best letter each week was awarded a set of rayon tubeless tires. Jewelry travel cases and first aid auto kits were awarded to 10 runners-up.

For the two-week period, Miss Byrne devoted a segment of her program to a feature called "Women on Wheels," dealing with the special problems of women drivers. (Recent figures show that 19,768,000, or about one-third of the nation's drivers, are women.) Viewer response to the series has prompted Miss Byrne to schedule repeats of two of the segments. Scripts, props and prizes were supplied by American Rayon Institute, which advertised the series in newspapers throughout WNBK's coverage area. Much of the "Women on Wheels" material is now being condensed for distribution to 189 women TV commentators. The "Better Drivers" contest will be conducted in five other key cities during the summer months.

Martha Wright's Dramatic Debut on Goodyear Show

Martha Wright will be the femme lead on NBC's "TV Playhouse" (Goodyear) June 5, marking her teledebut in a drama. Script by Roger O. Hirsin is "Mr. Dorothy Allen," with Hal March opposite Miss Wright. (March starts as emcee of "The $64,000 Question" quizzer two days later.)

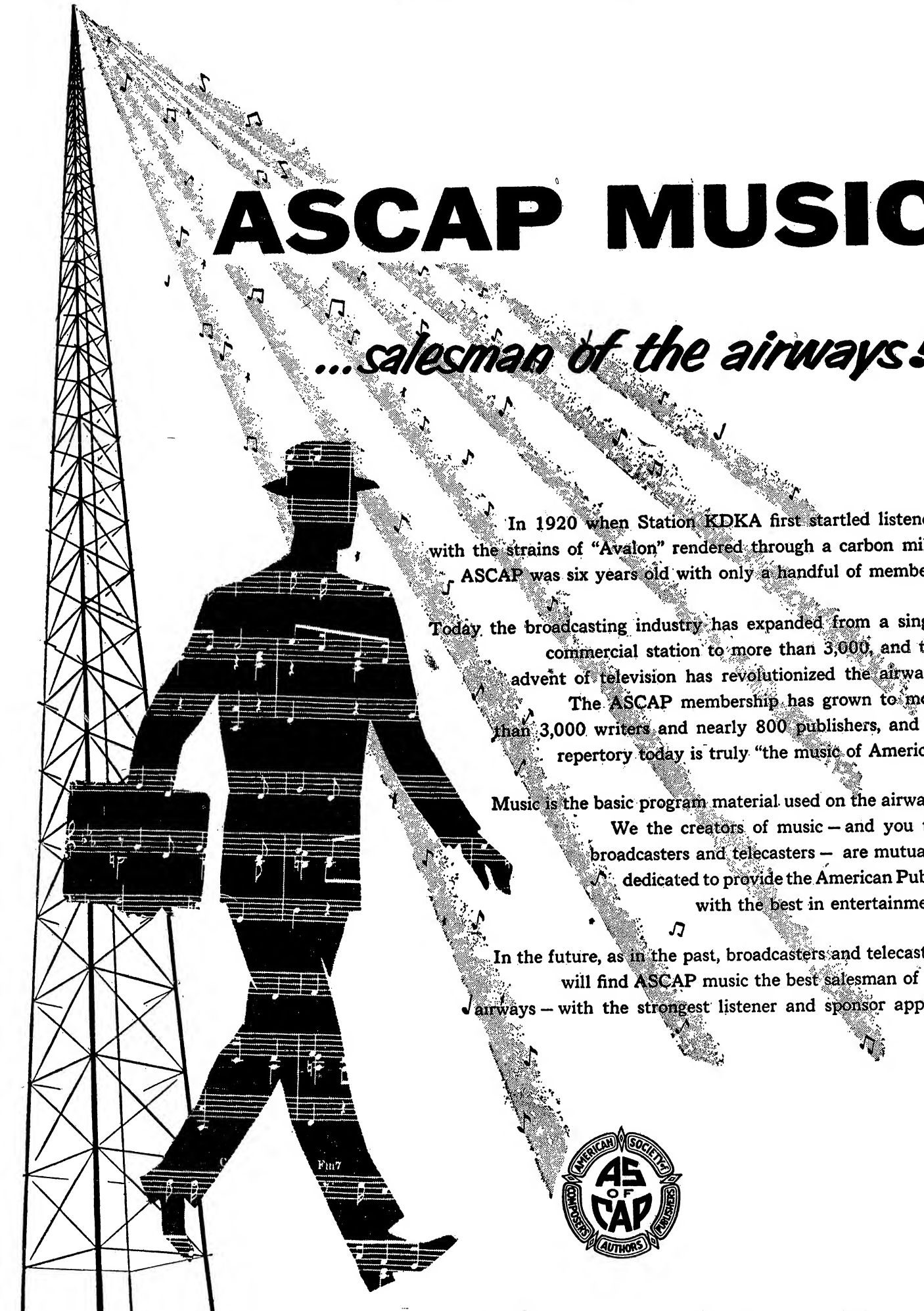
Miss Wright, who's been starred in Broadway and road musicals (including "South Pacific"), has a radio thrushing slot on WCBS, N.Y., and worked a tv series on ABC under Packard sponsorship.

Mex-Slanted San Antone Station Readying Bow

San Antonio, May 24.

The formal opening of KCOR-TV has been set now for June 10, and in conjunction with the event a big caravan of Mexican film, radio and tv stars are scheduled to come here for a stage revue at the Municipal Auditorium. There will be three performances on the nights of June 10, 11 and 12.

Nathan Safir of the KCOR staff has just returned from a trip to Mexico City, where he observed operations of Mexican tv outlets, and aided Raoul Cortez, prez of the outlet, in signing up talent. Cortez has gone from Mexico City to Havana to continue to sign up talent and observe tv operations.



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In 1920 when Station KDKA first startled listeners with the strains of "Avalon" rendered through a carbon mike, ASCAP was six years old with only a handful of members.

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THE AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS
575 MADISON AVENUE, NEW YORK 22, N. Y.

Tory Victory Seen in Brit. Election This Week; Com'l TV Lively Issue

By HAROLD MYERS

London, May 24.

The tamest general election in postwar history is drawing to its climax. The hustings close on Thursday (26) and the forecasters are confidently anticipating a Tory victory, with a 40-to-50 seat margin.

Show biz problems have been submerged in the welter of controversial issues. While the Labor propagandists have been beefing about the rise in the cost of living under the Conservative administration, the Tories have been proclaiming that free enterprise has been a success and that they are the party to lead the nation back to prosperity and supremacy. The Socialists have declared their opposition to an admission tax on the legitimate theatre to be one of their electioneering objectives, but picture theatre operators are peeved that they have overlooked their claim for relief. Throughout the country, on the initiative of the Cinematograph Exhibitors Assn., Parliamentary candidates are being canvassed for support for the industry claim.

West End theatre receipts have been affected by the final stages of the campaign but the niteries are anticipating a major haul next Thursday. Without exception, they have applied for license extensions to serve liquor beyond the normal hours, and have arranged to flash results as they are received by radio and tv. Normal minimums are being hiked for the occasion and most West End cafes and clubs will be charging nearly double their regular prices.

Tory-Labor Clash on Com'l TV

The Tory propagandists, however, have had a direct bash at the Labor proposal to do away with commercial television if they are returned to power. A handout from Conservative headquarters last week declared it was difficult to see why they imagined this threat would get them many votes.

According to the Conservatives, there are 4,500,000 people in Britain with their own tv receivers and the vast majority look forward to the day when they will have an alternative program to that provided by the BBC. Commercial tv, they assert, has proved highly successful in others parts of the world, including the Commonwealth. There was no intention of running a service exactly on the same lines as in America. The program companies, they say, know perfectly well that if they do not devise programs suited to English tastes, people will switch back to the BBC.

The Socialists, argue the Tories, talk vaguely about another program "free from advertising." Does this mean that they will go back to the BBC monopoly or that they will set up another BBC? This they do not say. In any event, they do not indicate what it's going to cost and what the existing license fee ($8.40) will cost, if it has to finance a second program.

This threat, the Tories claim, is a piece of pure doctrinaire Socialism and is one more proof of their itch to control everything, including amusement.

The Tory h.q. insists that it's an insult to suggest that commercial tv could do people harm. The Television Act would prevent that, quite apart from the fact that this is an adult nation, which can be trusted to choose its own entertainment.

'PEOPLE ARE FUNNY' SHIFTS TO SAT. SLOT

Paper Mate and Toni are moving their "People Are Funny" from its present Sunday-at-7 perch on NBC-TV to Saturday nights at 9. This is the spot being vacated by Imogene Coca, whose show fades after the summer and who'll restrict herself to guest shots next season. NBC-TV is subbing Chrysler's "It's a Great Life" in the "People" time, moving it from Tuesdays.

Moveover, with its three-weeks-out-of-four exposure, will permit Paper Mate to move back into the national spot field, which it's been out of for a couple of years, since it took on network properties. Benton & Bowles, the Paper Mate agency, believes it's found the correct tv advertising pattern — limited network sponsorship of established properties, supplemented by the flexible national spot campaign. The fall campaign will hit most of the major markets.

Webb Named SRA Mgr.; Flanagan to Stay On

Lawrence (Larry) Webb has been inked as managing director of Station Representatives Assn. to replace Tom Flanagan, who'll stick around as consultant to the trade group. Effective date of the Webb takeover is next Wednesday (1).

Lately, Webb has been national sales manager with WLOK-AM and TV, Lima, O., and before that was with WJW Inc., Cleveland, as a v.p.

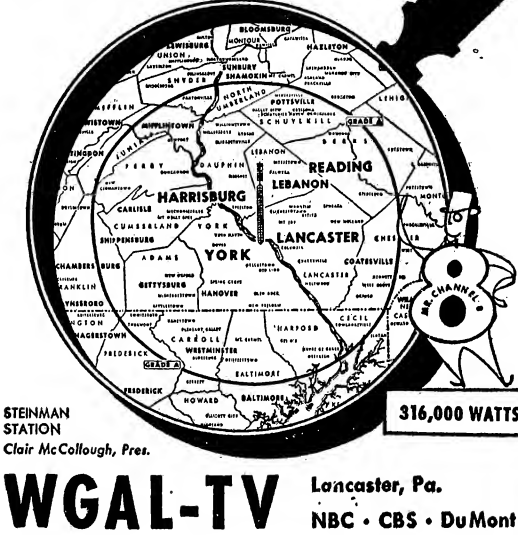
Minot Staff Expansion

Minot TV, one of the three components of the UM&M distribution setup, has added two salesmen to its New York setup, bringing the total to five.

Two newcomers, who report to Minot v.p. Cy Donegan, are Franklin D. Hunt and John M. Ward Jr.

$5¼ Billion Market

CHANNEL 8 MIGHTY MARKET PLACE



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Representatives:

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Los Angeles
Chicago
San Francisco

'State' Staying on Mutual Despite FF Cancelling

Facts Forum, the H. L. Hunt-financed outfit, ankles bankrolling on "State of the Nation" after the June 9 broadcast via Mutual. Program was backed by the Texas oil millionaire for the past two years.

The half-hour paneler will be kept on the web temporarily by Hardy Burt, producer of the show, in an effort to pick up another sponsor.

ABC-TV Still Working On Guild; Gets Ball Rolling On Two 1954 Properties

Although Theatre Guild moves from ABC-TV to CBS-TV as producer of the "U. S. Steel Hour" dramatic entry at the beginning of July, its consultancy pact with ABC remains in force, and the network has gotten the ball rolling on the two properties submitted by the Guild last fall. Web rolled an audition kinescope on "The Devil's Theatre" last week and does the same for "Who, Me?" the first week in June.

"Devil's Theatre" kine stars Cyril Ritchard as the devil, but Ritchard isn't set for the series. ABC will employ a different star each week in the central role. Others in the kine, which was directed by Burt Shevelove and scripted by Gore Vidal, were Jessie Royce Landis, Myron McCormick and Olga Winters. Shevelove will also direct the kine on the "Who, Me?" comedy series June 6 and 7, with Hiram Sherman set for the pilot and the series as narrator and "observer," and Kenny Delmar, Alice Ghostly and Jean Carson in the cast of the audition show.

VIDAL'S SCRIPT CHORES SPREAD TO 3 FRONTS

Upon his return from the Coast last week, telewriter Gore Vidal launched into an ultra-busy summer and fall agenda covering dramatic showcasers. He's just been signed by Fred Coe to adapt his as yet unproduced Broadway play, "The Ways of Love," for next season's Tuesday full-hour Pontiac series that the carmaker is rotating with Armstrong Cork on NBC.

Among Vidal's other major chores are "Death of Billy the Kid" for NBC-Philco's "TV Playhouse" and "Dr. Jekyll & Hyde" for the Chrysler-CBS "Climax," both in the summer, and an original long comedy skit for Milton Berle next season with Tallulah Bankhead as guestar.

On the Hollywood film front, "Tall Dark Man" will be produced by Hecht-Lancaster Productions, same outfit that brought in Paddy Chayefsky's tv-to-cinema "Marty."

Pick Hartmann, Barnouw As Writers Guild Heads

Screenwriter Edmund Hartmann was elected prez of Writers Guild of America West and Erik Barnouw was reelected to a similar post in Writers Guild of America East. Elections for both branches of the scribe union took place at annual meetings held in N. Y. and L. A. last week.

Gomer Cool was chosen v.p. and Curtis Kenyon secretary-treasurer of WGAW. Stanley Niss was elected Cool's eastern counterpart, and William Kendall Clarke was made WGAE's secretary-treasurer.

RCA Color Unit to Be Used at Texas State Fair

Dallas, May 24.

RCA will bring in its mobile color tv unit which will be used to transmit programs during the State Fair of Texas, Oct. 7 to 23. Both local outlets, WFAA-TV and KRLD-TV, will share time in studio facilities to be set up by the Fair and RCA in the Agriculture Bldg.

Live color programs will be aired by the two outlets from the fairgrounds during the full period. A 15 by 20 foot motion picture size screen for reception of color is going to be set up in the auditorium of the Electric Bldg. through cooperation of the Dallas Power & Light Co.

From The Production Centres

Continued from page 42

WPTZ commentator, will receive an award from the Philadelphia Junior Chamber of Commerce, chalking up 21 years in radio and tv . . . For the fifth consecutive summer WCAU will originate an all-night disk session from Steel Pier, Atlantic City. **Johnnie Lupton** will handle the platters . . . The Television Assn. of Philadelphia will hold its dinner at Palumbo's June 10 . . . **Allan Kalish,** formerly with Philadelphia Magazine added to the WCAU sales (23).

Benedict Gimbel Jr., president and general manager of WIP, attended Mutual's confab in Washington (22) . . . **Fred Birnbaum,** director of radio promotion for WCAU, addressed the communications class at the U. of Pennsylvania's Wharton School (23-24) . . . **Mac McGuire,** WYW disk jockey, spearheads a benefit for an Ephrata, Pa., accident victim, in that town's American Legion (26) . . . **Sydney Omarr,** astrological seer and CBS radio news editor in Hollywood, in town to visit folks.

MINNEAPOLIS-ST. PAUL

WTCN held special invitation prevue showing of filmed "Six Hours to Deadline" at 9 a.m. and served coffee and rolls to guests . . . **Robert Bouchier** formerly with WTCN and WLOL, an addition to KSTP radio sales staff . . . Minneapolis and St. Paul mayors appeared together on **Jackie Gleason** tv network show in response to invitations received after Twin Cities' sanitary district directors named **Ed Norton,** sewer worker character in the Gleason shows, an "honorary employe" of the sewage plant here . . . U. of Minnesota audio-visual education service won Golden Reel literary, musical and theatrical arts' division award for its 16m film, "Character Makeup for Men," at annual American Film Assembly in New York. Film details steps in transforming a young actor to an aged character in a production of "Hamlet" . . . **Paul Brown,** erstwhile with KSTP, an addition to WCCO Radio's newsstaff . . . With Northern States Power Co. as sponsor WCCO Radio launching new series of five-minute weather news programs Mondays through Fridays at 6:40 p.m. . . . New Pfeifer Brewing Co., successor to St. Paul Schmidt Brewery, going into tv and radio on large scale, baseball broadcasts and telecasts being among programs it's sponsoring and with business distributed to a number of stations.

IN BOSTON . . .

Alan Dary's deal with WMGM, New York, for weekend platter spinning is off. He will stay with WORL. Station is moving to a new building in Kenmore Sq. . . . **Art Packer,** WHIL, Medford deejay, will do shows at the Buddies Club on Boston Common . . . WEEI program director **Kenneth R. Ovenden** celebrating birth of a son, his third child . . . **Margaret Janis,** WEEI's music librarian for past 12 years, engaged to Joseph Regan, chief, Eastern Area, Civil Aeronautics Administration with marriage date July 30 . . . **Vincenzo Polo** and **Paul Cyr** of WEEI's Azalea Trio invited by Gabby Hayes to accompany him during his appearance at Paragon Park, Nantasket, June 4 . . . **Harvey J. Struthers,** WEEI general manager, attending the NARTB convention . . . **Carl Moore,** WEEI, named an honorary member of the YWCA.

IN SEATTLE-TACOMA . . .

KTVW, Channel 13, has instituted a "weather girl" program following all home games of the Seattle Rainiers. **Don Wood,** producer of the baseball telecasts, auditioned 30 models to choose five beauties to alternate on the forecasts . . . KING-TV doing remote on Pacific Coast Conference Northern Division track meet in Seattle . . . KOMO-TV remoting coverage of Maritime Day parade in Elliott Bay and following annual tugboat races . . . **Jeff Heath,** former big-leaguer, doing a 15-minute program direct from Sicks Stadium preceding weekend baseball games on Channel 13 . . . **Ruth McCloy** of KOMO-TV did a fashion show direct from the Civic Ice Arena during stand of "Ice Follies" there.

RCA STRIKE THREAT OFF WITH IUEW AGREEMENT

Philadelphia, May 24.

Radio Corp. of America and negotiators for the CIO International Union of Electrical Workers have reached agreement on a contract which will forestall the skedded strike call June 1. Daniel Arnold, chairman of the union's negotiators, said he would propose acceptance of the agreement at the locals' meetings.

Terms were not revealed but it was known the union sought a 5c wage increase, a guaranteed annual wage, another paid holiday and an increase in pension plan. Contract covers 10,000 workers in the three Camden, N. J., locals, and 4,000 others in four other locals in Ohio and California.

Triangle Takeover Of WNBF-AM, TV Okayed

Binghamton, N.Y., May 24.

Transfer of WNBF and WNBF-TV to Walter Annenberg's Triangle Publications was made official last week. George R. Dunham, general manager under ex-owner Clark Associates, remains, with no other changes at WNBF contemplated by Annenberg's radio-tv chief Roger Clipp.

Triangle, which owns the WFIL stations in Philly and 50% of WHGB, Harrisburg, is adding personnel to the Philly homeoffice to supplement Dunham's Binghamton staff.

Martin's 2 New Sponsors

Chicago, May 24.

Tony Martin's Monday night NBC-TV'er starts next fall's season with two new sponsors.

Toni, current bankroller of the quarter-hour, departs June 20, but Webcor and Associated Products take over in September with alternating identities.

NBC PRESS UPS BROWN

Milt Brown gets the nod as NBC-TV manager of program publicity in the shift of Don Bishop to the press directorship of the NBC owned & operated in New York.

Taking Brown's spot as servicer of columnists and tv editors is staffer Ernie Otto, who will work with Ethel Kirsner, long in the post.

LEONARD ANDERSON

wishes to announce that

DAVID KUMMINS

is now his Associate.

Their new location is at 112 West 44th Street, where they have 4 large, fully equipped, air conditioned Editing Rooms, competently staffed for complete Editing of Feature Films, T.V. Programs, T.V. Spots, Industrial and Commercial Films.

Consultation Services Available for All Motion Picture Productions

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MODEL

Experienced in coats and suits
Tall, Height 5' 9½" in Heels
Waist 24", bust 35" Hips 35"
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Waist 24", bust 35" Hips 35"

BELLSEY

512 7th Avenue, N.Y.C. 30th floor

ZENITH INVITES MEMBERS AND GUESTS OF THE NARTB

TO A DEMONSTRATION OF

PHONEVISION

ZENITH'S TESTED AND PROVED SYSTEM OF

SUBSCRIPTION TV

SEE the first industry demonstration of the Phonevision Aircode system and its associated equipment.

SEE a demonstration which duplicates the entire Phonevision operation as it would be established in a community. You will see transmitting equipment, computers, and receiving apparatus installed on many television sets of different brands and models.

Discuss with Zenith officials all operational details of Phonevision, such as revenue and profit potential, business relationships, programming, etc.

BE OUR GUESTS THIS WEEK AT THE SHERATON PARK HOTEL, SUITE 800G.

ZENITH®

36 years of experience in radionics exclusively—
25 years of development in subscription television

ZENITH RADIO CORPORATION, CHICAGO 39, ILLINOIS

NBC's $250,000 Study

Continued from page 30

larger incomes. They are a more active market.

After getting sets, people increased their total exposure to advertising media by 41%; two out of three media minutes were spent with tv, watching for 173 minutes per day compared to 94 minutes for newspayers, magazines and radio combined; tv time was four times greater than print media exposure.

Set buyers spent almost as much time with tv as they used to devote to all other major media combined—173 times compared to 178.

Television in Fort Wayne accounted for seven out of 10 advertising impressions people absorbed. Awareness of non-tv advertised brands decreased two-thirds while consumer awareness of tv-advertised brands nearly doubled.

It became a greater ad source than newspapers, magazines and radio combined were before the family acquired its set—85% vs. 80%.

Also documented in detail were steps leading to purchases, with specific brands mentioned; selling power vis-a-vis durables and public relations, again with stated brands in accent; results of actual consumer buying; speed with which tv makes customers and continuance thereof; dealers' views (with this group among the first to buy sets themselves, half of them owning receivers pulling from up to a 100-mile radius before tv came to Fort Wayne); and a case history of Scotties (Scott Paper Co.).

In addition to interviews of set-owners, the quiz was conducted at the retail level, reaching every food and drugstore in the market.

Beville said in a separate interview that daytime tv was not part of the study since the full power of the medium in the subject city necessarily had to be related to viewing from 4 o'clock on. He stated that Fort Wayne is considered one of the prime "typical" cities in the U. S., far enough away from other metropolitan areas to be self-contained.

A film covering the results will be shown on the network's "Background" show next Sunday (29) from 4 to 4:30. This is based on separate but parallel studies by NBC newsmen. There will also be a closed-circuit telecast of the half-hour film and a colorpix presentation will be held in clinics around the network's affiliate loop tied up with luncheons.

Rediscover

Continued from page 31

tening is much greater than was even supposed.

The "talk up radio" surge has become intensified as the deadline nears for tomorrow's (Wed.) all-day devoting of the NARTB convention to the sound-only conventioneers. The top network radio brass is here (with Arthur Hull Hayes putting in his initial appearance since becoming president of CBS Radio and incidentally meeting with the full affiliate board on rate readjustment), and the turnout of radio station management generally has hit a peak figure at this year's conclave.

Major interest at tomorrow's Radio Day centers on the Management Conference with its "Radio in '55" theme, with major addresses by David J. Mahoney, president of the David J. Mahoney Inc. agency, and E. R. Vadeboncoeur, of WSYR, Syracuse, discussing "A Better Estate."

The Radio Advertising Bureau will hold an afternoon seminar on the newest radio sales and advertising ideas and techniques.

Lamb

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In view of the length of the record, comprising about 5,000 pages of transcript, this could require some time. However, Examiner Sharfman appears disposed to clean the thing up as soon as possible and his report may be forthcoming sooner than expected.

Prior to Lamb's testimony, Mayor David L. Lawrence of Pittsburgh took the stand briefly in Lamb's behalf. He said he has known Lamb for 20 years as a labor attorney who fought against Commy efforts to infiltrate into the CIO United Steelworkers Union. Lamb represented the Union during its organizational period in 1937. Lawrence said he volunteered his appearance because he was "astonished" at the FCC allegations.

Writers' Pact

Continued from page 30

is repayment for every reuse at following rates: 100% of minimum for each first and second rerun; 75% of minimum for third reuse and 50% for each reuse thereafter.

All rights other than tv remain in the writer, and tv rights revert to the writer in accord with a formula based on continuing payments for continuing use. A provision also is included for appropriate credits for writing contribution to a teleplay.

New minimums for story and teleplay combined are as follows: 15 minutes: $375 if sponsored, $270 if sustaining; 30 minutes: $700, sponsored, $485, sustaining; 60 minutes: $1,110, sponsored, $785, sustaining.

Adaptations minimums: 15 minutes: $300, sponsored, $210, sustaining; 30 minutes: $500, sponsored, $375, sustaining; 60 minutes: $815, sponsored, $575, sustaining.

Sketches: $325, sponsored, $225, sustaining; lyrics without music: $260, sponsored, $200, sustaining.

Serial (original or adaptation), where each story line continues for a period in excess of one week: 15 minutes: $750, sponsored, $535, sustaining; 30 minutes: $1,275, sponsored, $890, sustaining.

Terms of Vidfilm Pact with Majors: Minimum rates have been upped for all categories in the new pact: For a 15-minute anthology teleplays with a budget of $23,000 or more, writer of the original story, if it's a 15-minute play, draws $150; half-hour original yarn, $250, and original for an hour play, $475; writer of 15-minute teleplay will draw $450; half-hour vidplay, $750; hour teleplay, $1,425; writer of story and teleplay (15 mins.) $570; story and teleplay (30 mins.), $950; hour long story and teleplay, $1,805. Former price in the half-hour anthology story and teleplay was $700 minimum, repping a big hike for the most popular classification on tv.

For episodic teleplays with budget of $18,000 or more: story (15 mins.) $140; half-hour, $230; hour, $440; teleplays, 15 minutes, $400; half-hour, $670; hour, $1,270; story and teleplays, 15 minutes, $510; half-hour, $850; hour, $1,615.

For lower budget films of anthology or episodic type yarns it's $120 for 15-minute story, $200 for half-hour and $380 for hour. Teleplay is (15 mins.) $330; half-hour, $550; hour, $1,045; story and teleplay, 15 minutes, $420; half-hour, $700; hour, $1,330.

Mutual

Continued from page 26

advantage. These advantages, he declared, entail a minimum of the necessary sacrifices which must be made by both the network and the affiliates in their relationship.

One such advantage, paradoxically, lies in the fact that the network, together with all its affiliates, receive only 10% of the total national spot business in the U. S. The reason it's an advantage is that Mutual is "less in competition with our stations as far as selling to national advertisers is concerned than each and every one of our competitors." Similarly, there's a distinct advantage in the fact that the web has less commercial time than any other radio network. It leaves more time open to stations to sell locally and nationally —WOR, the N. Y. flagship, for example, does 2% of all national spot biz placed in the U. S. — and it does so because it doesn't have to carry a load of network programs, as do the other network flagships. O'Neil, in an obvious blast at station reps critics of Mutual, pointed the WOR situation up by stating that "if Mutual is invading the national spot field, they are invading the national spot field of WOR more than of any other Mutual station" (WOR is owned by O'Neil).

In a painstaking analysis of the affiliate network relationship, O'Neil stressed that the "fittest" and most likely to survive operation was one in which the "sacrifices" on each side are held down to a minimum. The lack of Mutual commercial time means the network doesn't compete as much with its own stations for national spot business and that the station sells less of its time at a discount to the network. It's these "advantages" that cued O'Neil to state:

"Recently there has been great discussion in our trade as to whether radio networks, in the present parlous times, can survive. I would like to say that we have every intention of surviving and furthermore, we feel that we are better equipped to survive because the very nature of our relationship with our affiliates, who actually are the components constituting the whole network, is superior to that of any other relationship between any station and any of the other three networks."

'Yardstick'

Continued from page 26

increasing your ability to furnish better public service."

On the subject of creating new standards for license renewals, McConnaughey explained: "We are applying what may be outmoded tools to a contemporary problem. We do not monitor your programs or check your scripts. What we try to do is to make a general appraisal of the stations' overall performance as a guide to its probable performance.

"We've had to devise the program log analysis, counting of spot announcements, and other techniques to prove in quantitative terms a limited measure of quality of performance."

He said the log analysis might be particularly outmoded, especially since new techniques by tv. He raised the question of whether this should be "retailored for television," and also pointed out that the radio trend away from sponsored shows to commercial announcements also makes a difference.

Admitting subscription-tv is a special headache, McConnaughey spoke briefly in general terms of questions which must be answered before the FCC could approve such a radical departure from traditional form of broadcasting.

"Would it encourage a larger and more effective use of the spectrum?" he asked. "What impact would it have on advertised sponsored broadcasts? What safeguards are necessary to prevent possible monopolistic control Should all stations be able to utilize subscription television on a non-discriminatory basis?"

While working into the problem of UHF telecasting, McConnaughey expressed the belief that when Congress provides the funds for the FCC study of network broadcasting, as expected this year, "the Commission will be in a position to identify and evaluate the problems affecting the further expansion of television outlets and make appropriate recommendations to Congress," thus helping UHF to compete.

DuMont

Continued from page 26

lamps. A second scanner costs $10,300.

A virtue of the system, developers claim, is the elimination of registration problems. With "Vitascan" there is no such things as beings "out of register," say DuMont engineers. Result, they assert, means clear color pictures at the receiving end.

Another advantage claimed is that the system is always ready to operate immediately as contrasted with conventional color cameras which have many small radio tubes which must be warmed up.

System also permits telecasting in black and white.

Talk Toll-TV

Continued from page 26

ing that "it is correct as a matter of law, principle and public interest for a broadcast licensee to make a direct charge to a listener for a service rendered by the broadcaster over his licensed frequency."

The resolution was based on the fact that the FCC has authorized FM stations to charge a fee for subsidiary programs transmitted to subscribers through multiplex, in effect a "pay-as-you-hear" service.

Delegates seemed disposed to favor the resolution, not realizing its full import. When a question was raised as to its significance, Strouse said, "Yes, it is contrary to the NARTB position."

"You're on very dangerous territory," the delegate said. "It's all right for multiplexing but not for broadcasting generally," he added.

A motion was then adopted to refer the resolution for further study to the incoming FM directors.

Zenith and Telemeter are utilizing the convention to plug their systems, the former holding morning demonstrations, with the authorization of FCC, of its decoder. Telemeter is emphasizing the pro mail to the FCC from radio and tv broadcasters (including three VHF stations), Metropolitan Opera, ad agencies, the baseball industry and the legitimate stage.

1938 'Retrospectacular'

They're calling NBC-TV's June 19 color spec a "retrospectacular" because under the tag of "Remember . . . 1938" it will reprise the events of that period, with '38 also pinned down as the year in which television itself was "officially" approved as technically ready. Thus "Wrong Way" Corrigan, who made his historic reverse flight that year, will be on the show, along with other nostalgia such as Ethel Barrymore in a scene from "Whiteoaks," Oscar Levant in a George Gershwin medley reenacting his memorable '38 performance at the Lewisohn Stadium, N. Y., and with emcee Groucho Marx recalling the capers of the Marx Bros.

Show, the third and final under the Reynolds Metal banner this season, will be brought in by Herbert B. Swope Jr. in the first of his spec chores (he was repped earlier in the season on the CBS-TV "Best of Broadway" with "Arsenic & Old Lace," Charles Isaacs and Luther Davis are scripting, with Gordon Jenkins batoning and Miriam Nelson choreographing.

CBS-TV AFFILIATES ELECT LANE CHAIRMAN

CBS last week formalized its Television Affiliate Advisory Board by electing 11 regional reps and a chairman at the first fullblown powwow of the chain, held in connection with the two-day sessions in New York. Howard Lane, KOIN, Portland, Ore., was tapped as chairman of the board a day after selection of the regional officials.

Area reps, serving for two years, and consisting of nine from regional districts and two from EMP (Extended Market Plan) divisions, are: District 1, Paul Adanti, WHEN-TV, Syracuse, N. Y.; 2, Richard A. Borel, WBNS-TV, Columbus, O.; 3, Glenn Marshall Jr., WMBR-TV, Jacksonville (erstwhile interim period chairman). 4, T. B. Lanford, WJTV, Jackson, Miss.; 5, Bruce McConnell, WISH-TV, Indianapolis; 6, William B. Quarton, WMT-TV, Cedar Rapids, Ia.; 7, Clyde Rembert, KRLD-TV, Dallas; 8, James Russell, KKTV, Colorado Springs; and Howard Kane. EMP-ers are Rex Howell, KFXJ-TV, Grand Junction, Colo., for the west, and Frank E. Busby, WTVY, Dothan, Ala., for the east.

TEXACO STAR THEATRE
SATURDAY NIGHT—N.B.C.
Mgt.: William Morris Agency

SCARSDALE VICINITY
EXECUTIVE MUST MOVE
* 4 Bedrooms—1 Master; 2 Baths
* Living and Dining Room
* Finished Basement with Firepace
* 2 Car Garage and Patio
* All This and Scarsdale Vicinity Too
PRICED REASONABLY
TERMS CAN BE ARRANGED
SEE EDDIE SMITH
1697 B'way In association JU 6-3345
H. H. SCHLOSSER REALTY CO.

EVERY DAY ON EVERY CHANNEL T&V
BROOKS COSTUMES
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FABULOUS SHOWPLACE
SPACIOUS 91' RANCH
HOME FOR SALE
Maximums gracious country living and entertaining; minimum maintenance. Luxuriously planned home in beautiful Manhasset-Plandome area, custom built to owner's specifications on ½ acre, offering privacy of acre plot without additional investment, taxes, upkeep. Less than year old. Center hall; 15 x 2 living room; unusual stone fireplace; formal dining room, with glass windowall leading to sunporch; paneled library; dream kitchen with dining area; 3 large family bedrooms, 2 baths; maid or guest room and bath; full basement; 2-car garage, electric door-opener; slate patio; garden tool house; beautiful new imported wall to wall carpeting, numerous other extras; can be completely air-conditioned by installing only unit; heating facilities. Owner leaving State. Asking $64,500. MAnhasset 7-1340 for appointment.

Co-op Studio/Living
Quarters Available
West 67th Street (Park Block) New York City
(Between ABC-TV and NBC-TV)
Soundproof, Fireproof, Professional Bldg.
APARTMENT: 27-foot Studio-Living room; Wood-burning Fireplace; 2 Bed Rooms; Kitchen has everything. (4th floor).
TERMS: $12,000 or substantial reduction for cash. Maintenance only about $70 per month because of particularly good financial and physical condition of property.
Write Box V-520, VARIETY, 154 West 46 St., New York, N. Y.

10 ROOM HOUSE
4 Masters—three baths; two maid's rooms—bath—3-car garage; beautiful garden—patio—$2,500 season—NE 6-6039.

STOCK SHOTS
Need stock shots of France or process plates? Can deliver anything needed in B&W or color, 35mm or 16mm. Top professional work. RAMON PICON BOREN, 16 RUE CASSINI, PARIS 14e, FRANCE.

PUBLICITY, PUBLIC RELATIONS
top man, 35, with go, gab and gumption. Ace-campaigner and idea man, writing ability. Outstanding background, fabulous contacts. Qualified in every phase of show business and products. Seeks TV film promotion: Advertising agency or any good offer. Best references. Write Box V-72755, Variety, 154 West 46th St., New York.

Golden Glow From WTAM Radio Sales

Cleveland, May 24.

That golden glow in the morning and late afternoon isn't the sun hitting WTAM but a reflection of two of the heaviest radio time sales periods in the station's past five years.

From 6:30 to 10 a. m., according to Hal Waddell, radio sales manager, "it's not only a virtual SRO, but there's a waiting line of sponsors who want to buy either into the Johnny Andrews' disk shows or the two-hour Bandwagon period."

The local radio sales picture for May, said Waddell, reflects a "combination spot time buying based on the saturation principle and the entry of new longterm clients into the radio field."

Equally healthy spot buying is reported in the Bill Mayer 5:30-7:30 p. m. period, "where a sellout is within sight"; the Mildred-Gloria 45-minute stanza at 12:15, and the Mayer disk show from 1 to 3:15 p. m.

Waddell maintained that local sales are up 60% compared to a year ago, with Monday-Friday programming carrying the bulk of the stepped-up sales periods. He said, too, that at least eight daily news shows are sponsored, along with the two daily five-minute "Almanac" weather show, and the two - a - week, 10 - minute "Ohio Story."

With the advent of "Monitor," the Saturday and Sunday sales picture has all indications of becoming equally lucrative, opined Waddell.

Most of the healthy glow in the radio sales picture, pointed out Waddell, results from new time purchases by automobile companies, local auto agencies, financial institutions and food companies.

Closed-Circuit Video Set For Regular Class Use at Missouri College

Columbia, Mo., May 24.

Closed-circuit television is to be used as a regular classroom teaching medium at Stephens College for women next semester. "A new teaching approach will see 800 students taking a semester-long televised course which, though taught by a "master" lecturer, will still retain the individuality of small-college teaching.

Under the plan for the course, which is supported by grants from RCA and the Fund for the Advancement of Education, the 800 students will be scattered in some 50 classrooms, each of which will have a monitor and one or two faculty members, for 20-minute lectures by the "master" teacher twice a week.

The televised lectures, which will cover important current ideas in the humanities and education, will serve as the kickoff point for independent discussion in each classroom under the guidance of the individual faculty members. Thomas A. Spragens, prez of the college, declared that studies have shown that retention from tv is greater than that resulting from face-to-face contact with lecturers. Consequently, the tv approach will have a greater effect, yet the individual, small-class effect will still be retained.

First lecturer for the course will be Dr. Reuel Denney, professor of social sciences of the U. of Chicago. Fund for the Advancement of Education has granted $55,000 to the college to implement the operation for the first two years, while RCA has granted $3,700 to be used to provide technical consultants. Equipment being installed in existing studios at Stephens includes three industrial cameras, monitors and coaxial cable to each classroom. Equipment will also be used to provide additional lab facilities for the present radio-tv courses at the school.

Sat. Matinee Pix Grind

Chicago, May 24.

NBC-TV's WNBQ has launched a Saturday matinee film grind with five hour-long features running back-to-back from 1 to 6 p.m.

Package, using reruns from the station's celluloid stockpile, is being underwritten by the Cole-Finder auto dealership.

LATE-NIGHT DEEJAY TV SHOW FOR BRIT. COM'L

London, May 24.

Jack Jackson, leading local disk jockey, has signed an exclusive pact with Associated Broadcasting Co. for a Saturday late-night spot on the new London commercial tv station. The program will run from 10:15 to 11 p.m. and will feature interviews with stars and visiting celebs, as well as using film clips of singers and screen personalities.

The program will originate from a West End theatre, location of which will be announced in a few weeks. The show has been deliberately timed for late-hour presentation, so as to allow artists appearing in the West End theatres to take part after curtain fall.

Memphis—WHBQ-TV, CBS affiliate here on Channel 13, has upped three execs. Gordon Lawhead, program director of the tv outlet, has been pushed up to sales services director; Wilson Northcross, former production chief, is now in the program director's slot and Mark Forrester takes over the production chores.

Texas Drive-In Getting Murrow 'P to P' Focus

Houston, May 24.

Ed Murrow has selected the Trail Drive-In Theatre here, operated by Jack Farr, as a subject for a forthcoming "Person-to-Person" tv program. Cameras will pick up a family-filled car as it enters the ozoner, follow it through as it stops at the boxoffice, snack bar, popcorn buying and on to the parking ramp.

Other shots will take tv viewers into the projection booth to show the equipment, on to the pic starting on the screen, panoramic shots of the drive-in, ending with the family as they leave and merge into the traffic pattern.

KTRK Ups Walbridge

Houston, May 24.

Willard E. Walbridge has been upped from general manager to exec v.p. and general manager of KTRK-TV, the new Houston Chronicle station here. Promotion was made at a meeting of the board of Houston Consolidated Television Co.

Magnuson Backs Stanton

Continued from page 31

Douglas" debates for the electronic audience.

Stanton's stance looked toward modification of Section 315 of the statute by this provision:

"Appearance of a legally qualified candidate on any news, news interview, panel discussion, debate or similar type program where the format and production of the program and the participants therein are determined by the broadcasting station, or by the network in the case of a network program, shall not be deemed to be use of a broadcasting station within the meaning of this subsection."

Stanton said that if this amendment were made, he would propose inviting the leading candidates on panel discussion programs "which we have been prevented from doing in the past," and supplement this with two or three hours of prime evening time for the 1956 campaign. He said that there were 18 Presidential candidates in 1952, making it impracticable to award slots on such a wholesale basis if the "equal time" ruling were to apply.

Sen. Magnuson said that the Stanton proposal should be considered and that his committee "ought to do something about this situation before the 1956 political campaigns get well under way."

ABC-TV Sold Out On Disneyland Park Spec

ABC-TV has sold out its July 17 90-minute Sunday night "spectacular," the televised preview of the Disneyland Park near Anaheim, Cal. Picking up the tab on the 7:30-9 festivities will be Gibson Greeting Cards, American Motors and Swift.

For Swift, it's a tie-in with the Park, where it has an exhibit. American Motors also will exhibit there and is a regular "Disneyland" client on tv. It's Gibson's first major tv trial.

The Song Hit BOX SCORE

BMI *presents a four month accounting of the outstanding current song hits in the BMI repertoire as determined by two of the music trade barometers.*

The "HIT PARADE"

	January					February				March				April				
	1	8	15	22	29	5	12	19	26	5	12	19	26	2	9	16	23	30
LET ME GO LOVER (Rumbalero)	2	1	3	2	1	2	3	4										
HEARTS OF STONE (Granite-Regent)				6	5	6	6	2	2	4	5							
THAT'S ALL I WANT FROM YOU (Weiss & Barry)						7	7	7	3	5	6	6	7	7	7			
SINCERELY (Arc)							4	5	6	2	3	4	2	5	4	6	5	
TWEEDLEE DEE (Progressive)								6	7	3	4	1	4	2	2	4	4	4
KO KO MO (Meridian)									5	7	2	5	6	6	5			
OPEN UP YOUR HEART (Hamblen)											7							
BALLAD OF DAVY CROCKETT (Wonderland)												3	3	1	1	1	1	1
DANCE WITH ME, HENRY (Modern)																	6	7

The "HONOR ROLL OF HITS"

	January					February				March				April				
	1	8	15	22	29	5	12	19	26	5	12	19	26	2	9	16	23	30
LET ME GO LOVER (Rumbalero)	2	2	1	1	1	1	2	4	5	8								
THIS OLE HOUSE (Hamblen)	7	8	8	9														
HEARTS OF STONE (Granite-Regent)	8	6	4	4	3	4	3	2	3	3	5	7	8	10				
THAT'S ALL I WANT FROM YOU (Weiss & Barry)					9	7	7	8	9	7	9	9	10	9	9			
NO MORE (Maple Leaf)					10	10			10									
SINCERELY (Arc)					6	6	5	3	2	2	2	2	2	3	3	3	4	8
EARTH ANGEL (Dootsie Williams)							9	6	6	5	6	6	7	8	10			
OPEN UP YOUR HEART (Hamblen)											10	10	9	7	7	8	9	9
TWEEDLEE DEE (Progressive)								10	8	6	4	4	4	4	4	4	3	7
KO KO MO (Meridian)							8	7	4	4	3	5	5	6	6	10		
BALLAD OF DAVY CROCKETT (Wonderland)											7	3	3	1	1	1	1	1
DANCE WITH ME, HENRY (Modern)																7	7	5

The numbers in the above tabulation indicate the week-to-week positions of BMI-licensed song hits among the seven on the "Hit Parade" and the top ten selections of the Billboard "Honor Roll of Hits."

These songs have achieved success because the writers, composers, publishers and performers have pleased the public taste. BMI salutes their joint achievements.

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BMI 15TH Anniversary 1940 1955

Jocks, Jukes and Disks

By MIKE GROSS

Alan Dale: "Sweet and Gentle"—"You Still Mean The Same To Me" (Coral). The Latino beat and Alan Dale seem to be meant for each other. Crooner went a long way with "Cherry Pink and Apple Blossom White" and should go even farther with "Sweet and Gentle." Tune is in the cha-cha-cha rhythm groove with a slick lyric and Dale delivers with a proper chile verve. "You Still Mean The Same To Me," on the flip side, is in a more serious and romantic mood, but it doesn't quite come off.

Doris Day: "I'll Never Stop Loving You"-"Never Look Back" (Columbia). When Doris Day gets a solid ballad item to work with, it's a cinch for big play on all levels. She's got the material in "I'll Never Stop Loving You" and she gives it the kind of vocalizing that matches her "Secret Love" treatment of a few years back. Tune's showcasing in the Metro pic, "Love Me Or Leave Me," will also help it along to the top. Also from the pic, "Never Look Back," is an okay entry.

Art Mooney Orch: "Alabama Jubilee" - "Paddlin' Madeline Home" (MGM). "Alabama Jubilee" has been stirring up some noise on the indie Media label, but it's Art Mooney's baby from here on in. Still riding hot with "Honey Babe," Mooney is a shoo-in to pick up extra dividends with this rowdy slice that's got an old-fashioned flavor, but the kind of fresh rhythmic bounce that appeals to the young folk who buy the records today. He gives a similar treatment (the accent is on the banjo) to "Paddlin' Madeline Home."

Cliffie Stone: "The Popcorn Song" - "Barracuda" (Capitol). There hasn't been a breakthrough novelty in some time so the market could be ready for "The Popcorn Song." It's got an insistant beat and a catchphrase, "too pooped to pop," that could carry it to the top. It's Cliffie Stone's first chance to crack into the pop field and it's a good one. The flip side is "Barracuda," a frantic item that makes a lot of noise but adds up to very little.

Kitty Kallen: "If It's A Dream"-"Forgive Me" (Decca). Kitty Kallen has missed the boat in her past couple of wax tries and this coupling also falls short. "If It's A Dream," from the legituner "Seventh Heaven," is a slow and uninteresting ballad effort while "Forgive Me" is just an ordinary ballad concoction.

Pearl Bailey: "World Weary"-"Big Words" (Coral). Noel Coward's "World Weary" is right up Pearl Bailey's vocal alley. Her "tired" piping pattern fits in to the tune's mood and she builds it into a whammo item that could take off. She's in similar form on the flip side but the appeal here is mainly for her die-hard fans.

Nat (King) Cole: "The Blues From Kiss Me Deadly"-"My One Sin" (Capitol). Although Nat (King) Cole still has "Darling, Je Vous Aime Beaucoup" and "A Blossom Fell" working for him, the diskery has put a new slice on the market because of a picture commitment. (He sings the blues song on the soundtrack of UA's "Kiss Me Deadly"). The latest cut won't take any play away from his high-riders because it's a contrived and uninspired entry that even his deft vocalling attack can't help. If there weren't so many other Cole slices running concurrently, "My One Sin" would have a better take-off chance.

Fred Astaire: "Something's Gotta Give"-"Sluefoot" (RCA Victor). Coupling of tunes from the 20th-Fox pic, "Daddy Long Legs," builds into a winning shellac piece via the effortless but highly ryhthmical vocalling of Fred Astaire, who stars in the film. "Something's Gotta Give" is one of the standout tunes of the year and though Astaire has strong competition on the side, he should do okay commercially with it because of the potency of the pic tieup. "Sluefoot" is a breezy and lighthearted affair right up Astaire's alley.

Connee Boswell: "Learn To Pray Every Day"-"Our Lady Of The Highway" (Decca). "Learn To Pray Every Day" is a religioso that'll be around long after the current pop hits have faded. Message and melody aren't overworked and Connee Boswell delivers in a sincere and effective manner. Flip side is in a similar mood with thrush in top form.

Best Bets

ALAN DALE ..... **SWEET AND GENTLE**
(*Coral*) ..... *You Still Mean the Same to Me*
DORIS DAY ..... **I'LL NEVER STOP LOVING YOU**
(*Columbia*) ..... *Never Look Back*
ART MOONEY ORCH ..... **ALABAMA JUBILEE**
(*MGM*) ..... *Paddlin' Madeline Home*

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●

LOVE ME OR LEAVE ME

Big Wax Encyclopedia In Col's Juve 'We Know' Package; Easy to Take

Columbia Records has come up with a topflight album for the juve market in its "Now We Know" package. Sub-tagged "Songs to Learn By," the set is a general science course taught to the tune of rhythmic jingles. Although it's pegged for the 5-to-10-year-old age bracket the oldsters will get plenty of enjoyment and info from it, too.

Album covers a variety of subjects such as "What Makes the Weather?" "Why Does a Bee Buzz?" "Why Do Stars Twinkle?" "Why Is the Sky Blue?" and the like. Hy Zaret and Lou Singer have boiled the answers down to simple terms with clever wordage and lilting melodies. The kids are sure to give it plenty of spinning time and learn something about the world they live in while they're at it.

The singing chores are split between Tom Glazer and Paul Tripp. Each delivers in an easy, unpretentious manner that the kids will go for. Orch and chorus backing is spirited and sprightly. Hecky Krasnow, Col's kidivision chief, rates a bow for putting the whole thing together in such an expert manner.

Col has packaged 17 info jingles on a 12-inch LP which it's peddling at $3.95. *Gros.*

Album Reviews

Frank Sinatra: "In The Wee Small Hours" (Capitol). Ever since Sinatra moved to Capitol from Columbia a few years ago, he's been digging into the standard catalogs for album material. This 12-inch LP follows the pattern set by his two previous sets, "Songs For Young Lovers" and "Swing Easy," and it, too, is a shoo-in for big sales. There's a lot of Sinatra in this collection. He's got 16 songs to work with and each is a Tin Pan Alley gem. Only new one in the batch is the title song by Dave Mann and Bob Hilliard but it's got the qualities of a standard and could be pulled out of the set for a pop push as a single. Much of the credit for set's excellence belongs to **Nelson Riddle** for his tasty arrangements and orch backing.

Betty Comden & Adolph Green: "Comden and Green" (Heritage). Although Betty Comden and Adolph Green have been sticking to the typewriter for the past decade, they're not new to the performing end of the biz, so the album means a little more than just another pair of writers singing their own stuff. Duo was part of a pretty hot nitery act, tagged The Revuers, before the World War II and they haven't forgotten any of their song-selling techniques. They've still got the bistro bounce and an exuberance that adds up to a lot of fun. Set includes songs written for "On The Town" and "Wonderful Town," with Leonard Bernstein, "Billion Dollar Baby," with Morton Gould, "Two On The Aisle" and "Peter Pan" with Jule Styne and the pic "Good News," with Roger Edens. The showtune fan will go for this 12-inch LP set in a big way.

Cy Coleman Trio: "Piano Patterns" (Benida). There are some interesting jazz patterns offered in this 10-inch LP by pianist Cy Coleman and his two aides, John Creci, drums, and Ernie Furtado, bass. The boys give the eight standards an inventive and rhythmic beat that displays a progressive attack. Among the best of the lot are "You Took Advantage of Me," "April In Paris" and "Taking A Chance on Love."

Frankie Carle: "Plays Cole Porter" (RCA Victor)). Working with a rhythm accompaniment, Frankie Carle keyboards his way through a Cole Porter catalog for tiptop results. Carle doesn't bother to fool around with any intricate piano stylings. He plays its straight, accenting the composer's melodic line to its fullest. The dozen tunes in the 12-inch LP are representative of Porter's cleffing style and Carle treats 'em each with care and taste.

Ralph Flanagan Orch: "Danger! Heartbreak Ahead"-"Silver Moon"-"Whatever Lola Wants"-"Young and Foolish" (RCA Victor). This extended play set tagged "Top Pops For Dancing," shows off the Flanagan orch to good advantage. Band has an exciting drive, especially on "Lola," and the arrangements on each have an appealing inventiveness in its rhythm approach that will appeal to the terp fans. The EP should rack up a big score.

ZEKE MANNERS INC.

Hollywood, May 24.

Zake Manners, KFWB disk jock, has formed Zeke Manners Enterprises. He will bring under one roof his ASCAP music pubbery, tv packaging unit and his recording and mail-order business.

Songs With Largest Radio Audience

*The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. * Legit musical. † Film.*

Survey week of May 13-19, 1955

A Blossom Fell ..... Shapiro-B
All of You—*"Silk Stockings" ..... Chappell
Ballad of Davy Crockett ..... Wonderland
Besame Mucho ..... Peer
Breeze and I ..... Marks
Chee Chee-oo Chee ..... H&R
Cherry Pink, Apple Blossom White—†"Underwater" ..... Chappell
Dance With Me, Henry ..... Modern
Darling, Je Vous Aime Beaucoup ..... Chappell
Heart—*"Damn Yankees" ..... Frank
Hey Mr. Banjo ..... Mills
How Important Can It Be ..... Aspen
I'll Never Stop Loving You ..... Feist
Is This the End of the Line ..... Broadcast
It's a Sin to Tell a Lie ..... BVC
Jim, Johnny and Jonas ..... Red River
Keep Me in Mind ..... Famous
Land of the Pharaohs—†"Land of the Pharaohs" ..... Remick
Learnin' the Blues ..... Barton
Love Me or Leave Me—†"Love Me or Leave Me" ..... BVC
Melody of Love ..... Shapiro-B
Play Me Hearts and Flowers ..... Advanced
Silver Moon ..... Harms
Something's Gotta Give—†"Daddy Long Legs" ..... Robbins
Strange Lady in Town—†"Strange Lady in Town" ..... Witmark
Tweedle Dee ..... Progressive
Two Hearts, Two Kisses ..... St. Louis
Unchained Melody—†"Unchained" ..... Frank
Whatever Lola Wants—*"Damn Yankees" ..... Frank
World Is Mine ..... Paramount
Young and Foolish—*"Plain and Fancy" ..... Chappell

Top 30 Songs on TV

(More In Case of Ties)

All of You—*"Silk Stockings" ..... Chappell
Ayuh, Ayuh ..... Warmon
Ballad of Davy Crockett ..... Wonderland
Bella Notte—†"Lady and the Tramp" ..... Disney
Chee Chee-oo Chee ..... H&R
Cherry Pink, Apple Blossom White—†"Underwater" ..... Chappell
Dance With Me, Henry ..... Modern
Darling, Je Vous Aime Beaucoup ..... Chappell
Heart—*"Damn Yankees" ..... Frank
Hey Mr. Banjo ..... Mills
Honey Babe—†"Battle Cry" ..... Witmark
It's a Sin to Tell a Lie ..... BVC
Learnin' the Blues ..... Barton
Mambo Rock ..... Myers
Medic ..... Young
Melody of Love ..... Shapiro-B
Mister Sandman ..... Morris
Oh Yeah ..... Jungnickel
Play Me Hearts and Flowers ..... Advanced
Playmates ..... Joy
Prize of Gold—†"Prize of Gold" ..... Shapiro-B
Sluefoot—†"Daddy Long Legs" ..... Robbins
Something's Gotta Give—†"Daddy Long Legs" ..... Robbins
Tweedle Dee ..... Progressive
Two Ladies in De Shade—*"House of Flowers" ..... Harwin
Two Lost Souls—*"Damn Yankees" ..... Frank
Unchained Melody—†"Unchained" ..... Frank
Vida Mia ..... Peer
Whatever Lola Wants—*"Damn Yankees" ..... Frank
Young and Foolish—*"Plain and Fancy" ..... Chappell

VARIETY 10 Best Sellers on Coin-Machines

1.	UNCHAINED MELODY (6)	*Al Hibbler* ..... *Decca* *Les Baxter* ..... *Capitol* *Roy Hamilton* ..... *Epic*
2.	DANCE WITH ME, HENRY (8)	*Georgia Gibbs* ..... *Mercury*
3.	CHERRY PINK AND APPLE BLOSSOM WHITE (9)	*Perez Prado* ..... *Victor* *Alan Dale* ..... *Coral*
4.	BALLAD OF DAVY CROCKETT (12)	*Bill Hayes* ..... *Cadence* *Tennessee Ernie Ford* ..... *Capitol* *Fess Parker* ..... *Columbia*
5.	A BLOSSOM FELL (3)	*Nat (King) Cole* ..... *Capitol* *Dickie Valentine* ..... *London*
6.	WHATEVER LOLA WANTS (4)	*Sarah Vaughan* ..... *Mercury* *Dinah Shore* ..... *Victor*
7.	HEART (2)	*Eddie Fisher* ..... *Victor* *Four Aces* ..... *Decca*
8.	I BELONG TO YOU (1)	*Ralph Flanagan* ..... *Victor*
9.	CRAZY OTTO MEDLEY (16)	*Johnny Maddox* ..... *Dot* *Crazy Otto* ..... *Decca*
10.	MELODY OF LOVE (20)	*Billy Vaughn* ..... *Dot* *David Carroll* ..... *Mercury* *Four Aces* ..... *Decca* *Ink Spots* ..... *King*

Second Group

HONEY BABE	*Art Mooney* ..... *MGM*
DON'T BE ANGRY	*Crew-Cuts* ..... *Mercury* *Nappy Brown* ..... *Savoy*
HOW IMPORTANT CAN IT BE	*Joni James* ..... *MGM* *Sarah Vaughan* ..... *Mercury*
ROCK AROUND THE CLOCK	*Bill Haley's Comets* ..... *Decca*
BREEZE AND I	*Caterina Valente* ..... *Decca*
ROLLIN' STONE	*Fontane Sisters* ..... *Dot*
HEY MISTER BANJO	*Sunnysiders* ..... *Kapp*
SINCERELY	*McGuire Sisters* ..... *Coral*
TWEEDLE DEE	*Georgia Gibbs* ..... *Mercury* *Lancers* ..... *Coral*
LEARNIN' THE BLUES	*Vicki Young* ..... *Capitol* *Frank Sinatra* ..... *Capitol*

Figures in parentheses indicate number of weeks song has been in the Top 10

Coast TV Outlet Preps Band Buildup Via Hookup With H'wood Palladium

Hollywood, May 24.

In what looms as one of the biggest Coast band deals in over a decade, Klaus Landsberg, head of KTLA here, is closing a deal involving Sterling Way, general manager of the Hollywood Palladium, Orrin Tucker's orch and his own indie tv station.

As the situation stands at the present, Tucker has been signed by Way to a 13-week contract with options, as house-band for the Palladium, which marks the first time in 15 years the Hollywood terpalace has changed its policy of alternating dance bands every three weeks. It's understood that with the new house band deal, the dance spot will also shut down on Tuesday's in addition to Monday, which will allow five days a week for dancing rather than six nights as in the past.

Landsberg up till now has been telecasting a on-the-spot half-hour show called "Palladium Dance Time" on KTLA, but under the new agreement will telecast a full-hour show featuring the Tucker show direct from his newly refurbished KTLA studios on Sunset. Landsberg's idea is to build up the Tucker show on a par with his other KTLA band show starring Lawrence Welk. This may indicate that once Welk begins his coast-to-coast show for Dodge July 2 on ABC-TV, he may be abandoning the KTLA lair because of its confliction with his network time.

The Palladium's house-band policy will go into force sometime in August because the dance hall is booked for the next ten weeks with Les Brown, Harry James and Ralph Marterie orchestra's playing respective three-week stands.

Actually, the whole deal has been kept under wraps, but began to leak out when Jimmy Palmer, who just completed a three-week dance date at the Palladium, called Landsberg a "pirate" for luring his 24-year old pianist away from his band with all sorts of throw away promises without first consulting him. According to Palmer, "I was first offered the house-band deal, but nixed it because of other band committments. Landsberg then spotted my 88er Jack Melick, a very talented kid, then promised him he would secure a Local 47

(Continued on page 62)

BBC AXES LENA HORNE AND R&B PLATTERS

London, May 24.

The BBC axe has fallen on two new records. Lena Horne's "I Love To Love," issued here by HMV has been banned as unsuitable for broadcasting. The other platter to be viewed with disfavor is a rhythm & blues opus titled, "Mama, He Treats Your Daughter Mean," which Annie Ross has recorded for Decca and the Dinning Sisters for Polygon.

An odd aftermath of a BBC ban on a record occurred on the Don Cornell version of "Hold My Hand," which was banned by the BBC because of the line, "so this is the kingdom of heaven." It was feared that this would offend the religious susceptibilities of listeners. Yet, while the record was still banned from the air waves, Cornell himself broadcast "Hold My Hand" and followed it up by repeating the "offense" when he broadcast with the BBC Show Band.

RCA Field Personnel Meet Switched to N.Y.

RCA Victor's field force for all consumer products divisions will hold its semi-annual meeting in New York the first week in June at the Barbizon-Plaza Hotel. All Victor field personnel will convene for a general meeting, then hold separate powwows for each division.

Victor's disk division will open its sessions June 5. Larry Kanaga, recently appointed operations manager, will address the meeting along with Jack Burgess, head of the disk field staff. Previous company conclaves were held in Atlantic City, but it was decided to switch to New York this year to facilitate exec echelon attendance.

An Older Eckstein

Montreal, May 24.

Silver-haired Billy Eckstein, now in his 70's, moves June 1 diagonally across the street in his northern Montreal suburb. After 20 years as combo leader and solo pianist at Chateau Ste. Rose, he takes over the same role at the rival Lido Club, in a room named after him. He'll still lead his trio and plays piano every night of the week, like always.

For years in the 1920's, he was pianist—then billed as Willy Eckstein—at Montreal's Strand Theatre, and was a w.k. recording soloist.

The MGM disher spells it Eckstine.

Rock 'n' Roll Unit Hit by Hot Hub; B.O. Dips to 30G

Boston, May 24.

Blast of hot sun sent most of the town's populace to the beaches for the weekend leaving the rock'n'roll revue at Loew's State here, which closes Thursday (26), to a handful of the faithful.

Show opened last Friday (20) but preem day was off with matinees poorest. Night biz was better. Price scale of $1 matinees and $1.50 nights caused some beefs at b. o.

Alan Freed, WINS N. Y., disk jockey, emceed with Symphony Sid, of WBMS here. Show, which runs 66 minutes, is top heavy with singers and one is presented right after another with no breaks. Freed said format was same as for successful Brooklyn Paramount stand, and he was hesitant to break it. Singers are: Dinah Washington, Little Walter and Quintet, Al Hibbler, Five Keys, the Moonglows & the Moonlighters, Bo Diddley & Quintet, Dakota Staton, Nappy Brown, Buddy Johnson & Orch, and his sister, Ella Johnson and Norman Nolan Lewis.

Revue goes into Loew's, Providence, R. I. for three days opening Friday (27). Bo Diddley and Little Walter will be out of the Providence date because of other bookings.

Freed said he planned to take the show back to New York and is negotiating for bookings with Loew's in the Bronx and the Valencia on Long Island this summer. He indicated he may take the group on tour this fall.

Leeds Picks Up Scores To Italo-Made Films

Leeds Music has wrapped up publishing rights to scores of two films filmed overseas. First is the Katharine Hepburn starrer, "Summertime," which United Artists is releasing. An Italian writer, Cini, composed the score and Leeds has set English lyrics by Carl Sigman to the title song. Other pic score is from the Ponti-DeLaurentiis production, "La Strada" (The Street), which stars Anthony Quinn and Richard Basehart. It's a Paramount release.

Leeds Music has also been working on the Paramount pic score of "You're Never Too Young," a Dean Martin & Jerry Lewis starrer.

Warren Hull to BBS

Warren Hull is the latest tele performer to take a crack at the wax market. Hull, who emcees the "Strike It Rich" show, was pacted by the indie BBS label to etch "Morning Prayer" and "Evening Prayer."

Tunes were cleffed for Hull by Lige McKelvy, Art Mooney's manager, and conductor-arranger Joe Leahy.

Dick Linke, Capitol Records promotion manager, at diskery's Coast headquarters for a week huddling with Mike Maitland, national sales chief.

Ketter Joins Wing As Nat'l Promotion Mgr.

Warren Ketter has joined Wing Records, new Mercury subsid, as national promotion manager. Ketter comes to Wing from Decca where he was midwestern promotion manager. Prior to his Decca post, he had been associate producer of the Dave Garroway tele series.

Still to be named for Wing are the national sales manager and the regional field representatives. Distribution for the line is currently being set by Morris Price, Merc's veepee and national sales manager. First artists on the label are Lola Dee and Nick Noble who were shifted from Merc. They'll cut under Lew Douglas, recently named artists & repertoire chief.

U.S. Resumes Juke Probe

Chicago, May 24.

Department of Justice antitrust division has resumed its grand jury hearings here yesterday (Mon.) in its jukebox industry probe. Seven local and two Milwaukee juke firms, as well as Local 134 of International Brotherhood of Electrical Workers, surrendered their subpoenaed records to the grand jury. Firms who have not as yet appeared with their books will do so later this week.

This will conclude the opening phase of the probe, and Government lawyers will then start study of the industry records in their possession.

Columbia Promotes Jazz Catalog Via 98c 12-Inch LPer

In a major promotion push for its jazz catalog, Columbia Records is issuing a 12-inch long play album to be peddled at 98c. Col brass figures that there's still a market for jazz that's been untapped and the low tab will be the lure to acquaint the uninitiated with the artists in its regular priced jazz line.

The LP, using the catch-all tag "I Like Jazz," includes 12 jazz items. Artists represented on the platter are Wally Rose, Bessie Smith, Louis Armstrong, Eddie Condon, Bix Beiderbecke, Phil Napoleon, Duke Ellington, Billie Holiday and Teddy Wilson, Benny Goodman, Turk Murphy and Dave Brubeck. All the diskers have jazz sets currently running in the Col catalog. Incidentally, diskery is using the "I Like Jazz" theme for its overall promotional campaign.

Only two of the tunes in the set are in public domain, but publishers of the copyrighted items have reduced their usual 2c minimum royalty to 1c. And with the artists waiving all royalties, Col figures it will just about break even on the project. Album was packaged by George Avakian, Col's artists & repertoire head of the pop album division.

DUKE NILES EXITS CAP FOR VENTURA FIRMS

Duke Niles, who has been eastern manager of Capitol Records' music firms for the past four years, is ankling June 1 to join Ray Ventura's publishing operation. Niles will head up the U.S. end of Ventura's activities. Ventura, who is one of top publishers in France, will expand his operation in this country and has named Niles veepee and general manager of Rayven Music and Paris Music.

Niles will leave for Paris sometime in June for confabs with Ventura on their American plan of operation. A replacement for Niles at Cap has not yet been set. The Cap firms are Ardmore and Beechwood Music.

GOLDEN JUBILEE YEAR

VARIETY

1905 - 1955

ABC Entry Into Disk Biz, Dot Label Buildup Is Good News for A&R Men

'Lewis & Clarke' Next

Click of "The Ballad of Davy Crockett" is sparking a Tin Pan Alley raid on American frontiersman. Latest coonskinner to get a pop workover is Daniel Boone. Song, which is simply titled "Daniel Boone," has been put into the groove by Waldorf Records via a Loren Becker vocal. Song was penned by Lew Douglas and Enoch Light and is published by Record Music. Light, incidentally, runs the Waldorf label.

Early this week Chappell Music became sole selling agents of "Daniel Boone."

Heath, Kenton Band Exchange May Crack Bars

London, May 24.

The most significant development in the 20-year old struggle to effect a reciprocal exchange of British and American dance bands has emerged as the result of negotiations for an exchange between the Stan Kenton and Ted Heath orchestras. A project has been developed by the two leaders that calls for an exchange of the bands with Heath and his full orchestra playing in America while Kenton and the same number of his musicians play in Britain, at the same time, and for the same period.

The suggestion was that such a tour would last about five weeks and take place during February and March, 1956.

The Musicians Union has been consulted about the scheme, and in reply to Ted Heath's formal application for permission, the MU has signified that it would be willing to agree to the reciprocal arrangements suggested between the two bands. The only proviso they make is that the American Federation of Musicians should also agree to the exchange.

Now Kenton is getting in touch with the AF of M and, if they give their OK, the ban which has existed since 1935 on American bands playing in England, and vice versa, stands a good chance at last of being lifted.

Merc's New Label, Wing, Very Much in the Mood

Mercury Records' new Wing label will lay down a heavy barrage of 12-inch LP albums in the mood music field when it starts rolling next month. Label already has 20 mood music sets on the fire and the first five of the series will reach the market in mid-June.

Meantime, two Merc artists have been switched to the Wing banner. The diskers are thrush Lola Dee and crooner Nick Noble.

About a dozen distributors have been lined up to handle the Wing line. Preliminary distrib pactings are being handled by Morris S. Price, Merc's veepee and national sales manager. Price will turn over the operation to the Wing sales manager, who is expected to be named within the next couple of weeks. The label will appoint its new promotion manager next week.

Christine's Wax Bow

Christine Jorgensen, the reconverted ex-GI who has been working the cafe circuit recently, is set to make her bow on wax via the indie Majar label. She'll cut an album based on her nitery repertoire. A previously announced Mercury deal fell through.

Steve Yates, her agent, set the deal.

Maxim's, Bronx nitery, is switching to a jazz policy this week by booking Chris Conner, Modern Jazz Quartet and the J. J. Johnson-Kai Winding outfit.

Although the situation among the record companies artists & repertoire men has been comparatively quiet for the past year, discounting the recurrent trade rumors, insiders expect the a&r shuttling season to begin before the summer is out. The dopesters count on the entry of the American Broadcasting Co. into the disk biz and the planned expansion of the indie Dot label to start the a&r rumblings.

It's figured that neither ABC or Dot will want to gamble on an untried a&r man. Both are after someone who's had experience at the post and preferably with a major label. If and when an a&r man decided to move out for one or the other of the new ventures, the scramble will be on to fill the hole and it's likely to have a snowballing effect if companies raid each other for experienced a&r men.

The ABC and Dot manouverings are forcing the diskery brass to reappraise their a&r man. One company recently upped a recording man's salary after he had told them that he had been dickered for. The recording company execs realize that a tried and tested a&r man is at a premium these days and some are mulling new contractual deals to assure no quick shifts by their staffers.

Vet music publisher Jack Robbins who sparked Loew's Inc. into launching both the MGM and Lion disk labels, has also had discussions with ABC-Paramount execs on the same idea. His correspondence embraced Robert H. O'Brien, Robert M. Weitman and AB-PT prexy Leonard H. Goldenson.

The a&r situation was brought to the fore last week when Randy Wood, Dot's prexy, came to New York from his Gallatin, Tenn., base and huddled with several N. Y. a&r men. Wood wants to build Dot's schedule to include albums, rhythm & blues and increased pop releases and he wants a branch in Gotham and an a&r man to head it up. No deals were made but the trade figures that "something's gotta give," especially when ABC begins to roll.

BULLOCK RESHUFFLES VICTOR SALES SETUP

In the wake of top exec shifts at the beginning of this month, RCA Victor has initiated a series of promotions lower down in its sales echelon. Moves are designed to fill the record sales planning post vacancy created by the promotion of W. W. (Bill) Bullock to sales manager after Larry Kanaga was upped to operations manager of the disk division.

In the new alignment, Robert L. Yorke, merchandise manager, has been given expanded duties to handle all phases of merchandising, including some chores formerly covered by Bullock. Meantime, a Victor field man, Harry Jenkins, is being brought into the New York homeoffice as manager of sales planning. Jenkins has repped Victor in the midwest and previously handled merchandise administration in the Indianapolis plant.

Brad McCuen, field man in the Charlotte area, will replace Jenkins in the Chicago office. Jack Burgess continues as manager of the entire field force.

Marks Sez 'Valentine' Too Akin to 'Paper Doll'

Edward B. Marks Music filed suit in N.Y. Federal Court last week against Stratton Music, Sheldon Music and Kapp Records claiming that a tune called "Paper Valentine" is an infringement of its copyright, "Paper Doll."

The complaint charges that since January of this year, the defendants have published and recorded the alleged infringing tune, which Marks claims was copied from "Paper Doll." Latter tune was penned by Johnny Black prior to 1915 and in 1943 Black's widow obtained the renewal rights and reassigned them to the plaintiff.

Action seeks an injunction, damages sustained plus an accounting of profits.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

• ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Brad Phillips—WINS—New York	George E. LeZotte—WAVZ—New Haven	Ed Reilly—WBRY—Waterbury	Fred Fiske—WWDC—Washington	Buddy Deane—WITH—Baltimore	Dave Maynard—WORL—Boston	Tal Hood—WFGM—Fitchburg	Charlie Grant—WESX—Salem	Donn Tibbetts—WMUR—Manchester	Alan Owen—WMID—Atlantic City	Frank Ward—WKBW—Buffalo	Nick Nickson—WBBF—Rochester	Lou Barlie—WKAL—Rome—Utica	Earle Pudney—WGY—Schenectady	Bud Brees—WPEN—Philadelphia	Joe Hyder—WADK—Newport	Jack Bennett—WHWB—Rutland	SOUTH: Johnny Fairchild—WOBZ—Orlando	Pat Chambers—WFLA—Tampa	John Wrisley—WSAV—Savannah	Bill Stewart—WNOE—New Orleans	Troy Williams—WREV—Reidsville	Howard Edwards—KONO—San Antonio	Harvey Hudson—WLEE—Richmond	MIDWEST: Jim Mills—WIND—Chicago	Robin Seymour—WKMH—Dearborn	Ed McKenzie—WXYZ—Detroit	Carl Shook—WJIM—Lansing	Art Blaske—KFAM—St. Cloud	Jack Thayer—WTCN—St. Paul—Mpls.	Wayne Stitt—WHB—Kansas City	Jim O'Neill—KOWH—Omaha	Gene Platt—KELO—Sioux Falls	Paul Bartell—WISN—Milwaukee	FAR WEST: Dick Gilbert—KTYL—Phoenix	Jim Ameche—KLAC—Los Angeles	Bob Martin—KMYR—Denver	Len Ross—KONE—Reno	Bill Previtt—KDEF—Albuquerque	Bruce Vanderhoof—KING—Seattle	TOTAL POINTS
1	1	14	Perez Prado	Victor	*Cherry Pink Mambo	1	2	1	2	3	..	..	..	3	6	..	1	..	..	..	3	1	..	..	..	..	1	..	..	3	2	8	2	2	2	2	5	..	..	2	..	..	191
2	2	11	Les Baxter	Capitol	*Unchained Melody	..	8	..	3	1	..	..	..	..	..	4	..	2	1	4	..	2	1	1	1	..	..	1	1	..	..	..	5	..	..	..	1	..	4	2	1	..	..	155
3	6	11	Georgia Gibbs	Mercury	†Dance With Me, Henry	5	..	..	6	5	..	..	1	10	..	..	..	..	..	2	..	3	..	..	8	8	6	2	..	..	..	4	3	..	1	5	..	4	..	..	4	3	..	118
4	8	14	Bill Hayes	Cadence	†Davy Crockett	..	5	8	..	..	..	..	7	1	..	..	3	..	..	..	..	8	4	..	2	..	..	4	3	..	..	..	8	1	2	..	..	..	4	..	..	3	7	1	116
5	3	9	Al Hibbler	Decca	*Unchained Melody	2	..	4	..	..	..	..	3	2	..	..	2	..	..	3	1	..	..	..	..	1	5	..	..	..	5	2	..	..	6	..	..	..	..	..	..	1	2	115
6	4	7	Caterina Valente	Decca	†Breeze and I	3	4	..	8	..	3	..	4	..	9	1	..	..	..	..	2	..	2	..	3	..	..	..	..	9	..	8	7	9	9	..	10	..	8	3	..	..	10	5	4	110
7	10	4	Frank Sinatra	Capitol	*Learnin' the Blues	6	9	10	1	9	5	..	..	5	1	3	4	..	10	..	4	..	..	5	..	..	..	..	5	3	..	..	10	..	..	4	..	..	3	..	..	..	..	10	..	102
8	7	7	Sarah Vaughan	Mercury	*Whatever Lola Wants	..	..	7	..	..	7	..	..	..	7	..	5	..	..	9	..	..	..	..	..	2	7	6	4	..	..	..	..	..	..	3	..	..	..	..	9	..	2	3	72
9	35	4	Four Aces	Decca	*Heart	..	1	..	4	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	4	4	..	..	..	2	3	..	..	..	..	5	..	..	..	4	..	..	..	66
10	43	6	Crew-Cuts	Mercury	†Don't Be Angry	..	..	6	..	..	..	..	6	..	..	..	..	10	..	..	8	..	..	..	..	3	..	..	9	1	1	..	..	5	9	..	9	..	..	..	..	..	54
11	13	5	Sunnysiders	Kapp	*Hey Mister Banjo	..	..	..	..	..	..	..	2	8	..	..	8	..	..	5	..	6	..	..	..	..	..	..	..	9	5	..	..	..	..	..	..	..	8	..	7	5	..	6	52
12	11	7	Art Mooney	MGM	*Honey Babe	..	..	9	..	..	..	..	..	..	4	..	..	6	..	..	..	5	5	..	..	10	..	..	6	..	..	..	..	..	3	..	..	10	..	..	..	..	8	8	47
13	15	5	Joni James	MGM	*Is This the End of Line	8	..	..	..	..	..	..	..	4	..	..	..	..	..	6	6	..	9	..	..	6	..	..	..	..	10	..	..	..	..	..	..	..	7	..	..	..	9	5	40
14	25	6	Dinah Shore	Victor	*Whatever Lola Wants	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	6	..	..	..	..	..	..	1	..	..	..	..	..	7	1	..	..	..	..	..	39
15	21	6	Don Cornell	Coral	†Most of All	..	..	3	..	..	..	..	..	..	..	2	9	3	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	36
16	25	2	Eddie Fisher	Victor	*Heart	10	..	5	..	..	..	..	..	2	..	..	..	7	..	8	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	32
17A	18	8	Pat Boone	Dot	†Two Hearts, Two Kisses	..	..	..	..	..	6	..	5	..	..	..	..	5	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	29
17B	9	6	Roy Hamilton	Epic	*Unchained Melody	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	1	..	..	..	..	..	..	..	..	29
19	12	14	Nat (King) Cole	Capitol	*Darling, Je Vous Aime	..	..	..	..	..	..	..	..	..	3	..	..	..	8	..	10	..	..	..	..	..	..	..	..	..	..	10	..	..	..	3	..	..	..	..	..	4	..	..	28
20	24	7	Somethin' Smith	Epic	*It's a Sin to Tell a Lie	..	..	..	..	4	..	..	..	7	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	6	..	5	..	..	..	..	..	..	..	..	..	..	26
21A	15	3	Nat (King) Cole	Capitol	*A Blossom Fell	9	..	..	7	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	8	..	..	..	..	8	8	..	6	..	..	9	..	..	..	..	9	..	..	..	25
21B	5	10	Johnny Desmond	Coral	*Hearts and Flowers	4	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	9	..	9	10	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	25
21C	..	1	McGuire Sisters	Coral	*Something's Gotta Give	..	..	..	5	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	25
24	39	3	Bill Haley's Comets	Decca	†Rock Around the Clock	..	..	2	..	..	1	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	24
25A	..	1	Banjo Boys	Capitol	*Hey Mister Banjo	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	7	..	..	..	5	..	..	..	..	..	..	..	21
25B	17	9	Tennessee Ernie Ford	Capitol	†Davy Crockett	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	10	4	..	..	..	..	..	..	..	..	..	21
27	..	2	Nappy Brown	Savoy	†Don't Be Angry	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	19
28A	..	1	Priscilla Wright	Unique	†Man in the Raincoat	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	3	..	..	..	..	..	..	..	6	..	18
28B	42	2	Patti Page	Mercury	*Near to You	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	18
30A	..	2	Four Esquires	Cadence	*Three Things	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	17
30B	22	10	Fess Parker	Columbia	†Davy Crockett	..	..	..	..	..	..	..	..	..	..	..	3	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	17
32	..	1	Sammy Davis Jr	Decca	*Love Me or Leave Me	..	..	..	..	..	1	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	16
33A	14	6	Bill Hayes	Cadence	*Berry Tree	7	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	15
33B	22	4	Ralph Flanagan	Victor	*I Belong to You	..	..	..	..	..	..	2	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
35	38	18	Johnny Maddox	Dot	*Crazy Otto Medley	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	14
36	..	1	McGuire Sisters	Coral	†Rythym and Blues	..	..	..	..	..	..	9	9	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
37A	..	1	Four Aces	Decca	*Sluefoot	..	..	..	..	..	..	..	..	6	8	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	12
37B	..	1	Rusty Draper	Mercury	†Eating Goober Peas	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	12
37C	..	1	Susan Hunter	Decca	*Not Yet	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
37D	..	1	Guy Lombardo	Decca	*Hey Mister Banjo	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
37E	..	2	Jo Stafford	Columbia	*Young and Foolish	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
42A	..	2	Joe Reisman	Victor	*Bo Diddley	..	..	..	..	..	..	6	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	11
42B	31	2	Nat (King) Cole	Capitol	*If I May	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	11
42C	19	17	Joni James	MGM	*How Important Can It Be	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
42D	31	2	Mills Bros.	Decca	*Opus One	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	11

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Inside Music

Coral Records has entered in a promotional tieup with McCall's magazine on the new Johnny Desmond release, "Togetherness." Title of the tune is the theme mag has been using as the basis of their advertising and editorial pitch, stressing the feeling of unity among human beings. The song was written by the late Peter DeRose and Roy Jordan with Miller Music, of the Big Three, publishing.

In tune with VARIETY's Golden Jubilee this year, disk historian Jim Walsh is featuring the top 10 tunes of the past 50 years on his "Wax Works" show on WSLS in Roanoke, Va., this week. Tunes will be picked by vet cleffer Ray Walker. Walsh has also set special shows around the repertories of Walker, the late Harry Von Tilzer and Irving Berlin.

Mayhew L. Lake, composer-arranger who died a few months ago, was inadvertently credited with being editor-in-chief of band and orchestra music for Carl Fischer, Inc. That post was held by Charles J.. Roberts who took over the ed-in-chief spot at Fischer in 1908 and remained until his retirement in 1940.

In a move to spur sales for the month of June, MGM Records is offering dealers and distributors special incentive deals. Diskery has in the works plans, which involve inventory relief devices and special awards to distribs who beat monthly sales quota.

'Hit Parade' Lineup

(On May 21 NBC-TV Show)

1. Davy Crockett..Wonderland
2. Unchained Melody...Frank
3. Cherry Pink .....Chappell
4. Dance With Me....Modern
5. Melody of Love..Shapiro-B
6. Tweedle Dee..Progressive
7. Whatever Lola Wants Frank

ED KASSNER ACQUIRES TWO BRIT. CATALOGS

London, May 17.

Music publisher Ed Kassner, at present in London from the States, has bought the catalog of Unit Music and Grosvenor Music. These two firms, together with Myers Music (the U.S. company handling the Bill Haley compositions) and Gail & Gayles Ltd., of America, are now to form part of Kassner Associated Publishers.

Kassner has engaged Cyril Shane to become general manager of this group of four companies. Shane formerly was with Keith Prowse and Mills Music. Kassner leaves for the States on May 26.

N. E. BALLROOM OPS POOL BAND BOOKINGS

Boston, May 24.

Collective pooling of ideas and resources by New England ballroom ops to bring back the big bands got under way this frame with Ralph Flanagan opening the territory. Idea is to bring in big names, but not for one-niters as in the old days. By cooperating with each other, the ballroom ops are bringing Flanagan, and others, for a week at a time. Dance patrons can select the nearest ballroom in which the attraction they want to see will be playing.

Currently cooperating are: Whalom Park, Fitchburg; Hampton Beach Casino; Lincoln Park, New Bedford; Rhodes, Providence; Mountain Park, Holyoke, with the Lowell Commodore joining in fall. Charle Kearns handles the multiple bookings.

On The Upbeat

New York

Variety's baseball team dropped a game to Columbia Records last week, 8-2 , , , Crooner **Edward Michaels** held over for the 17th week at the Wivel , **Lennie Tristano's** Quartet moves into the Confucius Restaurant Friday (27). . . . **Steve Gibson's Red Caps** held over an additional week at Cafe Society . . . **Earl Bostic** touring the campus belt in the west hits the U. of Oregon today (Wed.), the U. of Portland, Thursday, and the U. of Seattle, Friday . . . **Bob Scobey's Frisco Band** joins **Gerry Mulligan** and **Chet Baker** combos at Basin Street tomorrow (26) . . . **Buddy Basch** handling promotion for Sid Prosen's Big Records . . . Rich Records has added Malverne in New York and Gimbel's in Baltimore to its distrib setup . . . **Milton Karle** handling disk promotion for **Line Renaud**, French chantoosie now on Capitol Records. . . . **The Four Coins** will be feted at Steeplechase Park, Coney Island, by the Greek Youth Organization of America at its annual outing July 13.

George Miller, national prexy of the Coin Machine Operators, sent out a note to the juke operators around the country to push Connee Boswell's Decca coupling of "Learn To Pray Every Day" and "Our Lady of the Highway" . . . **Julie De John**, of the Epic Records singing team, in Doctors' Hospital for a tonsilectomy . . . **Roy Hamilton** has added arranger-accompanist **Graham Forbes** to his staff . . . **Irwin Zucker**, of the MGM Records promotion department for the past two years, has formed his own public relations agency . . . **Bob Jaxon**, who bowed on wax recently, begins a three-day stand at the Hatboro Hotel, near Philly, today (Wed.) . . . **Henry Okun**, head of promotion and disk exploitation for **Art Mooney**, on a plugging trip through the northwest and Canada. . . . Karen Chandler currently at the Congress Hotel, St. Louis.

The **Gary Marquis** orch winds up a 13-week engagement at the Broadmoor Hotel, Colorado Springs, Col., Saturday (28). Band begins a 14-week stand at the Capitol City Club, Atlanta, June 7 . . . Jose Ferrer Music acquired "Sayonara Goodbye" from Orange Music . . . **Paul Werth** heading up promotion and artist relations for Bethlehem Records, indie jazz label . . . **Joe Derise** on a deejay swing through Washington, Baltimore and Philly plugging his new Bethlehem album.

Hollywood

Betty Bennett has been signed by Atlantic Records to chirp two albums of eight sides each. Hubby, **Andre Previn**, and **Shorty Rogers** will handle the arrangements. . . **Dennis Farnon** will conduct and compose the score for UPA's "Stage Door Magoo" cartoon. . . **Victor Young** has recorded **Leonard Rosenman's** theme music for "East of Eden" for Decca.

Red Nichols and his Five Pennies open at the Italian Village, S.F. May 28. . **Jerry Johnson** will tub thump **Giselle MacKenzie's** disks in 11 western states. . Producer **Ace Herman** has inked **Edward J. Kay** as music director on "Night Freight," Allied Artist film.

Songstress Gloria Stewart has soundtracked the title tune "Desert Sands" for the UA pic. . . **Herb Jeffries** and the **Tony Martinez orch** open 17 day stand at the Crescendo, Friday (27).

Chicago

Blue Barron opening at the Melody Mill, Chi Monday (30) . . . **Dukes & Duchess** of Dixieland back at the Preview, Chi, for six rounds, with a possible all-summer engagement there in the offing . . . **Sauter-Finnegan** into the Blue Note, Chi, June 1 for two frames; NBC's new radio magazine format show, "Monitor," to pick up from the Blue Note in Chi, with Sauter-Finnegan breaking the ice on Sunday afternoon and evening during their stint here . . . **Teddy Philipps** currently and indefinitely at the Flamingo, Las Vegas . . . **Ted Lewis** closing a four-weeker at the Beverly Hills Country Club, Cincinnati, tomorrow (Thurs.).

Omaha

Upcoming at Joe Malec's Peony Park are **Billy May** orch (28-30), **Chuck Foster** (June 3-5), **Paul Neighbors** (June 10-12), **Tiny Hill** (June 17-19) **Eddy Howard** (June 24-26) and **Ralph Flanagan** (July 2-4) . . Decca Records opened a new branch office here with **William Penry Jr.** as manager . . . **H. Arthur Brink** has taken over record library of KGFW, Kearney, Neb.

Lloyd Leipzig Ankles Col for Personal Mgt.

Lloyd Leipzig is ankling his publicity post at Columbia Records to set up his own personal management firm. Leipzig had been with Col's pop division for the past three years.

Already set for the new firm, which will be known as W-L Management Corp., are crooner Tony Bennett, thrush Jill Corey (both on the Columbia label), writer Robert Paul Smith and comic John Meyher. Leipzig plans to exit Col June 15.

Ed Gerlach, former arranger-sax man with Tex Beneke, has formed his own band booking agency in Houston.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 20 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Washington—(Super Enterprise)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Birmingham—(Loveman's, Inc.)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	Memphis—(Home of the Blues)	Dallas—(Titche-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson Ross Music)	Indianapolis—(Pearson's Music)	Minneapolis—(Don Leary Music)	Kansas City—(Katz Drug Co.)	St. Louis—(Ludwig Music House)	Cleveland—(Record Mart)	Phoenix—(Recordland)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Seattle—(Sherman Clay Co.)	TOTAL POINTS
1	1	PEREZ PRADO (Victor) "Cherry Pink & Apple Blossom White".	1	4	3	2	2	1	7	2	4	1	3	3	4	2	9	..	3	1	1	2	154
2	2	GEORGIA GIBBS (Mercury) "Dance With Me, Henry"	6	3	8	6	6	3	3	5	5	3	..	..	6	3	3	3	4	..	4	3	113
3	3	LES BAXTER (Capitol) "Unchained Melody"	5	5	..	..	..	2	2	..	1	2	1	1	1	..	2	..	2	2	..	..	106
4	5	AL HIBBLER (Decca) "Unchained Melody"	..	1	4	4	..	6	..	1	..	..	1	..	..	7	..	4	..	..	2	5	75
5	4	BILL HAYES (Cadence) "Ballad of Davy Crockett"	..	..	1	..	..	4	..	..	..	5	4	..	..	..	7	1	..	..	3	..	52
6	11	CATERINA VALENTE (Decca) "Breeze and I"	..	8	..	..	5	10	..	..	7	10	..	10	3	..	8	..	10	3	5	7	46
7	12	TENNESSEE ERNIE FORD (Capitol) "Ballad of Davy Crockett"	..	..	..	..	3	..	..	3	3	..	..	2	..	1	..	..	..	..	..	..	43
8	8	NAT (KING) COLE (Capitol) "A Blossom Fell"	2	7	6	..	..	5	..	..	8	..	7	8	..	..	4	..	..	..	..	..	41
9A	10	ART MOONEY (MGM) "Honey Babe"	3	..	..	..	..	7	..	..	..	..	2	5	..	5	10	8	9	..	..	..	34
9B	9	ROY HAMILTON (Epic) "Unchained Melody"	..	..	..	..	1	9	..	4	2	..	..	..	..	..	..	..	..	..	5	..	34
9C	12	SOMETHIN' SMITH (Epic) "It's a Sin to Tell a Lie"	..	..	..	..	..	..	..	..	..	6	5	4	5	..	1	..	..	..	..	..	34
12	14	BILL HALEY'S COMETS (Decca) "Rock Around the Clock"	3	2	5	..	..	..	..	6	..	..	..	7	..	..	..	..	..	..	..	10	33
13A	17	FRANK SINATRA (Capitol) "Learnin' the Blues"	4	6	..	5	9	..	6	..	..	..	9	..	..	..	..	..	..	..	8	..	30
13B	7	FESS PARKER (Columbia) "Ballad of Davy Crockett"	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	1	30
15	6	JOHNNY MADDOX (Dot) "Crazy Otto Medley"	..	..	..	3	..	8	..	..	..	..	..	..	..	..	..	..	..	..	9	6	4	25
16A	15	SARAH VAUGHAN (Mercury) "Whatever Lola Wants"	9	10	..	..	..	..	..	..	..	4	..	..	..	..	..	9	7	..	8	..	19
16B	..	NAT (KING) COLE (Capitol) "If I May"	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	2	..	..	..	..	..	19
18	21	NAT (KING) COLE (Capitol) "Darling, Je Vous Aime Beaucoup"	..	..	..	..	8	..	..	8	..	..	..	..	..	..	..	..	8	6	7	..	18
19	..	GISELLE McKENZIE (Label X) "Hard to Get"	..	..	2	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	16
20	15	GEORGIA GIBBS (Mercury) "Tweedle Dee"	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	5	..	..	6	13
21	19	CREW-CUTS (Mercury) "Don't Be Angry"	..	..	..	..	..	..	..	..	..	..	..	..	2	8	..	..	..	..	..	..	12
22A	..	SAMMY DAVIS, JR. (Decca) "Love Me or Leave Me"	7	..	..	7	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	11
22B	..	SUNNYSIDERS (Kapp) "Hey Mister Banjo"	..	..	..	..	..	..	..	..	..	..	6	..	..	6	..	10	..	..	..	..	11
24	21	PAT BOONE (Dot) "Two Hearts, Two Kisses"	..	..	..	..	4	..	..	..	10	..	..	..	..	9	..	..	..	..	..	..	10
25	23	JONI JAMES (MGM) "How Important Can It Be"	..	..	..	10	7	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	9

SIX TOP ALBUMS

1	2	3	4	5	6
STARRING SAMMY DAVIS JR. Sammy Davis Jr.	CRAZY OTTO Crazy Otto	STUDENT PRINCE Mario Lanza	IN THE WEE, SMALL HOURS Frank Sinatra	TONIGHT Steve Allen	PETER PAN Original Cast
Decca DL 8118 ED 2214-5-6	Decca DL 8113 ED 2201	Victor LM 1837 ERB 1837	Capitol W 581 H 1-2-581 EBF 1-2-581 EAP 1-2-3-4-581	EC 82021 CRL 57004	Victor LOC 1019 EOC 1019

Can. Radio-TV Wants Radical Copyright Shift

Ottawa, May 24.

Demands that Canada withdraw from all international copyright conventions and set up its own copyright laws were made by the Canadian Assn. of Radio & Television Broadcasters to a Royal Commission on copyright. James Allard, executive v.p. of CARTB, which claims to represent Canada's indie stations, presented a 13,000-word brief to the commission.

The brief asked that Canada withdraw from all international conventions and enact laws limiting the copyright to 28 instead of 50 years after a composer's death; the right to rent individual works instead of having to take the entire repertoire of a copyright-holding society; performing fees on network transmissions separated from fees on local airings.

Allard said Canadian stations pay 1¾% of gross revenue in fees to performing rights societies.

Period Cuts Set With Late John Kirby's Crew

The late John Kirby's orch was reunited last week to cut a special jazz LP for Period Records. Maxine Sullivan, who was married to Kirby, handled the vocals on the session and Charlie Shavers, trumpeter and arranger for the Kirby crew, acted as leader. Kirby died in 1952.

Other Kirby alumni on the date were Russell Procope, alto saxist now with Duke Ellington; Buster Bailey, clarinetist; Billy Kyle, pianist now with Louis Armstrong, and drummer Gordon (Specs) Powell. Jack Walker, WOV (N. Y.) deejay, acted as commentator on the disk.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano Co.)	Chicago—(Carl Fischer Music)	Indianapolis—(Pearson's Music)	Detroit—(Grinnell Bros. Music)	Minneapolis—(Schmitt Music Co.)	Kansas City—(Jenkins Music Co.)	St. Louis—(St. L. Music Supply)	Cleveland—(Grossman Music Co.)	Los Angeles—(Freeman Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	†Davy Crockett (Wonderland)	1	1	1	1	1	..	1	1	1	1	1	1	110
2	3	*Unchained Melody (Frank)	2	2	2	4	2	1	2	3	2	2	3	2	105
3	2	*Cherry Pink (Chappell)	3	3	3	3	3	..	3	2	4	3	2	3	89
4	4	*Melody of Love (Shapiro-B)	4	.	5	2	8	..	5	4	3	4	4	5	66
5	5	†Dance With Me, Henry (Modern)	7	5	6	6	..	..	6	5	6	5	7	4	53
6	8	*Whatever Lola Wants (Frank)	10	7	8	8	4	10	4	..	8	6	5	7	44
7	10	*Heart (Frank)	6	4	..	..	5	2	9	..	..	10	9	..	32
8	6	†Open Up Your Heart (Hamblen)	..	..	4	5	..	..	..	6	5	9	6	..	31
9	9	†Tweedle Dee (Progressive)	..	..	7	7	..	..	..	8	7	8	..	8	21
10	12	*Take My Love (Feist)	..	..	..	..	7	4	7	..	..	..	..	..	15
11	13	*A Blossom Fell (Shapiro-B)	5	..	..	9	..	6	..	..	..	..	..	..	13
12	7	*How Important (Aspen)	..	..	10	..	9	..	..	..	9	7	8	..	12
13	..	*Honey Babe (Witmark)	..	..	..	10	..	3	..	..	..	..	..	..	9
14	..	*Darling, Je Vous Aime (Chappell)	..	6	..	..	..	..	..	10	..	..	..	10	7
15		*Hearts and Flowers (Advanced)			9						10		10		4

DAVY CROCKETT'S OWN SONG

(HE WROTE THE WORDS)

FAREWELL

SUNG BY FESS PARKER IN

WALT DISNEY'S TECHNICOLOR MOTION PICTURE

DAVY CROCKETT

KING OF THE WILD FRONTIER

WORLD PREMIERE TODAY — GLOBE THEATRE, N. Y. C.

NATIONAL RELEASE — MONTH OF JUNE

RECORDED BY

FESS PARKER—COLUMBIA #4-40450

BILL HAYES—CADENCE #1256

BING CROSBY—DECCA #9-29483

"TENNESSEE" ERNIE FORD—CAPITOL #3258

WONDERLAND MUSIC CO. (BMI)

477 MADISON AVE., N. Y. C.

Pathe Marconi Still Dominates Gallic Disks In Pops & Longhair

Paris, May 24.

Pathe Marconi is now putting out 65% of the total French disk manufacture and averages about 8,400,000 platters per year. Labels also distributed by Pathe Marconi are Columbia, Swing, MGM, Capitol and the two home names, Pathe and La Voix De Son Maitre (His Master's Voice). Since the split with RCA, now making its own disks, Pathe has lost some classic sells, but still dominates the long-hair market.

Pathe, also an electrical appliance house, has come up with a cheap phonograph which has also helped make the disk an important adjunct of the home entertainment picture here. In 1950 there were only about 50,000 machines. Now there are 500,000 and sales soaring rapidly. Disk prices have also been cut to hypo sales and a longplaying record is now down to $7 from the $10 of some years ago. The 45 rpm disks sell for $2 with $2.75 for extended play. Total industry gross per year is about $30,000,000, with Pathe getting about half of this.

TOP ORCHS SET FOR CANOBIE LAKE PARK

Salem, N. H., May 24.

Return of big bands to ballrooms on one-nighters begins at Canobie Lake Park this summer. Maurice J. Holland, park operator, said, "We are returning to the policy of the old days when we had such attractions as Glenn Miller, Harry James, Dorsey Bros., Guy Lombardo and Paul Whiteman. A new crop of youngsters is now ready to welcome the big bands in the tradition of the '20s."

Louis Armstrong and Sauter-Finegan orchs are booked for July 16. Other dates include Lionel Hampton, May 20; Bill Hayes, May 29; Les Elgart, June 4; Richard Maltby, June 11; Bill Haley, June 18; Charlie Spivak, June 25; Four Lads, July 2; Sammy Kaye, July 23; Stan Kenton, Aug. 20.

Rhythm & Blues Catch On With Yankees in Europe

Hoechst, May 17.

The rhythm and blues trend has caught up with the Americans living in Europe as well as GI's and civilians. The blues also have become a strong fave with the German population. American Forces Network headquarters at Hoechst, West Germany, reports that of its average 2,500 letters per week, most are requests for r&b tunes from its GI and German listeners. The British audience, which shows up in about 20% of the letters written to the station, have less interest since the r&b is not so familiar to them.

AFN has no censorship problem of screening out the "leerics," since all music played here is first cleared in Hollywood. And since the hearers have not become accustomed to the more suggestive tunes, they rarely put in a request for the heavily offbeat stuff.

Top request number currently is by Bill Haley and the Comets on a Decca label, doing "Shake, Rattle and Roll." Followup in popularity is another Decca platter, "Dim Dim the Lights." Latter has extra draw here because written by a former AFN-staffer, Julius Dixon, who formerly emceed the European disk show, "GI Tunesmith."

Pact British Canary For Columbia Film

London, May 24.

British songstress Joan Regan has been inked for a musical film with Frankie Laine for Columbia Pictures. She had been away in the U. S. for three weeks, during which time she was screen-tested by Columbia in Hollywood.

The film will be shot in Britain, but some of the musical sequences will be recorded in Hollywood, in which case she will return there for the sessions.

Gogi Grant to Era

Hollywood, May 24.

Chirp Gogi Grant, formerly with RCA Victor, has been pacted by Era Records.

The indie label also inked Bert Convy and Doris Allen as vocalists.

BRILLIANT

PERFORMANCES AND SOUNDS

RALPH FLANAGAN

HAS A BIG FOLLOW UP TO

"I BELONG TO YOU"!

ON THE BEAT

SWEETHEART OF SIGMA CHI

20/47-6141

TONI ARDEN

STARTS WITH A SMASH

FOR HER FIRST RCA VICTOR

RELEASE!

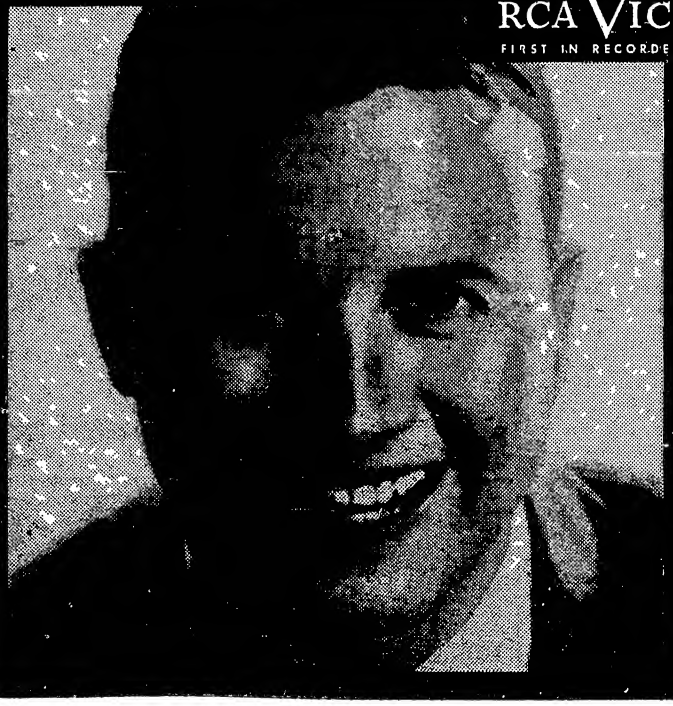
I'LL STEP ASIDE

20/47-6142

"NEW ORTHOPHONIC" HIGH FIDELITY

RCA VICTOR

FIRST IN RECORDED MUSIC



MALTBY DISK CLICKS CUED BAND ONE-NITERS

Click of the Richard Maltby orch on wax, via releases on Label X, has stirred up a demand for personal appearance activity by the band. General Artists Corp. is currently lining up a series of one-nighters for the band which hits the road for the first time this week for a date in Youngstown, O., Friday (27).

Maltby is now riding high with his X slice of "High T Boogie."

Herbert Pub Gets 4G 'Wanted' Settlement

Herbert Music settled its song infringement action against M Witmark & Sons, Warner Bros. music firm, last week for $4,000. Settlement was made prior to the trial before N. Y. Federal Judge Edward A. Conger.

Involved in the suit were the Herbert tune, "Truly," and the Witmark copyright, "Wanted." The complaint charged that the Witmark song was copied from "Truly." Latter tune was penned by Johnny Mercer and Antone Iavello, while "Wanted" was cleffed by Jack Fulton and Lois Steele. Abner Greenberg was attorney for the plaintiff.

Mindy Carson opening a one-week stand at Joe Cotton's Steak Ranch, Atlanta, May 30.

LONDON RECORDS
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"The finest sound on record"

It's Music by
JESSE GREER
Program Today Yesterday's
ON THE BEACH WITH YOU
WORDS & MUSIC, INC.
(1619 Broadway, New York)

A TUNEFUL ADDITION TO ANY PROGRAM
Styne and Cahn's
"PAPA WON'T YOU DANCE WITH ME?"
STYNE and CAHN MUSIC Inc.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	**PEREZ PRADO** (Victor)	Cherry Pink Mambo
2	2	**GEORGIA GIBBS** (Mercury)	Dance With Me, Henry / Tweedle Dee
3	3	**LES BAXTER** (Capitol)	Unchained Melody / Blue Mirage
4	4	**AL HIBBLER** (Decca)	Unchained Melody
5	6	**NAT (KING) COLE** (Capitol)	A Blossom Fell / If I May / Darling, Je Vous Aime / Sand and the Sea
6	5	**BILL HAYES** (Cadence)	Ballad of Davy Crockett / Berry Tree
7		**CATERINA VALENTE** (Decca)	Breeze and I
8	8	**ROY HAMILTON** (Epic)	Unchained Melody
9		**TENNESSEE ERNIE FORD** (Capitol)	Ballad of Davy Crockett / His Hands
10	10	**ART MOONEY** (MGM)	Honey Babe

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	*UNCHAINED MELODY	Frank
2	2	*CHERRY PINK AND APPLE BLOSSOM WHITE	Chappell
3	3	†BALLAD OF DAVY CROCKETT	Wonderland
4	4	†DANCE WITH ME, HENRY	Modern
5	7	*WHATEVER LOLA WANTS	Frank
6	6	*A BLOSSOM FELL	Shapiro-Bernstein
7	5	*MELODY OF LOVE	Shapiro-Bernstein
8		*HONEY BABE	Witmark
9		†BREEZE AND I	Marks
10		*HEART	Frank

U.K.'s Dankworth to U.S. To Plug Capitol Disks

London, May 17.

British bandleader Johnny Dankworth, first batoneer from this country to make records for Capitol, is flying to the U.S. on June 6 to help promote his first sides for that label.

He will be away for about a fortnight and will be making tv and radio appearances in New York and Hollywood specially designed to plug his "Singing In The Rain" and "Waterloo Walk" disk.

Best British Sheet Sellers

(Week ending May 14)

London, May 17.

Stranger in Paradise...Frank
Cherry Pink .....Maddox
Softly .....Cavendish
Bridges of Paris ....Southern
Unchained Melody ...Frank
Tomorrow .....Cavendish
Give Me Your Word *Connelly*
Prize of Gold ..... Victoria
Where Dimple Be Cinephonic
I Wonder .....Macmelodies
Ready, Willing, Able....Berry
Open Your Heart....Duchess

Second 12

If Anyone Finds This...Reine
Unsuspecting Heart.....Berry
Let Me Go, Lover..Aberbach
A Blossom Fell.....Fields
Mobile ..... Leeds
Tweedle Dee .....Robbins
Earth Angel .....Chappell
Don't Worry .....Wright
Wedding Bells .....Mellin
You My Love .....Dash
Chee-Chee-oo-Chee ..Maurice
Melody of Love ....Connelly

Merman's 'Memories'

Hollywood, May 24.

Ethel Merman has begun slicing sides for an upcoming album for Decca, "Memories With Ethel Merman." Background is being provided by a 30-piece orch under direction of Jay Blackton.

Si Rady has joined Sonny Burke in supervision of the package.

Kathy Page to Coast Spot, Exits Disney Pub

Kathy Page, who's been heading up Walt Disney's music publishing firms in the east for the past two years, is ankling her post June 1 to take over the music store operation at Disneyland Park on the Coast.

Frank Petraglia moves into Miss Page's spot. He has been associated with Disney for the past year.

Coast TV Outlet

Continued from page 57

musicians' card and give him a featured spot on his upcoming show with Orrin Tucker."

Landsberg when contacted anent the situation stated: "I haven't promised the boy (Melick) anything. I told him if he settled in L.A., I would have use for him. Actually the boy came to me and told me he wanted to quit the Palmer band."

On top of both statements, Melick said: "This is a chance to get out of the midwest and Landsberg gave me a verbal pact that he will use me."

According to Local 47 Musicians Union, a musician cannot put his out-of-town union card into another local if he has already been promised a job.

Meanwhile, Tucker has signed Smokey Stover, Frisco drummer for his band and has been practising nightly in search of a new type of musical sound that will appeal both to the dancer and the televiewer.

Harry DeAngelis, orch leader at Latin Quarter, Boston, has signed for summer season at Oceanside Hotel, Magnolia, Mass.

EVERYBODY LIKES...
HEY MR. BANJO
MILLS MUSIC, INC

A BIG ONE!
"HONEY BABE"
by ART MOONEY
MGM #11900
SAUTER-FINNEGAN
RCA 20-47-6025
M. WITMARK & SONS

From 20th Century-Fox's "DADDY LONG LEGS"
SLUEFOOT
ROBBINS MUSIC CORPORATION

THE HIT OF THE WEEK
Sam (The Man) Taylor
HARLEM NOCTURNE
b/w
RED SAILS IN THE SUNSET
MGM 11977 K 11977
M-G-M Records

Max Roach-Clifford Brown Quintette
Just Concluded
Basin St., N. Y. — Club Tia Juana, Balto.
Currently—HI-HAT CLUB, BOSTON
May 30—Blue Note, Phila.
June 17—Bee Hive, Chicago
July 16—Newport Jazz Festival
MERCURY RECORDS

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New York 745 5th Ave. PL 9-4600 | Chicago 203 No. Wabash | Hollywood 8619 Sunset Blvd.

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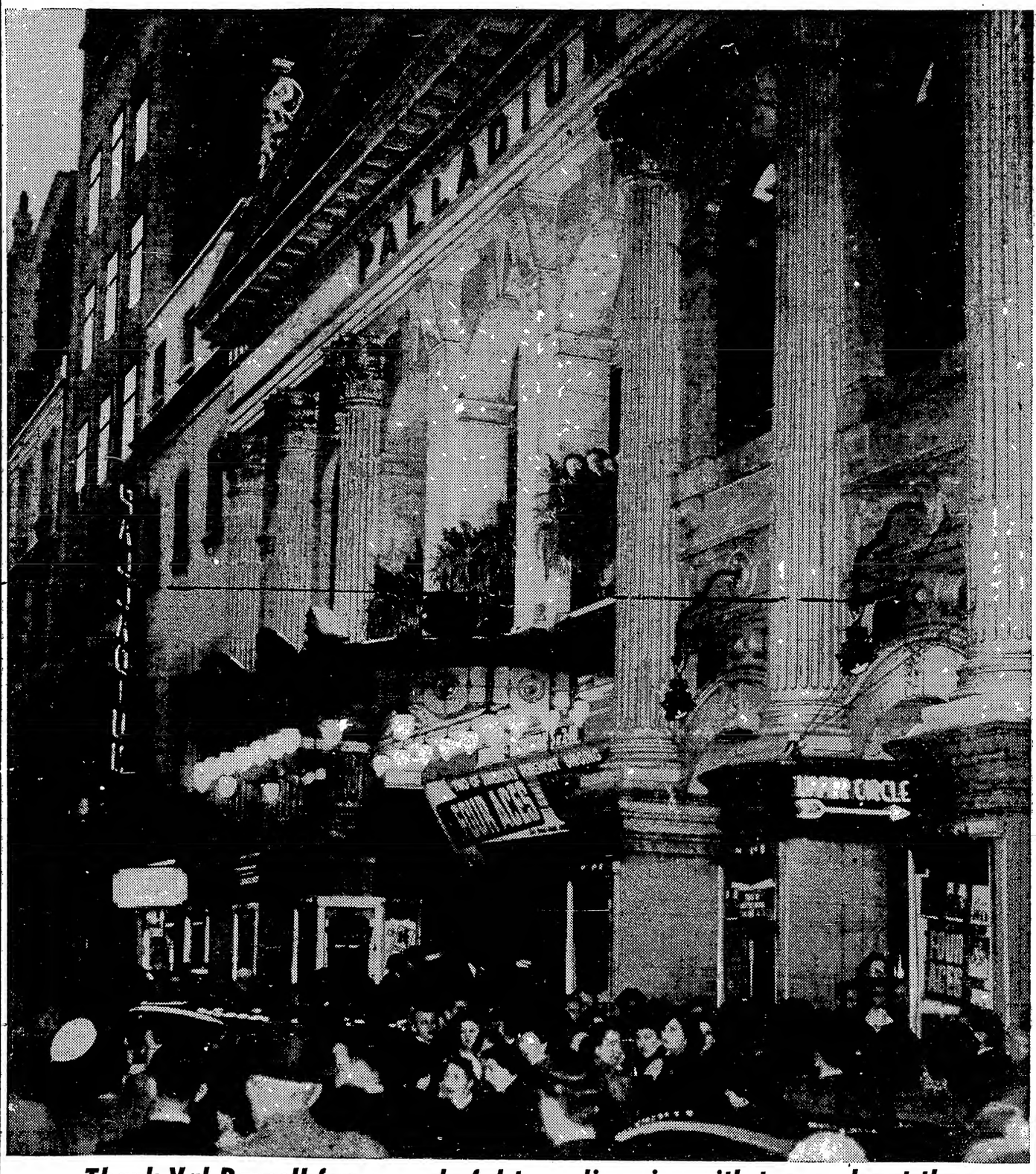
America's Fastest Selling Records!

THE FOUR ACES



Thank Val Parnell for a wonderful tour climaxing with two weeks at the

LONDON PALLADIUM

EMPIRE, GLASGOW
HIPPODROME, BIRMINGHAM
EMPIRE, LIVERPOOL
EMPIRE, EDINBURGH
EMPIRE, NEWCASTLE
EMPIRE, LEEDS

Thanks to Norman Payne and Jack Jacobsen, MCA, London,
and to all our friends at the BBC for radio and TV.

Personal Management: **HERB KESSLER**

Chi's Edgewater on 'Do-It-Yourself' Kick With Low-Budget Entertainment

Chicago, May 24.

The "do-it-yourself" kick has cropped up in the entertainment policy of one of Chi's better known hotels, the Edgewater Beach, where a 20-year policy playing name acts and bands has been replaced by one that lets the customer roll his own.

The Edgewater now provides, particularly during the summer months, a series of activities and special events for which the hotel furnishes the atmosphere and the facilities, and the patron keeps himself amused.

First move in this direction took place last winter, when the Edgewater's Marine Dining Room, long a Chicago landmark and showcase for top talent, closed its doors for the last time, to reopen on New Year's Eve as the Polynesian Village. An expensive remodelling job was required to give the room a South Seas flavor, but it also made possible the introduction of a cost-cutting food and drink policy. Cantonese food, costing less to prepare than western dishes, and tropical drinks with a shot of rum and fruit juice retailing for a buck, could more easily show black in the books than the standard fare previously dished out. Add a Hawaiian orchestra, and patrons can put a lei around their neck and make believe they're in Honolulu.

Aside from the cost of remodeling the room, which will eventually be amortized, the operation cuts cost and increases revenue, with the room making more money faster than previously.

For the summer season, the hotel's ops have figured out a series of facilities and events that keeps patrons amused, yet at a lower cost than previously. For years, the Edgewater had outdoor dancing to

(Continued on page 66)

WILSON LINE SIGNS NAMES FOR CRUISES

The Wilson Line will use name talent on its cruises this season. Sam Tabak of the Meyer Davis Agency is setting the acts. Among those signed for cruise include Georgia Gibbs, Bill Haley & His Comets, and Sunny Gale.

Cruises will run from New York, Boston, Philadelphia, Washington, Baltimore and Houston. Starting July 6, line will inaugurate a second N.Y. run from the 125 St. pier.

Eileen BARTON
LATEST CORAL RELEASE
HE ASKED ME
ir.: WILLIAM MORRIS AGENCY

Dicker B'way Palace Lease for Legit Revue

Jack Segasture, producer of the forthcoming musical revue, "Pleasure Dome," is attempting to lease the Palace Theatre on Broadway for the run of that show. No deal has been set as yet for the layout slated for a November preem in New York.

Lillian Roth is set to star in this show, which will have sketches by Coleman Jacoby and Arnie Rosen. Music is by Jack Lawrence, Mike Brown, Jerry Stevens, Marshall Barrer and Dean Fuller. Palace is currently on a vaudefilm policy.

Aussie Show Biz Hurt by U.S. Stars?

Melbourne, May 17.

Fear that the present tours of American names in the fight arenas and dance halls in this country will ultimately do great damage to Aussie show biz is being expressed here. It's an open secret that regular theatres have suffered somewhat by the competition of big names, but it's feared that the present "wildcatting" will soon die out, but not before the general entertainment industry picture has been hurt.

It's claimed that appearances in the arenas, with the stars working in the boxing ring, detracts from the general air of glamour generally associated with top names. It's also impossible to have an attraction appear at his best in these improvised stages. Generally, an artist has to work with her back to most of the crowd, and thus loses the interest to those at her back and sides. It's also felt that the high prices being charged for these events don't do the industry any good.

One of the new facets in the one-niters is the ticket giveaway. For example, Lee Gordon has been taking full-page ads in various papers offering coupons good for 10 shillings on the purchase of a reserved seat, with corresponding reductions on the lower priced ducats. Giveaways indicate to the public that these promotions have about reached their apex, and rep of Betty Hutton, for whose show offer was made, may be irreparably hurt in the area.

Currently being advertised is the appearance of Bob Hope in Leggett's Dance Hall, in Prahron, a suburb of Melbourne, It's felt that Hope's appearance here in this one-story structure will injure his rep Down Under.

It's believed that the regular theatre operators will bear strong animus against the American talent offices for permitting their stars to work under disadvantageous conditions to the detriment of the regular theatres which have given employment to American acts for many years. Aussie theatre ops feel that the talent offices are working against their own best interests when permitting headliners to work the Aussie one-niter route.

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NOW Till June 6
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Rosie Clooney Set For Glasgow Date in July

Glasgow, May 24.

Rosemary Clooney is set to headline in vaude at the Empire Theatre here week of July 4, prior to her two weeks' stint at the London Palladium from July 11. Other provincial dates are being set.

The Glasgow Empire is Scotland's No. 1 vaudery and a popular opening date for American acts. This year's openers there have included Don Cornell, the Four Aces, and Johnnie Ray.

Francis Renault, Last Of Major Femme Mimics, Dies of Stroke at 62

Francis Renault, the last of the major female impersonators, died Friday (20) of a stroke. Renault had gone into the New York Hospital for an internal operation, but died before any surgery could be performed on him. He was about 62.

In recent years, Renault gave a series of concerts at the Carnegie Hall Chamber, N.Y., which were well-attended by many of the top names in show biz. Renault was around when female impersonation was a respected segment of the vaude industry and had such names as Julian Eltinge, Karyl Norman and Barbette as top members of the craft.

Renault played all the top circuits, including the prime time on the Keith-Albee skein. In his day, he was one of the top earners in the business. In latter years, his fortunes dwindled and he was beset by a series of illness which had him in and out of various hospitals.

About 10 years ago, he started giving a semi-annual concert at the Carnegie Hall Chamber, N.Y. Affairs were social highlights of a sort. Among those that regularly attended these programs were Fred Allen, Carmella Ponselle, and many of the old vaude patrons who remembered Renault at his height. Renault had already leased the hall for a Sept. 11 affair.

Renault billed himself as the "Last of the Red Hot Papas." As such he represented one of the last practicing survivors of what used to be an honorable segment of the vaudeville profession. Since the passing from the scene of Eltinge and Norman, the profession has fallen into disrepute and confined mainly to a few cafes located in various cities. It's no longer a type of entertainment that could be viewed by the family trade, but is confined mainly to curiosity seekers.

Renault was born in Providence, R. I. A sister survives.

BELAFONTE, SANDERS SET FOR WALDORF, N.Y.

Xavier Cugat's commitment to preem the season at the Starlight Roof of the Hotel Waldorf-Astoria, N. Y., has been pushed back to June 29. As a result, spot has set Harry Belafonte to work the supper show, and Felicia Sanders to appear at the early display. The Al Donohue orch will also play the room.

Cugat's date was switched around because of an extension of his stand at the Sahara, Las Vegas.

Curiously, the Waldorf-Astoria engagement will be the first for either singer at a large room in New York. Previously, Belafonte appeared at the Village Vanguard and the Blue Angel, and Miss Sanders at the latter spot. Belafonte is currently in "Three for Tonight" which closes June 18.

A. C. Hotel to Bow New Supper Club Policy

Atlantic City, May 24.

The Chalfonte-Haddon Hall Hotel here, will attempt a supper club policy this season. Vivian Della Chiesa has been set for the spot to open June 6.

The Howard Lanin office booked.

NEW SHAMROCK MGR.

Houston, May 24.

Porter Parris has been named general manager of the Shamrock, replacing Frank H. Briggs, who has resigned.

On the same date, name of the hotel will be changed to Shamrock-Hilton.

Darvas & Julia Due To Split; She'll Do Single

Darvas & Julia may soon be broken up. Nick Darvas is apparently doing excellently with some Las Vegas real estate and is now grooming his sister to do a song and dance single. She has been preparing for this turn in gradual stages, having worked on the new act for more than a year. She played one date at the Elmwood Casino, Windsor, Ont., and is being booked on a far eastern tour, hoping to come back as a polished product.

Among the deals in the work for her are stops in Honolulu, Manila, Singapore and other spots on the Oriental circuit. There may be some further dates for the team before she goes into business for herself.

Formby's 40G in 6 Can. One-Niters

Toronto, May 24.

His popularity still high from his previous three visits to Canada, George Formby, English singing comedian, grossed a fine $40,000 on his whirlwind tour of six one-night benefit stands in six cities for Variety Village, pet project of Tent 28, Toronto. Formby donated his services, with Monty Hall ditoing in emcee chores, and other acts on the bill, plus musicians and stage crew, being paid off. Net take of just over $13,000 went to Variety Village, residential school here for physically handicapped boys.

Formby hit Canada when biz was bad on a heatwave and subsequent outdoor attractions. But the week was the only time the singing comic could sandwich in between his recent South African tour for the National Cancer Fund, for which he raised some $70,000) and his immediate London, England, opening in "Too Young to Marry," Formby and to be produced by Emile Littler.

Swift Canadian tour was arranged due to friendship of Formby with Ernest M. Rawley, manager of the Royal Alexandra Theatre, Toronto, and on the executive of the Toronto branch of the international Variety Club, with Lew & Leslie Grade office booking acts, and Rawley producing. Formby's week of one-night stands ads grosed as follows: The Forum, Montreal, $5,285; Capitol, Ottawa, $6,412; Maple Leaf Gardens, Toronto, $17,280; Auditorium, Kitchener, $2,621; Palace, Hamilton, $5,298; Arena, London, $3,333.

Acts included the Four Ramses, Kurt Jons Dancers (3), Bobby Wynters, Gloria & Jaro York, Vikings (4), Gaudsmith Bros. (2) and the Three Ghezzies. Arch was conducted by Ellis McLintock.

Saranac Lake

The William Morris Memorial Park playgrounds for children of the actors colony getting facelifting for grand opening. Benny Ressler, Mayor Tony Anderson and Irving Altman head the committee of the Shamus Clubs which will furnish refreshment to the kids for free.

Freddy Pierce, now connected with the William Morris Office in N.Y., is the son of Dr. F. J. Pierce, actors colony foot specialist, who keeps the Will Rogers gang's feet in order.

Delphine Streder of the Colonial Theatre, N. Y., looking at timetables, since he is skedded to go home with all-clear light.

George (Elephants) Powers reappointed as landscape artist for floral display in front and back lawns of the Will Rogers.

Las Vegas Hotel Opens Fight With Nev. Tax Comm.

Las Vegas, May 24.

The long-awaited court action against the Nevada Tax Commission, which will be the first legal test of its power, was filed by the Thunderbird Hotel. It seeks a restraining order blocking execution of the commission's ruling that Marion B. Hicks and Clifford Jones be removed from the hotel's gambling license by June 1st with revocation of the hotel's license to follow if the ultimatum is not carried out. June 10 was set as the state district court date for the hearing on a temporary injunction with a temporary restraining order being issued until then.

On April 25, Thunderbird was ordered to get Hicks and Jones off the gambling license following hearings on charges that gamblers Jake Lansky and George Sadlo were secret partners in the hotel operation. The civil action by the hotel is based on the claim that the tax commission took action "not supported by or based upon any substantial, credible, or admissible evidence." The order to get Hicks and Jones out of the hotel was described as "arbitrary and capricious," and contrary to due process of law guaranteed by the 14th Amendment.

The suit states that the hotel owners were obligated to pay large sums to entertainers and others after June 1. It said that the owners have no legal ability to recover damages for loss of profit, since it cannot legally sue the tax commission. The plaintiffs allege their competitors will steal business away from them if they are not allowed to operate.

The June 10 hearing on the plea for a temporary injunction will be heard in neutral Winnemuca or Reno. If Judge Merwyn Brown grants the temporary injunction, then a date will be set for a hearing on a permanent injunction, and at that time the case will be brought to final issue. It appears probable that in the event of a hearing on the permanent injunction, it will not be heard before early in the fall, if then, indicating that the battle lines of the hotel owners and the state gambling control agency will be drawn in anticipation of a long fight.

Diahann Carroll has been added to the opening show of Monte Proser's La Vie, N. Y., starting July 1. She closed in the legit musical "House of Flowers" last week.

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VIOLIN BEAUTIES

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Direction: WILLIAM MORRIS AGENCY

Martin & Lewis Paid 10G But Net Only $7,800 in Hub; 0.0. Guarantees

Boston, May 24.

The net receipts of the Martin & Lewis one-niter at the Boston Garden, here, failed to equal the amount guaranteed the comics by the house management. Duo took in a disastrous $7,800. They went in for a $10,000 guarantee against 60% of the gross. The Garden lost between $7,500 and $8,000 in out-of-pocket money as well as the rental of the auditorium. It's believed to be the greatest loss suffered by the Garden on a single night's stand.

The loss on Boston engagement on Sunday (22) is the latest in a series of bombs dropped by the duo on the present tour. The only big profit came Friday (20), in Syracuse, where more than $20,000 was taken in. Otherwise, the tour so far is a financial failure for the operators and a profitable one for the comedians only because the $10,000 guarantee given them.

The Boston loss came as the culmination of a series of incidents between the Garden and Music Corp. of America, representing the comics. The tiffs started almost immediately when MCA demanded a $5,000 deposit against the guarantee. To this the Garden management countered with the fact that they were taking all the chances. They were laying out the money for ads and promotion, they were reserving the arena, which meant that they couldn't get an outside rental for that evening, and they were laying out money for ushers, ticket printing, clerical and booking help and other expenses. When MCA demands for a deposit became insistent, Walter A. Brown, head of the Boston Garden, looked at the very slim advance, and told MCA that he would be glad to give them the $5,000 to have the

(Continued on page 66)

STEEL PIER, A.C., BOOKS BULK OF SUMMER DATES

The Steel Pier, Atlantic City, already has the bulk of its names for the summer season. Chordettes have been booked for the Memorial Day weekend, starting May 28 for three days. Full week openings will start June 19 with Lillian Roth and Frank Fontaine topping the first bill.

On June 26, Gary Morton and Bill Haley & His Comets come in; Johnnie Ray, July 2 for an eight-day show; June 10, De John Sisters, Gil Lamb and Richard Hayman Orch; July 17, Four Lads; July 24, Joan Weber; July 31, Crew Cuts; Aug. 7, Mariners; Aug. 14, Fontane Sisters; Aug. 21, Phil Spitalny; Aug. 28, Julius LaRosa. Final bill, starting Sept. 5, is still to be set.

Bookings are by Al Rickard, out of New York.

N. Y. Syndicate Buying Three Kirkeby Hotels

A syndicate headed by Webb & Knapp and realtor-legit producer Roger L. Stevens has agreed to buy three major hotels from the National Cuba Hotel Corp. which is owned by the Kirkeby Hotel chain. Hostels, the Gotham, New York; Beverly Wilshire, Beverly Hills, and the Hotel Nacional de Cuba, will continue to be operated by the Kirkeby outfit under long-term leases.

Recently, the Kirkeby chain sold but leased back the Warwick Hotel, Philadelphia. Lawrence A. Wien, N. Y. attorney, contracted to buy the inn. Other units operated by the Kirkeby chain comprise the Warwick and Hampshire House, both N. Y.; Saranac Inn, Upper Saranac Lake, N. Y.; Sunset Tower, Hollywood; Kenilworth, Miami Beach, and El Panama, Panama City.

Lilo Preps Cafe Act

Lilo, femme lead in the Broadway musical, "Can Can" is preparing a nitery act. She's slated to leave the legiter at the end of June before it goes on tour.

William Morris Agency is lining up the dates.

Henry to Book Bklyn. Town & Country Club

Dick Henry has been named booker of Ben Maksik's Town & Country Club, Brooklyn, which will close in a few weeks for the summer, during which time the spot will be enlarged. Increased seating will provide a capacity of 1,500. Costs are estimated at $350,000.

Spot is currently using talent on weekends, but in its fall reopening will go to full weeks and Henry will attempt to get some top names.

AGVA Prepping Crackdown On Cafe Remotes

Hollywood, May 24.

Crackdown on niteries and hostelries which permit television stations to bring in camera crews and telecast floorshows live is planned by AGVA. Irvin Mazzei, union's Coast chief, said such practice constitutes "a breach of contract" with AGVA.

He cited particularly KTLA's "City At Night," which he said violated the union's contract three weeks ago by sending cameras to the Cocoanut Grove and telecasting Xavier Cugat's current show without paying performers the full contractual salary entitled them, in addition to their regular salary from the nitery. Clampdown, of course, is against niteries only since AGVA has no jurisdiction over telestations.

"These bistros will play ball and arbitrate accordingly or suffer the consequences," Mazzei stated, in referring to the following contract clause in AGVA's agreement with all local niteries. "The artist shall not be required to perform or appear, nor shall the operator request or require the performer to appear, directly or indirectly, in television, regardless of the point of origin of the telecast, without first securing the written consent and approval thereto of AGVA."

New $10,000,000 Vegas Hotel, Trade Winds, Due To Bow Early Next Year

Another Las Vegas inn is starting construction. The Trade Winds, for which ground will be broken July 1, is expected to be ready early next year.

According to Norman Kramer, inn's prexy, cost will run to $10,000,000. Hotel expects to house the largest dining room theatre on the Route 91 strip, a lounge, as well as two bars. Inn is building closed circuit tele equipment and individual tele sets in every room and will have a pool large enough to hold water sports and shows.

Maurice Duke, who has been producing pictures and who was formerly a Broadway agent and manager, will be in charge of the talent buying.

'Ice Follies' Hits Big 172G in Seattle Stand

Seattle, May 24.

The 1955 version of Shipstads & Johnson "Ice Follies" at the Ice Arena, seating 5,000 and scaled from $3, handled immense $172,000 in 15 performances, ending Sunday (22).

Frank Hixon, who has impresariod the Follies here for many years, reports this was a bit more than last year in 16 performances.

AGVA Las Vegas Shift

Las Vegas, May 24.

Kay Smith has resigned her post of local biz rep for AGVA due to poor health.

Fred Haettel takes over tentatively pending a permanent appointment by Irvin Mazzei, AGVA Coast chief.

Chirp Joins Marx Unit

Hollywood, May 24.

Ann Weldon, sepia chirp, recently pacted by RCA Victor, has been added to Harpo Marx's Revue opening July 28 at the Mapes, Reno, for two-weeks.

Prior to this date, Miss Weldon kicks off a four-week stand, with options, at the Moulin Rouge, Las Vegas, opening May 24.

Hilton Tag on Shamrock; Glenn McCarthy's Sole Tie Now Cork Club

Houston, May 24.

The Shamrock Hotel gets a new name—the Shamrock-Hilton—and a new manager on June 1. Porter Parris will leave the N. Y. Plaza manager's slot to head the Shamrock operation. Current Shamrock manager Frank Briggs will become a vice-president of the Equitable Life Assurance Society and head the company's Gateway Center project in Pittsburgh, Pa.

Hotel tycoon Conrad Hilton has gained full control of the Houston inn founded by oilman Glenn McCarthy from Equitable, to whom the Irish wildcatter got in hock.

McCarthy's sole toe hold on the Shamrock digging now is the Cork Club, a private sip-and-sup establishment on the first floor. McCarthy is president of the board of directors of the Cork Club, which leases the space from McCarthy Center, Inc. The Hilton-owned Center controls the hotel. The Cork Club, run by Col. Ben Jolley, club vice president and general manager, recently took a new lease effective April 1 for an undisclosed period. Entertainers currently at the Cork Club, which consists of a massive lounge, a dining room, and two private rooms, are tenor Dick Krueger, violinist Dorothy Davis, and piano-organ artists Bert Sloan and Freddie Gibbons. Initiation at ritz spot is $2,000, dues $75 a month.

FRIARS QUAIL; TURKUS ON GOVERNORS' BOARD

Members of the Friars Club may face criminal prosecution for infraction of the house rules. They've come to that conclusion since Burton L. Turkus, who prosecuted the Murder Inc. trials seven years ago, was elected to the board of governors recently.

Others elected to the board include Ray Bloch, Jack Bregman, Phil Charig, Nat Dunn, Eddie Elkort, Dave Levine and Eugene Greenhut.

Joe E. Lewis was reelected abbott; Harry Delf, dean, and Phil Silvers was returned as prior. All these ran unopposed. Red Buttons was elected secretary, succeeding Ed Wiener. Milton Berle remains abbott emeritus.

Snapped Pole Plunges Acro Femme to Death

Portland, Ore., May 24.

A broken sway pole plunged a woman performer 100 feet to her death on Saturday before 14,000 people at the annual Lilac festival in Spokane, Wash. Mrs. Jackie Litzman, 36, San Diego, died soon after being rushed to a nearby Spokane hospital from multiple fractures and internal injuries.

She was performing her solo act on the high pole when the reinforced steel, ladderlike structure below broke about one-third of the way from the ground. Beno Litzman, her partner in the act billed as The Saturns, slipped to the ground from his position on the ladder and ran to where his wife lay.

Other entertainers kept the show going to keep the stub holders minds off the woman. She was removed to the hospital, the show went on, but some of the spectators grew restless and left.

GOLDEN JUBILEE YEAR

VARIETY

1905 - 1955

AGVA Convention Due to Be Jumping Affair; Dissidents Named Delegates

According to returns of balloting for delegates to the American Guild of Variety Artists convention to be held in New York the latter part of June, that confab will be the liveliest in years. Several opposition elements have been voted in. Foremost is Jack Irving, the former national administrative secretary whose resignation was accepted at the last board meeting. Another elected as delegate who has been opposing the administration is Armand Marion, who resigned under pressure as Montreal organizer. Another opponent will be Cy Reeves who has been identified with the dissenters of the N.Y. branch. He recently resigned from the branch board.

However, the union won't be without its kicks, both Smith & Dale have been approved by the membership.

Just what Irving has in mind isn't definitely known as yet. It is known that Irving had been thinking of leaving the union, but not under the circumstances under which his resignation was tendered. He was elected as a delegate from Chicago with 593 votes. It's certain that with this election Irving means to reenter union politics, but how deeply remains to be seen.

The New York delegation, as usual, is the largest with 11 members. They'll comprise Dewey Barto, one of the interim committee with Joe Campo and Tom Melody; Peter Chan, Charlie Dale, Roy E. Davis, Paul Duke, Jack Gilford, Cy Reeves, Joe Smith, Russell Swann, Allan Walker and Johnny Woods. Los Angeles batch consists of Murray Becker, Gloria Dea, Joe Evans, Matty King, Sid Marion, Harry Mendoza and Senator Murphy. Chicago reps are Stuart Allen, Bill Baird, Dick Gale, and Irving. From Baltimore will be Jimmy Judge; Boston, Charlie Brett and Johnny Miles; Buffalo, Eddie Dale; Cincinnati, Wally Lane; Cleveland, Linda Compton; Dallas, Think-a-Drink Hoffman; Denver, Jay Lester; Detroit, Billy Lee; Kansas City, Charlie Rankin; Miami Beach, Rajah Raboid and Gus Van; Montreal, Armand Marion; New Orleans, Jack Stanley; Philadelphia, Joe Campo and Bob London; Pittsburgh, Ted Blake; Providence, Dick Martin; St. Louis, Guy Mullen; San Francisco, Eddie Bartell and Vince Silk; Sarasota, Karl Wallenda; Seattle, Don George, and Toronto, Bill Davis.

One of the major issues at the confab will be the selection of a national administrative secretary to succeed Irving. The Interim Committee is now holding the fort until the selection. So far, the interim committee hasn't bumped into any likely candidates. Meet will take place at the Henry Hudson Hotel.

Terper Asks for 50G, Gets 1G in Cafe Suit

Boston, May 24.

Martin Hinz, tap dancer of St. Albans, N. Y., was awarded $934 damages in Boston Federal Court here last week by a jury after he testified that he broke a bone in his right instep in 1952, while appearing at Steuben's Vienna Room in Boston.

Hinz, who sued for $50,000, said the floor was over-slippery, and had a slight ridge in one spot, which caused him to slip and twist his foot.

Mont'l Nitery Strips Budget Over Biz Clip

Montreal, May 24.

First Montreal nitery to pare budgets because of recent strict enforcement of early closing laws, is the Bellevue Casino, which has stripped its weekly expenditures from a high of about $6,500 to around $3,000-$3,500.

Recently, city authorities ruled that the provincial closing law at midnight on Saturdays and 2 a.m. on weekdays would be strictly enforced. Ukase has cut business considerably in all the cafes. It's feared that the Montreal tourist season will be disastrous for the niteries under these conditions.

Many bonifaces feel that this strict adherance to the closing laws will be temporary. However, making Montreal an early town for a long period is liable to have a permanent effect. It's feared that once the natives get accustomed to the new shuttering hours, the profitable late show business will have completely evaporated.

Hilton Execs Shift After Shamrock Buy; Parris to Houston

The Hilton hotel chain has shifted a series of execs following its complete acquisition of the Shamrock Hotel, Houston. Chain recently bought out Glenn McCarthy's interest in the hostel.

New manager of the Hilton Shamrock will be Porter P. Parris, now in a similar capacity at the Plaza, New York. Eugene Voit, manager of the New Yorker, moves over to the Plaza. Frank H. Briggs, who has been general manager of the Shamrock, resigned to become a second veepee of the Equitable Life Assurance Society, which has a healthy slice of the Shamrock. He'll manage Equitable's Gateway Center, Pittsburgh.

Chain also elected two new assistant vicepresidents, William H. Callis and W. R. Leber. Callis will be in Los Angeles in charge of store rentals and tenant leases as well as other deals on the Western division. He was a Statler exec since 1926. Leber, headquartered in New York, also from the Statler division since 1927, serves the chain in an engineering capacity.

ALL-SEPIA UNIT BOOKED FOR DOWN-UNDER SWING

Hollywood, May 24.

First all-Negro show to play Australia-New Zealand since 1933 has been booked by Dave Gould to leave here June 1 for Sydney, where it will open June 10 at the Palladium. Tagged "Larry Steele's Sugar Hill Revue," troupe is comprised of 26 performers. According to Gould, the Australian-New Zealand stay is expected to last at least one year.

Company, in addition to Steele, includes Pigmeat Markham, Maurice Brocco, George Kirby, Mabel Scott, Peter Ray, Leonard & Leonard, Butterbeans & Suzy, Morocco Quartet, 11 girls and an orch leader. Orch will be lined up Down Under.

HAMIDS TO TEST NEW A.C. POLICY WITH BORGE

Atlantic City, May 24.

Booking of Victor Borge is the first of a series of top attractions planned during the summer months for the Warner Theatre here on July 6, by the Hamids, George Sr. and George Jr. They acquired thi big house from Stanley-Warner interests earlier in the year in a deal which involved some $4,000,000 in theatre properties. Borge's reception will determine whether a policy of bringing such acts into the Warner will strike pay dirt.

If it does, efforts will be made to book others with similar lustre during the season with possibilities of a musical show or so brought in for a week. They also operate the Steel Pier.

H'wood's Calypso Bistro

Hollywood, May 24.

Court & Leo's, a new type of Sunset Strip bistro, has debuted here (20) with full emphasis on the beat of Calypso music. Nitery has changed hands twice in the past year, previously known as the Club Gala and later The Tablehoppers.

The new operators of the spot are hoping to hypo biz with the Calypso gimmick and already have booked Calypso Mac and his Calypso Carnival featuring the Boys from Trinidad, and a West Indian chirp named Caya, as the entertainment value.

New Acts

MELLO MATES (4)
Songs
12 Mins.
Village Barn, N. Y.

Mello Mates, a pair of mixed couples, seems to have caught the knack of getting across on the floor. As they perform at the Village Barn, they purvey a lot of commercial flavor, and occasionally, they make an attempt to emit a new sound, presumably as a bid for attention of disk makers.

On the floor, they have a well-designed act. The numbers are belted out well. They infuse some good color and they provide sufficient variety to maintain interest. Most of their tunes are on the familiar side which helps. A tune roundup, which includes "In the Mood," "Down by the Riverside," along with some good mike groupings, helps them off excellently. The four are youthful, nicely garbed and suited for most situations. *Jose.*

DON MULLEN
Comedy
10 Mins.
Village Barn, N. Y.

Don Mullen is presumably a newcomer in the comedy line. As yet, he is still to make up his mind in which direction his talents lie, if any. He still lacks appropriate material and his delivery is handicapped by an approach which has him relying on grimacing rather than effective bits of business.

Mullen works hard and as yet hasn't the know-how to deliver a line with maximum effectiveness. He's got far to go before he finds his potential. *Jose.*

RHEAUME BROS. (2)
Acro-Balancing
12 Mins.
Bellevue Casino, Montreal

The Rheaume Bros. have developed a good balancing act. Following a few minor nitery stints around town a year or two ago and several tele spots, these two French-Canadian youngsters are playing their first Casino engagement and are a cinch for quick returns.

Neatly garbed in dark grey outfits, team works mainly with four chairs, piling them in various positions and capping with handstands that take them near the ceiling of this lofty room. Except for the platform which supports duo, this is a gimmick-free act and the workmanlike way they perform establishes them solidly with the Casino patrons. *Newt.*

SYD & PAUL KAYE
Comedy
11 Mins.
Empire, Glasgow

Two neatly-garbed males, both same height, shape as lively comedy pair with okay possibilities for general run of vauderies.

Material is bright, and the duo works in pleasant, zany style. Act winds garbed in straw hats and singing a catchy ditty attuned to each area in which they're playing, "Every Street's A Boulevard in Your Home Town."

Rhythmic hand-stand exit is strong novelty and out-of-the-rut departure. *Gord.*

JULIE ROMERO
Songs
15 Mins.
Bellevue Casino, Montreal

A former band chirper, attractive Julie Romero cuts out on her own and this well-endowed brunet should be a cinch wherever the Latin tempos dominate. Most of appearances in the new Casino show are confined to the production numbers but impact is apparent with ringsiders throughout.

Piping is not exceptional but there is a sureness and clarity with all songs. Together with her physical attributes, Miss Romero has enough hoofing knowledge to boost her thrushing and enhance the visual impact. *Newt.*

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Chi's Edgewater

Continued from page 64

name bands on the Beach Walk. This year, the Beach Walk Playhouse debuts and customers will buy ducats to see theatrical productions dished up at summer stock costs and prices, with a few big names to draw the crowds.

Revenue-producing activities go on around the clock, with introduction during the last two years of an outdoor pool and cabana club at the hotel. This was almost dictated by the extension of Chicago's Outer Drive on the hotel's lakefront side, which cut the hostelry off from the lake and replaced the beach. Where the beach was free, now cabanas rent for from $800 to $1,000 per season. Shuffle-board courts have been installed in addition to the already existing tennis courts. Customers can keep themselves happy during the daytime now, too.

In addition, the management has set up a series of "atmosphere" nights to draw attention to the hotel's facilities. A "Carnival of Venice" complete with gondolas in the pool and strolling troubadors has been set for June, followed by a "Haitian Night" with Calypso talent in July, a Hawaiian "Luau Festival" in August and a "Western Round-Up" in September to wrap up the summer season. The atmosphere at all these events will be informal.

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"CLIMAX"
"BIG TOWN"
"HEINZ STUDIO 57"

Circus Review

Circus Knie
Zurich, May 24.

Eugene, Fredy & Rolf Knie production of "Immortal Sawdust," in two acts (19 displays). Musical director, V. O. Ursmar; stage manager, Ernst Nauti; features Schickler Sisters (2); animal acts presented by Enrico Zimmermann; Bully & Co. (4); Pan-Yue-Jen Troupe (4); Frank Conelly; Knie's Elephants, presented by Rolf and Louis Knie; Barios (3); Miss Cooky; Tarzan (Gilbert Houcke) & Tigers; Jolly & Partner; Emyras (6); Ruppert's Bears; Gryps (4); Knie's Horses, presented by Fredy Knie. At Sechseleaeutenplatz, Zurich; $2.05 top.

Swiss National Circus Knie, founded in 1919, has lined up one of its most versatile bills in some time for its 1955 tour. Composed of a variety of international acts from the U.S., Austria, Belgium, Germany, Italy, France, Britain China, as well as from this country, it offers a well-balanced program of three hours (one intermission) rolling at high speed with only minor slowdowns.

Top billing is given French trainer Gilbert Houcke, tagged as "Tarzan and His Tigers," at the first finale. Preceded by a high reputation and recently featured in a German film, this act fulfills every promise. It is an exciting, offbeat wild-animal demonstration whose strength lies in its seeming casualness. Houcke, powerfully built and garbed in leopard-skin shorts only, treats his tigers as though they were little kittens playing for fun, and only occasionally draws some of the more savage reactions from them. Strong possibilities for the U.S. in this one.

The other animal acts are forcibly a bit overshadowed by this spectacular presentation. However, most of them nevertheless rate special mention, particularly George Huppert's hilarious bear number, from Britain, in which the animals kiss their trainer after every trick. Knie's own contributions in the animal department, always among the highspots, include elephants and horses. The pachyderms, presented by director Rolf Knie and, as a cute added asset, his 3½-year-old son Louis, offer several amusing stunts, such as typewriting, arithmetics and shaving a man supposedly from the audience.

There are two aerialists, both of topdrawer quality. Frank Conelly, from the U.S., has a thrilling bit as "The Man in the Moon." Working on a moon-shaped contraption high up under the Big Top, he offers several slick acro turns, particularly impressive in view of the dizzying altitude in which they are performed (no net). Belgian aerialist Miss Cooky's specialty is her walking-on-the-ceiling routine whereby a number of knots are fixed horizontally, enabling her to set foot into each knot successively, head-down. Gimmick is played off for top results.

Another U.S. entry rating kudos is delivered by the knockabout comedians, the Four Bullys, three men and a shapely distaffer, the latter mostly for eye-appeal. One of the boys, stuffed out to gigantic proportions, serves as a "living trampoline." Foursome has a series of genuinely funny routines and also carries out the comedy-acro stuff in neat style. Three Barios are the only other comedy act, coming on twice, first as an eccentric musicomedy trio and then as a clown setup. Both are rapid-fire, imaginative presentations, including a takeoff on grand opera which, although a bit overdone by now, still proves a sure laugh-getter.

Other recommendable acts include Four Gryps from the Casino de Paris, three boys throwing a femme through the air; the Pan-Yue-Jen Troupe from Peking (three girls, one man), featuring a succession of colorful Chinese routines plus acro; Emyras, all-female sextet of roller skaters from Munich, whose fast-moving act tops in requesting audience participation to be "whirled about"; Jolly, topnotch one-hand and one-finger balancing on a lighted lamp, and several excellently mounted solo and duo horse numbers by the Schickler Sisters.

Show is aptly tagged "Immortal Sawdust," as it offers a carefully selected bill with the type of circus acts that have become classics on the sawdust trail. Having practically no weak spots, it has resulted in almost unanimously favorable word-of-mouth and similar b.o. *Mezo.*

Martin & Lewis Get 10G

Continued from page 85

entire date called off. Insistence for a deposit dwindled from that point on.

As was common with other stops on the M&L itinerary, the advance was meagre and there was little activity at the ticket window on the night of the event.

The slim take in Boston indicates that there will be considerable resistance by arena managements to big guarantees. Several felt that it was the only way to get the top names to come in. After the M&L tour, it's believed that most guarantees will be out.

The M&L show was well received by those who went, but not by the front office. During the past week, the show got $13,200 in Providence and $12,200 in Toledo. In neither one was there a profit.

In addition to the eggs laid by M&L, the Ed Sullivan show is also hitting some subpar takes. Sullivan is also getting $10,000 guarantee against 60%. MCA is now offering Judy Garland and Harry James orch for a $10,000 as an arena package.

It's believed that there will be stiffer resistance on any of the high-priced packages. The attitude of arena and auditorium ops has always been not to offer guarantees but to allow liberal percentages so that if a headliner can draw, he's entitled to make money. Guarantees are now too much of a risk in view of the slim takes by the expensive talent.

Disappointing Philly
Philadelphia, May 24.

Gross of Dean Martin & Jerry Lewis at the Convention Hall, Philadelphia, was a disappointing $15,000. Take indicates that there was little profit for anybody in the deal. The show was held under the auspices of a Catholic organization and got tremendous amount of free publicity. In view of the effort put into this bash, the take was extremely disappointing.

Attendance was set at about 5,200 which is about half the capacity of this huge hall.

Martin & Lewis got their normal $10,000 guarantee against 60% of the gross for this date. As with the other dates, the aud rental plus normal expenditures for advertising and exploitation left the promoters in a situation whereby the profit was virtually non-existant.

Vaude, Cafe Dates

New York

Ann Sothern pacted for the Chez Paree, Chicago, in August . . . **Pearl Bailey** signed an eight-week deal at the New Frontier, Las Vegas, starting in September for eight weeks . . . **Marti Stevens** and **Nejla Ates** paired for the El Rancho on the July 6 bill . . . **Joan Brandon**, hypnotist, played to 22,000 in a four-day series at St. Johns, Newfoundland . . . **Maureen Cannon** and **Georgie Kaye** newcomers at the Fontainebleau, Miami Beach, on bill which opens tomorrow (Thurs.).

Hollywood

Matty Malneck, with **Eve Marley** and **Beverly Richards**, goes into Cal-Neva Lodge, Lake Tahoe, in June, following current two-weeker at Baker Hotel, Dallas. . .**Carl Ravazza** opened last night (Tues.) at Mocambo. . .**Jimmy Ames** at Chi Chi, Palm Springs, for double frame. . .**Ann Crowley** at Hotel Statler for next two weeks, with juggler **Bobby Winters**. . .**Frankie Laine** does one-niter at Long Beach Civic Aud June 17. . .**Carmen Cavallaro** joins **Danny Thomas'** talent lineup appearing at St. Jude Hospital benefit in Memphis Friday (27).

Joe E. Lewis starts annual one-weeker June 21 at Mocambo . . . **Jerry Fielding** orch headlines weekly series of 3 a. m. jazz concerts which Royal Nevada Hotel, Vegas, instituted last week (20) . . . **Mills Bros.** booked into Ciro's Friday (27) for two stanzas . . . **Yma Sumac** set for Cocoanut Grove July 6.

Hildegarde booked into Riviera Hotel, Vegas, June 1 for eight days, preceding **Mickey Rooney** and **Kitty Kallen's** month's ride starting June 8 . . . **Roberta Linn** accompanies **Bob Hope** on his upcoming Australian tour . . . **Mel Torme** tees off at Iroquois Gardens, Louisville, May 30 . . . **Marco Rizo** opened last week (Tues.) at the Macayo with a four-piece orch . . . **The Modernaires** into Cocoanut Grove June 15 for three weeks . . . **The Jokers** took off at Larry Potter's Friday (20) for three frames . . . **The Treniers** set for a nine-stanza engagement at Wildwood, N. J., July 1, following with three weeks at Latin Quarter, N.Y., Sept. 15.

Chicago

Nelson Eddy pacted for the Lake Club, Springfield, Aug. 13 for two frames. . .**Snooky Lamson** into the Muehlebach Hotel, Kansas City, July 1 in a two rounder. . . **Andy Griffin** set for one week at the Airbase, San Antonio, June 5 . . .**Sammy Davis Jr.** into the Chez Paree, Chi, Sept. 22 for three sessions. . .**Louis Armstrong** and **Gary Crosby** opening at the Chicago Theatre, Chi, Friday (27).

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Highland Park, Ill.
Direction PETER J. PODICE
Fox Theatre Bldg. Detroit

DON TANNEN
Just Concluded
PALLADIUM, London
Concurrently at the
SAVOY and ADELPHI
GENERAL ARTISTS CORP.
Nat Dunn
Lew & Leslie Grade

CAB CALLOWAY
Now Third Week
MEXICO CITY
MARGO THEATRE
and CONCURRENTLY
SALON VERSALLES, HOTEL DEL PRADO
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SEILER AND SEABOLD
— Held Over 5th Week —
ISLA DE CONEY
CARACAS, VENEZUELA

VARIETY BILLS

WEEK OF MAY 25

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (I) 26
Grace Thomas
Peter Hamilton
Bryan Williams
Ghezzi Bros
Rockettes
Corps de Ballet
Sym Orc

Palace (R) 27
Chai & Somay
Bob Whalen
3 Arnauts
Johnny Haymer
Rigoletto Bros & Aimee
Rudolpho & Juanita
Marshall & Farrell
4 Cycle Whirls

CHICAGO

Chicago (P) 27,
Gary Crosby
Louis Armstrong Gp
Dolores Hawkins
Honey Girls
Excess Baggage

SOUTH BEND

Palace (P) 26 only
Gary Crosby
Louis Armstrong Gp
Dolores Hawkins
Honey Girls
Excess Baggage

AUSTRALIA

ADELAIDE

Royal (T) 30
N Miller Dncers
Michael Bentine
Howell & Radcliffe
Roy Barbour
Tony Fontaine
Kerry Vaughn
Margaret Brown
Myrons
Virginia Paris
Alfredos
Ursula & Gus
Gordon Humphris
John Bluthal
Irene Bevans

MELBOURNE

Tivoli (T) 30
Winifred Atwell
Eddie Vitch
Chris Cross
Neal & Newton
Joe Church
3 Hellos
Romaine & Claire
Los Caballeros
Robert O'Donnell
Fay Agnew
Maureen Hudson
Wendy Layton

SYDNEY

Tivoli (T) 30
Old Vic Co
Katherine Hepburn
Robert Helpman

BRITAIN

BIRMINGHAM

Hippodrome (M) 23
Dennis Lotis
Angelos
Albert Burdon
Dargie 5
McHarris & Dolores
Jose Moreno Co
Joan Davis Girls
Arthur Haynes

BLACKPOOL

Grand (I) 23
Max Ardlan
Moyra Fraser
Rose Hill
Patricia Lancaster
Bernard Hunter
John Frassen
Charles Rose
Elizabeth Wallace
Daphne Pereira
Loonara Walsh
Denver Hall
Peter Reeves

Palace (I) 23
Eddie Gray
Arthur English
Lauri Lupino Lane
George Truzzi
Clarkson & Leslie
Bernie Downes
John English
Regency Singers

Tower Circus (I) 23
C Cairoli & Paul
Harry Bell Lions
Douglas Kosemayer
Guerres Sea Lions
Scipini Chimps
Enies & Baby E
Tramp Tampo
5 Amandils
Enies Horses
Cuban Boys
2 Darty Dorrect
Pot Pourri
Alcetty
3 Orfatis
Frances Duncan
Tower Acrocettes
Jimmy Scott
Little Jimmy

BRADFORD

Alhambra (M) 23
Carroll Levis Co
Violet Pretty
Teen Agers
Shipway Twins

BRIGHTON

Hippodrome (M) 23
Eddie Calvert
2 Corellis
Jimmy James Co
Quino Co
Eddie Parker
M De Vere Girls
Jeffrey Lenner

BRISTOL

Hippodrome (S) 23
Don Cornell
Frazer Harmonica Gp
Dowie & Cane
Falcons
Dickie Dawson
Lou Campara
J & J Bentley

BRIXTON

Empress (I) 23
Maurice Colicano
Garry Wayne
3 Goldwyns
Maja & Mina
Skating Mirsons
Joe King
12 L Gordon Girls

CARDIFF

New (S) 23
Bonnie Harris
Morris & Cowley
Jimmy Edmundson
Trebletones
Lionel King
Hollywood Marionettes
Jerry Harris
8 Bobby Soxers

CHELSEA

Palace (I) 23
Billy Dainty
Kee Sis
Pauline Terris
Eric Watts
Doreen Jepson
4 Hiegels
3 Leopolds
Don Ross Girls

CHISWICK

Empire (S) 23
Anne Shelton
Billy Russell
M & H Nesbitt
4 Ramblers
Freddie Frinton
Ken Barries & J
N & N Grant

EAST HAM

Metropolitan (I) 23
Denise Vane
Mae Barnes
3 Flames
Jimmy Daniels

Blue Angel
Jill Corey
Arte Johnson,
Charles Manna
Bart Howard
Jimmy Lyons Trio

Cafe Society
Buddy Rich
Chris Connors

Chateau Madrid
Mila Ramon
Chiquita Sis
Jose Pillado Orc
Oscar Calvet Orc

Composer
Don Elliott 4
Bernard Leifer 3
H Chittison 3

Copacabana
Jack Carter
Joan Weber
Four Guys
Danny Carroll
Toni Merrill
Johnny Alden
M Diaz Orc
Frank Marti Orc

Hotel Ambassador
Quintero Orc
Sarkozi Orc

Hotel Pierre
Marguerite Piazza
Stanley Melba Orc
Chico Relli

No. 1 Fifth Ave
Paul Killiam
Bob Downey
Harold Fonville
Hazel Webster

Hotel Plaza
Dorothy Shay
Ted Straeter Orc
Mark Monte Orc

Hotel Roosevelt
Joseph Sudy Orc

Hotel St Regis
Fernanda Montel
Milt Shaw Orc
Ray Bari

Hotel Statler
Tex Beneke Orc

Hotel Taft
Vincent Lopez Orc

Latin Quarter
A L Simpkins
Cordsmen
Cristiani Troupe
Dolores & Holger
Clarissa
Melodears
Harmoneers
Art Waner Orc
B Harlowe Orc

Le Cupidon
Anny Kapitany

Le Ruban Bleu
Julius Monk
Riffs
Irwin Corey
Mascots
Susan Johnson
Norman Paris 3

Old Roumanian
Sadie Banks
Lillian Hayes
Joe Laporte Orc
D'Aquila Orc

Park Sheraton
Mimi Warren Trio
Eddie Layton

Patio
Gleb Yellin Orc
Two Guitars
Kostya Poliansky
Misha Usdanoff
Eugene & Sonia
Lubov Hamshay
Aliya Uno

Versailles
"Come As You Are"
Connie Sawyer
Dick Smart
Paul Lynde
Joan Carroll
Bill Mullikin
Jimmie Russell
Betty Logue
Inga Swenson
Johnny Laverty
Franca Baldwin
Salvatore Gloe Ore
Panchito Orc

Viennese Lantern
Odette
Dolores Perry
Ernest Schoen Orc

Village Barn
Hal Graham
Dolores Ritter
Dick Capri
Jody Caney

Waldorf-Astoria
Dorothy Dandridge
Nat Brandwynne
Mischa Borr

Village Vanguard
Ada Moore
Helen Streiff
Bernie West
C Williams Trio

CHICAGO

Black Orchid
Sister R. Tharpe
Debbie & Diplomats
Jesse Elliott

Blue Angel
"Calypso Cruise"
Tany Roman
Lord Invader
Los Velescos Trio

Blue Note
G. Shelling Quintet

Chez Paree
Nat Cole
Shecky Greene
Consolo & Melba
Brian Farnon Orc

Cloister Inn
Lurlene Hunter-Peggy Taft
The Intervals
Johnny Mast
Dick Marx
Johnny Frigo

Conrad Hilton
"Spurs 'n Skates"
Cathy & Blair
Marvin Roy
Carol Williams
Le Duc Bros
Klle & Newsom
Robert Lenn
The Tattlers
Franklie Masters Orc

Palmer House
Jose Greco
Charlie Fisk Orc

LOS ANGELES

Ambassador Hotel
Xavier Cugat Orc
Abbe Lane
The Garclas
Marlo Farrar

Band Box
Smith & Dell
Jacqueline Fontaine
Charlie Carlisle
Avon Comedy Four
Larry Green Trio

Bar of Music
Ruthie James
Arthur Walsh

Biltmore Hotel
Joanne Wheatley
Al Bernie
Beverly, B Ashton
Hal Derwin Orc

Ciro's
Mae West Co. (20)
Rickie Layne
B Ramos Rhumba B
Dick Stabile Orc

Crescendo
Ethel Waters

Mocambo
Carl Ravazza
Paul Hebert Orc.
Joe Castro Orc

Moulin Rouge
Beverlee Dennis
Miss Malta & Co
Doubledaters (4)
Happy Jesters (3)
Jerry Fuller
Ffolliot Charlton
Tony Gentry
Gaby Wooldridge
Luis Urbina
The Szonys (2)
Bob Snyder Orc

Statler Hotel
Ann Crowley
Bobby Winters
Skinnay Ennis Orc

HAVANA

Tropicana
D'Alda Q
Mercedes Valdes
D'Ruff Q
O de la Rosa
Leonela Gonzalez
Raul Diaz
Gladys Robau
Tropicana Ballet
S de Espana Orq
S Suarez Orq
A Romeu Orq

Montmartre
Richard Robertson
L Dulzaides Q
Ivette dela Fuente
Delia Bravo
Nancy & Rolando
Rivera Singers
Nancy & Alvarez
Carlos Sandor
Montmartre Ballet
Montmartre Models
Casino Playa Orq
Fajardo Orq

LAS VEGAS

Sahara
Ray Bolger Show
Mindy Carson

Flamingo
Ritz Bros
Barry Sisters
Janik & Arnaut

Sands
Rosemary Clooney
Joey Bishop

New Frontier
Dorsey Bros
Buddy Lester

Desert Inn
Jane Powell

Thunderbird
Sons of Pioneers
Davis & Reese
Priest & Fosse

El Rancho Vegas
Joe E Lewis
Lili St. Cyr
Haley's Comets

Showboat
Intimate Rev

Silver Slipper
Maxie Rosenbloom
Hank Henry

Riviera
Jeff Chandler
Rose Marie

Royal Nevada
Helen Traubel
Dave Barry

MIAMI-MIAMI BEACH

Clover Club
Wally Wanger Rev
George Hopkins
Arlene Fantana
Woody Woodbury
Tony Lopez Orc

Black Orchid
Caldwell Trio
Richard Cannon
George Stubbs

Sans Souci Hotel
Bobby Rausen
Phyllis Miller
Freddy Calo Orc
Ann Herman Dncrs

Saxony Hotel
Dornan Bros
Empire 8
Arne Barnett Orc
Johnny Silvers Orc

Bombay Hotel
Phil Brito
Ava Williams
Peter Mack

DiLido Hotel
Chavez Orc
Maya Orc
Martin & Malo

Fontainebleau
George Kaye
Maureen Cannon
Manor & Mignon
Sacasas Orc

Balmoral Hotel
Mary Peck Trio
Sonny Kendis Orc
Wayne Carmichael

Vagabonds Club
Vagabonds 4
Jay Lawrence
Conrado Dancers

Cabaret Bills

NEW YORK CITY

Basin St
Gerry Mulligan
Chet Baker
Oscar Peterson

Birdland
Count Basie Orc
Lester Young
Ben Webster
Phil Leeds

Allen Case
Frank Linale Ore

Nautilus Hotel
Alan Dean
Joe E. Ross
Antone & Ina
Syd Stanley Orc

Delano Hotel
Bob London
Terry Scharf Ore

Five O'Clock
Tommy Raft
Parisian Rev

Empress Hotel
Stuart & Samara
Mandy Campo Ore
Jack Kerr

RENO

Mapes Skyroom
Beatrice Kay
Jack DeLeon
Skylets
Eddie Fitzpatrick

New Golden
Lancers
Arthur Ellen
D. Kramer Dcrs.
Will Osborne Ore

Riverside
Edgar Bergen
Tom, Dick & Jimmy
Rudenko Bros
Starlets (8)
Bill Clifford Orc

Borscht Belt

Continued from page 1

dip from last season during the summer. It's believed that the subpar nitery season in New York and Florida indicates an evaporation of the amusement and vacation dollar. Also, the dress, textile and related industries, haven't had too good a season. This is believed to be the most reliable forecast of business conditions for the borscht belt.

As it is, the Decoration Day weekend will provide lots of jobs in the hills. The name performers, as well as the run-of-the-mill acts, will be working multiple dates this year at what the talent agencies describe as pretty good money. Among those booked for a string of dates include Joel Grey, who'll work at two hotels; Dominique, also at two; and Dick Shawn at four jobs over the weekend. Borrah Minevitch Rascals have also been set for a pair of dates in the area.

The mountains, of course, remain the most prolific source of talent employment probably in the country. It's still one of the most important sources of talent development. Television is latching onto a lot of the hill country graduates. Dick Shawn, for example, has been importantly cast in the NBC-TV specs. He came out of the mountains a couple of years ago. Nearly all the comics on the video spectrum owe a lot to the mountain area for aiding their development.

Ballplayers

Continued from page 2

too far in their "Jesse James-like approach" when they demand coin for merely being interviewed via tape on a strictly "news" basis. Pointing out that the athletes don't ask for cash when they're being queried by newspapermen, Harrington charges the tap to radio-tv newsmen "smacks of discrimination of the most flagrant sort."

Complaint stems from an incident some weeks back at Comiskey Park when the WBBM sports department attempted to tape some chats with the Chicago White Sox and Kansas City Athletics. Sox team members participated in the interviews but the visiting team held out for a $50 fee per man. It's Harrington's feeling that in this case the players were news sources and not "guest talent" and that for them to expect remuneration "for giving out information within the confines of the baseball parks is thoroughly unreasonable and discriminatory."

"It does seem a sad commentary, indeed," he said, "when ballplayers who are dependent upon the fans for their bread and butter demand fees for being interviewed at their places of business. When interviewed by newspapermen there is no request for remuneration. Why should there be a line of demarcation between the press and broadcasters?"

$50,000 Fund

Continued from page 1

Oct. 1, which marks the windup of a three-year period.

Golden has received pledges totalling $50,000 to support the operation from such contributors as Gilbert Miller (president of the project), Walter Vincent, John Hertz Jr., the Shuberts, Marcus Heiman, George Seaton, Bernard M. Baruch, Irene Selznick, Mrs. Joshua Logan, William S. Paley, Howard Lindsay, Garson Kanin, Louis Lurie, Gen. David Sarnoff, Max Gordon, John Hertz, Emil Friedlander, Victor Emanuel, John F. Wharton and Robert Coleman.

The decision as to whether a playwright-applicant gets a loan rests with a committee of authors' representatives. One of the reasons attributed to the small number of loans made is the high standards set by the committee in distributing the coin. Another is that most new playwrights aren't aware of the Fund's existence.

The committee is comprised of nine authors' reps, of which a majority of six has the right to lend, without interest or security, such sums as required, with provisions that the applicant showed potential competence as a playwright and needed the money. The nine are John Rumsey (chairman), Kay Brown, Harold Freedman, Miriam Howell, Monica McCall, Leah Salisbury, Abbott Van Nostrand, Annie Laurie Williams and Audrey Wood. Applications may be sent to any member of this group.

Ike at NARTB

Continued from page 1

ever, some of the broadcasters perked up their ears, apparently under the impression he was endorsing "free" tv in contrast to toll-tv.

The President emphasized that we need an informed public, both at home and abroad, to "win the war for peace." "It has never been so important," he declared, "as it is today that the American public is informed." It is essential, he continued, that people abroad understand the truth about the United States.

"The great institutions of radio and television," he told the broadcasters, "have moved ahead to take their place beside the free press. They, in turn, must be free.

"It behooves you to find a formula to keep free. We mustn't need Government intervention. We must grow up with this great force free." There need be very little government supervision, he added, so long as the broadcasters follow normal rules of decency and good taste. They have a tremendous responsibility. In some ways it transcends that of the publishers. With tv or radio you put an appealing voice or engaging personality in the living rooms. The effect of this industry in swaying public opinion may be greater than that of the press, he said. "There is the added responsibility to see that truth is maintained in those areas that have to do with dissemination of facts."

Swinging to the subject of an informed public, the President described it "absolutely essential" that the public not only know the facts but also the relationship between facts in critical international affairs. "If I had to have a choice between international free communications or some kind of world government to endorse the peace," he said in paraphrasing Thomas Jefferson, "I would chose international free communications."

The President's 10-minute talk, without notes, was televised live by NBC and kinescoped later in the day. ABC and CBS radio carried it live and Mutual taped for use about an hour later.

French Grant 20

Continued from page 3

one more permit than it had last year, and Republic one less. Overall standing of the distribs for the year now is as follows: Metro, 14, 20th-Fox, 13, Paramount, RKO and Warner Bros., 12; Columbia, United Artists and Universal, 11; Republic, 9 and Allied Artists, 5.

Up to this moment, there have been no talks of any detailed nature on the new film agreement covering the year ended July, 1956. Money isn't much of a problem in France right now, the American companies having entered into a series of compensation deals within recent months that have netted them around $7,000,000. There is very little film money currently left in France.

Meanwhile, Griffith Johnson, MPEA v.p., is due to leave Paris for Madrid today (Wed.) to initiate discussions on a new deal there. Attempt will be made by MPEA to allow an increase in imports and remittances. Some 83 pix went into Spain during the current agreement year.

Remittances have been held to $50,000 a quarter. Under the current arrangement, two film accounts are set up. Account "A", amounting to 40% of the distribs' N. Y. share, is theoretically remittable. Account "B" is available for use in production etc. or for compensation deals. Latter haven't jelled, however.

In Turkey, MPEA also is negotiating for the release of about $1,000,000 held by the Turks.

Columbia U.

Continued from page 2

has begun integrating existing facilities in the arts so as to make the transition to a unified centre smooth and quick.

Apart from the academic standpoint, execs of the arts centre advisory committee, among whom are Richard Rodgers & Oscar Hammerstein 2d, Norman Cousins, CBS counsel Ralph F. Colin, Alfred A. Knopf, Lincoln Kirstein, Roger L. Stevens and Robert Whitehead, stressed the opportunity the centre would provide for professionals. One of the theatres, for example, would be an experimental theatre, in which professionals could stage experimental dramas and operas. It was pointed out, for example, that Gian-Carlo Menotti's "The Medium" was done experimentally at Columbia for $5,000, an unheard-of cost for Broadway. And with professionals working uptown at the centre, the students themselves would benefit, since up to now there has been no one centre where students could learn from more than one or two professionals who happened to be lecturing at the time. A permanent stock company of pros playing classical repertories is also contemplated.

Same standard applies to the other arts, such as radio-tv and motion pictures. In radio-tv, current classes are given at NBC studios with NBC execs, but since union requirements limit student use of equipment, a campus studio is seen as mandatory. This studio might also prove the origination point for a number of educational and public service programs which the university could provide from its own academic resources, at the same time easing the strain on the regular network and station studios.

Press was briefed on these points last week, in advance of yesterday's luncheon, which was toastmastered by Random House publisher-tv panelist Bennett Cerf and chaired by Peter Grimm, president of the Columbia Associates and board chairman of William A. White & Co. Principal speaker was David Finley, director of the National Gallery of Art in Washington. Eve LeGalliene spoke for the dramatic arts, Deems Taylor for music, Gilbert Seldes for the communication arts, Wallace K. Harrison for architecture and George K. L. Morris for painting and sculpture. A message from President Eisenhower (former prez of the University) endorsing the project was read by Curt H. Reisinger, chairman of the advisory committee and a director of Anheuser-Busch.

Paris Cinerama

Continued from page 2

sound and movement will make this a word-of-mouth affair. The U. S. company, Robin International Inc., has the rights with French rep, Jean Petit-Lagrange, handling it. French contingent is the Societe Du Theatre L'Empire (Clerico Bros. and Pathe Cinema).

Staid daily Le Figaro headlined it as the "Cinema Which Creates Vertigo" and went on to say that the most arresting and startling moment is when the camera is in movement which produces some brilliant dimensional effects. Critic Louis Chauvet felt that though the Cinerama was definitely a scientific curiousity and a grandiose process, it would probably never become a real working tool of the creative and narrative aspects of cinema. Leading evening paper Franco-Soir pegged it the most perfect instrument in regards to space, speed and sensation ever brought to the screen.

Critic Andre Lang opined that the spectator had to participate in the goings-on on the great curved screen and one left the show a bit groggy. All crix were unanimous on the perfection of the stereophonic sound.

So it looks like Cinerama is in for a long run here. Among those at the opening were Maurice Chevalier, Marcel Pagnol, Olivia De Havilland, Marcel Achard, Francois Perrier, Micheline Presle, Colette Marchand and an impressive industry and government turnout. The only group which did not wear formal dress was the sixman Soviet delegation, who repped Russia at the recent Cannes Film Fest.

Hotel Pierre, N. Y.

Marguerite Piazza & Co.; Stanley Melba and Chico-Relli Orchs; $2 and $2.50 couvert.

Sophie Tucker chirping at the Met may stir some excitement but somehow when an opera thrush invades the saloons it's real hot stuff. Mimi Benzell, Helen Traubel and concurrently Marguerite Piazza, marking her return to the Cotillion Room, are in that orbit. And it's especially exciting when the divas dive into a dirty blues idiom, viz., Miss Traubel's "St. Louis Blues" and Miss Piazza with a real Indigo cavalcade from "Way Down Yonder In New Orleans" to "Birth of the Blues".

Incumbent star, marking this posh hotel room's fadeout for the season, has all the qualifications from high C's to low dives, and in everything she does she scores resoundingly. A sirenesque looking brunet, she runs the gamut from operatic fol-de-rol with a tip-top Pierrot terper as vis-a-vis, to an Italian pot-pourri of familiar folk airs ("Santa Lucia", "Oh Marie" etc.); to an appealing bedtime serenade to her three youngsters ("Blanket Bay", an old pop that takes on new values under her technique), to the "Madame Butterfly" aria, to the lowdown blues.

She rings the bell all the way. She has an innate showmanship that is undeniable in everything she uncorks. Those four stanchions, which make for a sort of open-faced cabana, as she strips from one gown to another, on-floor, is a nice touch. And when she comes on in a high-sheathed skirt for the "blues" finale, with a nice expanse of gam, it surefire in any boite, class or mass, as witness her past performances from the Sahara, Las Vegas, to the Pierre on 5th Ave.

For the "Dixieland" stuff, besides okay terper Jack Bunch, she has banjo specialist John Cali and a studiously old-school five-piece combo of braying trombone, wah-wah cornet, licorice stick and traps for the mid-1920s jazz idiom. Herb Ross staged; special material by Irvin Graham; costumes by Burton Miller.

Other than that, maestro-emcee Stanley Melba again does a tiptop job, as does the alternating Chico-Relli bnd. *Abel.*

Latin Quarter, Boston

Boston, May 19.

Eartha Kitt, Dannie & Genie Prior, Jay Jason, Harry DeAngelis Orch (8), Zarde Bros. Trio; $4 minimum.

Eartha Kitt, in a fabulous, tight gown, has the town standing at the ropes to give the Latin Quarter its first big winning frame for several weeks. The ringside was marked by vip's and the social register set in addition to visiting show biz figures.

Miss Kitt brought along a quartet and proceeds to wrap the audience up deftly with her very first number, "I Want To Be Evil."

The subtleties of her singing gives listeners an emotional kick and whether or not her voice is musical is beside the question. Her inflections, nuances and movement spell sex in every syllable. "C'est Ci Bon," "Let's Do It," "Come By Sunday," and for change of pace, "I Wish I Could Shimmy Like My Sister Kate," displays chirp's ability to weave words and music into sock mood tones.

Dannie and Genie Prior, score with exotic East Indian dance interpretations. Imitation of Indian dancers doing American jazz bits got good audience reaction.

Comic Jay Jason takes a little time to warm up, but clicks nicely with impersonations of Arthur Godfrey and Jack Webb doing commercials. Slick show is cut by Harry DeAngelis. *Guy.*

Black Orchid, Chi

Chicago, May 17.

Sister Rosetta Tharpe (with Marie Knight, Jimmy Root), Jessie Elliott, Debbie & The Diplomats (4); $4 minimum.

Current bill at the Black Orchid is heavy on the vocalistics, with a single and two groups giving out several styles in several shapes. Bill builds momentum as it goes along though, and winds up with strong favorable reaction.

Sister Rosetta Tharpe tops the roster with a commercial gospel-singing type act. Accompanying herself on the electric guitar, and duetting with Marie Knight, Miss Tharpe opens up with "Shadrach" for a fast start. Turn has lots of action, hand-clapping and plenty of noise. Backed by Jimmy Root on the 88, turn gets big reaction from the customers as gals give out with rhythmic chanting of such numbers as "We'll Stand the Storm" and "I Just Got To Heaven But I Can't Sit Down." Sister Tharpe and Miss Knight get the audience to join in the foot-stomping and hand-clapping for a splashy finale.

Jessie Elliott, comedienne-singer, opens with a pretentious "Tenement Symphony," hardly the thing for this type nitery. Gal segues with "Just Shoppin' Around" from her role in "Wish You Were Here," which is only mildly effective. Miss Elliott is showwise, certainly, and should please an audience, but her material is not too aptly chosen here. Gal climaxes with an oldtime vaudeville routine, with bowler, red galluses and checked baggy pants, and goes off to mild palms.

Debbie & The Diplomats (one comely lass and three sharp boys) open the show with a snappy turn, once it gets warmed up. Group intros with "Best Things In Life Are Free" which, if delivered with a little more assurance, would be an adequate, if standard, opener. Following with "Great Day," the group then spotlights the femme, who thrushes "Make Yourself Comfortable." Gal is a looker, but the pipes are weak, and she is at her best when supported by the guys. Group wraps up with "I Believe," easily their best number, which wins attention. *Gabe.*

Colony, London

London, May 17.

Wally Griffin, Felix King & Don Carlos Orchs; $5 minimum.

Having proved himself as the sleeper attraction of last year's cabaret season, Wally Griffin's return date at this Berkeley Square cafe is one of the highspots of the London scene. Operator Harry Morris, who may have had some doubts about the wisdom of his original booking, is now more than confident that Griffin will justify the return engagement.

Griffin has several plus qualities to guarantee a boff season. Firstly, a warm and friendly personality that is projected without apparent effort; secondly, a range of material, both new and old, intelligently devised for nitery audiences and, thirdly, a singing voice and comedy delivery that never falters. These three factors add up inevitably to a begoff reception.

His routine is kept to a lively tempo and the accent is constantly on the hilarious. After a vigorous intro number, he gives a British audience a taste of commercial tv jingles with a couple of numbers that might have originated from Spain and Denmark. From that, he segues smartly into a series of nursery rhymes as they might have been written by some of the great composers, including Gilbert & Sullivan and Cole Porter. In this category is included a frivolous version of "Jack and Jill" as it might have been done by Edith Piaf.

To demonstrate his versatility, he then goes into a calypso routine, dispensing with the normal orchestral accompaniment, and relying on his own pounding of the piano top as background. This is a clicko offbeat treatment, which is handsomely matched by his final entries of "Women Are Smarter Than Men" and "I Want To Be A Star on Broadway." Latter lyric allows for impressive takoffs of a number of top stars from the Broadway hit parade.

Outside of his opener, Griffin is self-accompanied on the 88'er, with the Felix King combo doing its regular sterling showcasing chore. The Don Carlos rhythm group takes over for the Latune sessions. *Myro.*

Eddys', K. C.

Kansas City, May 20.

Helen O'Connell, Bob Eberly, Les Harding Orch (8); $1 cover.

Although both Helen O'Connell and Bob Eberly have played the Eddy establishment on separate occasions within recent months, this one was booked long ago as a reunion and billing them together is proving to have some boxoffice draw, cracking the drought of a month or so which the house has endured along with other entertainment here.

Eberly handles the m.c. chores and also reels off a quintet of numbers, working out his baritone on sweet and melodic tunes such as "Breeze and I," "Melody of Love," "Because You're Mine" and "I Understand" and with an especially big hand for "With These Hands." Miss O'Connell proceeds to register strongly with her line-up of "The Only One I Adore," "I Love All of You," "Whistle Song," "Whatever Lola Wants" and "In the Still of the Night." Two singers then give the customers a reprise on their Jimmy Dorsey orch hits, "Green Eyes," "Tangerine" and "Amapola," drawing a solid hand at closing. *Quin.*

Royal Nevada, L. V.

Las Vegas, May 17.

Marilyn Maxwell (with Bob Street & Joe Paz), Novelites (3), Goetsches (3), George Tapps Dancers (20), Jerry Fielding Orch (15); no cover, no minimum.

With the exception of the fanfare attendant to the short-lived thespian experience of a live tiger in her act, Marilyn Maxwell is back for a month doing virtually the same stint. Added experience with it has given the blonde-coiffed, personable star more sureness and she socks across the "Tiger Lil" strip number in a manner that pleases. Attired in a form-clinging, blue-sequined gown, Miss Maxwell belts "That's the Way To Be A Star," as she performs with a good beat. Songs and terps with her two aides are good as Bob Street and Joe Paz, a pair of imaginative performers aid and abet the star to nice returns. "Will You Still Be Mine" is okay and a new number, "He Put the Uh In the Mambo," is boffo. The headliner's tongue-in-cheek strip routine in "Tiger Lil" winds the nice 25-minute turn.

The rest of this layout is rather uninspired, save for the George Tapps burlesque production number used as a prelude to the star's strip routine. The brief choreo job is well executed and turned out by dancers made up as Groucho and Chico Marx, Ed Wynn and Bobby Clark.

The Novelites are on much too long, but the three clever, comedie singers and instrumentalists are still socko in their hillbilly sketch, with the hilarious antics evoking good laugh returns. Impressions of vocal and dance stars are good, with the Johnnie Ray bit turning into an assault on the laugh risibilities.

Opening act is the Goetsches, a trio of male unicyclists who acrobat and balance and play musical instruments while wheeling around the stage. The audience is apathetic, the entertainment fair, but the boys work hard.

Tapps holds over his 13-minute "Broadway To Vegas" production that features good tap routines by the line. Jerry Fielding is excellent as he batons his orch more colorfully than most conductors of house groups. The "Dancing Waters," musically consoled and well lit, concludes the show as has been the custom here. *Bob.*

South Seas, Honolulu

Honolulu, May 12.

Beachcombers (4), Manolo Valdez, Jerri Adams, Tokyo Can Can Girls (4), Wally Ryerson Orch (4); $2 minimum.

No matter whether you're using a quality or quantity yardstick, the South Seas show stacks up nicely. First show ran 73 minutes, with pruning easily achieved later in order to get turnover.

Beachcombers are helped by fact that the femme, billed only as Natalie, is an island gal making her first hometown appearance since joining the troupe in 1945 during a USO tour. Carefully rehearsed choreography gives added zest to this somewhat off-beat but highly commercial group.

They're standouts when singing such numbers as "Hawaiian War Chant," "Blues in the Night" and "When the Saints Come Marching In," and have the audience with them all the way.

Manolo Valdez, presented as "the vocal idol of Manila," is a handsome singer who scores in English and Filipino ballads and Cuban material. Guy's got looks, poise, and an above-par voice.

Jerri Adams, billed as "Frankie Laine's protege," gets a nice reception but doesn't fare as well as her co-headliners. Three singing acts on the same bill may be one too many, though one can't blame Miss Adams for that. Tokyo Can Can Girls, as cute as ever, show more precision in their flash (and flesh) routines, and Wally Ryerson's music paces this into a standout show. *Walt.*

Shamrock, Houston

Houston, May 17.

Betty Madigan, Robert Maxwell, Ben Arden Orch; $1.50 cover, no minimum.

A couple of personable young folks, singer Betty Madigan and harpist Robert Maxwell, are sharing the bill at the Shamrock Room of the local Hilton inn now. Both seem to have the key to charming the customers. Miss Madigan, while a little stiff on her announcements, and a little shy on vocal equipment, uses her voice smartly in an act that runs from a torchy rendition of "Don't Take Your Love From Me" to an intimate ballad reading "Joey," with calypso and rhythm 'n' blues selections popping up along the way.

Frequently roving with the mike, the shapely Miss Madigan gets close to the crowd with her kittenish styling of the calypso about a handsome banker; also with her lets-all-clap number about the wheels that keep turning, deep in the current rhythm 'n' blues groove.

Maxwell's material is equally varied, with the pixyish virtuoso of the harp ranging from his own composition, "Ebbtide," to a smash impression of what he might do if he were back in the '20s playing "Toot-Toot-etc." and "Twelfth Street Rag." He scores big on a bit about the lonesome harpist who always sits in "back of the symphony, next to the tympani."

Maxwell uses lights to dramatize his strumming, with most effective chiaroscuro coming with his finale, a pretty and serious "Malaguena" that showcases the harpist's top technique.

Ben Arden has his trumpet and band primed for ace backing of the acts. Arden and violinist-wife Sylvia lead the musicians for dance playing, adding some pleasant vocalizing along the way. *Rob.*

Chez Paree, Chi

Chicago, May 13.

Nat (King) Cole, with Lee Young, Charlie Harris, John Collins; Shecky Greene, Consolo & Melba, Brian Farnon Orch; $1.50 cover, $3.75 minimum.

Nat (King) Cole is holding court at the Chez these days and the nitery would like to stretch the walls a bit to accommodate the faithful who come to partake of the royal largesse.

If ever there was a chanter with a definite and unmistakeable style, Cole is it; every song bears the inimitable imprint of the singer's personality. There is no need to embellish or strain; a tune is just automatically sung that certain way. And that certain way has been doing big biz for almost 20 years!

Cole opens with "It's Just Like Being In Love" for a fast start but soon reverts to the velvety ballads that have made him famous. He occasionally accompanies himself on the piano, or knocks out a few fast keyboard flourishes between verses and is very ably backed up by his own trio (Lee Young on drums, Charlie Harris on bass, John Collins on guitar). For a change of pace, the King does a calypso number, and close to the end of the marathon, does a strictly instrumental version of "Tea For Two," displaying versatile piano fingers. Everything goes over big; Cole just bows graciously at the wrap-up and regally walks off to salvos.

Shecky Greene goes after the laughs on this bill rather successfully. A slow starter, comic warms up to a fast finish. Several of the opening gags were heard too recently around these parts to be effective; but Greene soon recovers with originality. He essays a couple of tv commercial ribs for hefty yocks, and also pulls off a howling punchy fighter bit. This is a fairly standard pattern, but when well done, as it is here, it comes off well. Greene buttresses his material with some nifty visual comedy, which gets big response.

Consolo & Melba open the bill with an elegant sequence of dance routines, displaying a few lifts and spins done with top smoothness.

The Brian Farnon orch obliges with the usual showmanly backing, especially with some of the intricate arrangements required for the Cole numbers. *Gabe.*

La Maisonette, Mont'l

Montreal, May 20.

Gerda Lanner, Gilberto Isais, Carol Balaban; no cover or minimum.

Recent management changes in La Maisonette have left no physical mark around this handsome eatery. The high kitchen standards are the same and under the direction of boniface Harry Gruber the entertainment is more consistent and varied.

Gerda Lanner is headliner on current show and this attractive songstress from Vienna is ideally suited for this spot. Miss Lanner impresses with a varied songalog in several languages. She does songs from her native land, excerpts from "Silk Stockings," a Spanish number and even something from the West Indies. Of all tunes offered, she is best with the Strauss-type song or a sultry version of "Johnny" and "Paradise." The Calypso rhythms seem a trifle foreign in her repertoire.

Miss Lanner is backed by house 88'er Gilberto Isais, who also does interlude music with violinist Carol Balaban. *Newt.*

Hotel Statler, Wash.

Washington, May 18.

Lisa Kirk with Buddy Pepper at the piano, Steve Kisley Orch with Dee Drummond, Ted Alexander Quartet; $1.50 cover, $2 weekends.

Lisa Kirk is back with a new act which starts slow but builds steadily and winds up solidly smash. The titian songstress has plenty on the ball. She knows how to handle a song and, better yet, an audience once she goes to work on it. It seems that only a slight reshuffle of her material would get her away from the post faster and commence her captivation of the payees a good five minutes sooner.

Miss Kirk's act has three distinct peaks, all packed in the last 15 minutes. The first is a schmalzy medley of Cole Porter and Rodgers & Hammerstein songs she did in musicals. The numbers are topnotchers and so are her renditions of them. It's a happy combination for a grownup audience in a class night spot, such as the Statler's Embassy Room.

Second is a unique number in which she has a mike concealed in a telephone which is brought out to her on the floor, presumably to take a call. Turns out to be a fictitious call from a man in the audience wearing a white carnation. (No connection with Carl Brisson's white gardenias for the ladies, but every man in the house earlier had a white carnation pinned on his lapel, "compliments of Lisa Kirk"). Miss Kirk sings to the strange man, strolling the ringside with the phone on a long cable, searching for him.

Windup of the act has Miss Kirk doing an old fashioned medley, which features "Bicycle Built for Two" and "Girl on the Cover of the Police Gazette." For this one she dons a huge Gainsborough hat to go with her full gown and then, as a surprise climax, whips off the skirt to reveal her handsome pair of gams.

Entertainer was caught at a super show during which there was quite a bit of conversation in the room during the early part of the act. Reason may have been that the warmup numbers while friendly were not hard hitting enough to catch the crowd and kill off the interfering gab. Not until some time later, when she worked her way around the floor for the first time with the mike on a cable, singing "Life Is Just a Bowl of Cherries" did she really catch and hold her audience. Under the circumstances, this might make a better opener for her. *Lowe.*

Sahara, Las Vegas

Las Vegas, May 17.

Dennis Day, Olivette Miller & Bert Gibson, Roulettes (3), Larry Irwin Quartet, George Moro Dancers (16), Cee Davidson Orch (16); no cover, no minimum.

Dennis Day is in for a bright fortnighter, larrupping Irish ballads with all the familiar tenor in him and prompting the stubholders to demand more even after a long succession of Erin tunes that make up the encore. The seasoned singing show vet launches his 55-minute chore with "Give Them All You've Got," and he does exactly that in his clicko act. He gets off glib impressions of top entertainers.

He's at his romantically dulcet best in "How Important Can It Be." Out of his many sketches, the topper is the funny tv routine in which he emulates Japanese, Italian and Yiddish characters doing songs and commercials. Audiences here have a habit of applauding Day in unison to an Irish beat with the Cee Davidson Orch chiming in. George Weyl is the star's capable musical conductor.

Olivette Miller & Bert Gibson are good, with girl harpist-singer shi ing in her department while her male vis-a-vis executes intricate dance steps and novel taps routines to garner a big hand. Miss Miller is a sexy performer and the novelty of a harp accompanying a solo dance routine is cleverly staged. The "Me And My Shadow" windup finds Gibson in female dress emulating dance movements of Miss Miller a la Ted Lewis for a good sendoff.

The Roulettes, a femme and two male acrobatic roller skaters, are on briefly to whirl and to thrill the customers with a fine execution of adagio routines.

The Larry Irwin singers are a quartet that snugly fits into a backing chore for Day and in production spots. George Moro breaks in four dancing boys with his line of girls to deliver a good routine in a "Spring Fever" choreo and they exhibit freshness in the green-befrilled number that sets the stage for Day. *Bob.*

Beverly Hills, Newport

Newport, Ky., May 20.

Ted Lewis Revue, featuring Jackie Warner & Shirley McGuire; Two Debs & A Date, Charlotte Dewey, Susan Brooks, Eddie Le Roy & Short Twins, Elroy Peace, Dorothy Dorben Dancers (10), Dick Hyde; $3 minimum, $4 Saturdays.

Ted Lewis adds to his long string of stage show winners with this 70-minute edition running for four weeks at Greater Cincy's top nitery. A perennial visitor, the high-hatted tragedian of song is again filling all 800 seats at nearly every performance. Lewis has corraled a dozen youthful entertainers, some of them showstoppers. He also has rejuvenated his band, coming up with seven newcomers in the 10 chairs.

The soft-singing clarinetist, who sprang into fame 40 years ago with his treatment of "Tiger Rag" at Rector's, did the production chores on this package and his wife the costuming. On the boards for most of the distance, Lewis never hogs the spotlight and sprinkles his trademark specialties through the proceedings.

Dorothy Dorben's 10-gal line opens briskly with a minstrel number for the Lewis come-on and it is back for the dress finish at the finale.

Every Lewis engagement here means a vacation for Beverly's band boys, headed by Gardner Benedict. Besides doing a good backing job, the Lewis combo also pleases for the dance interludes.

At the outset Lewis talks and sings with attractive Susan Brooks, doing a medley of his standbys.

Charlotte Dewey, first of the specialists, registers with a dazzling routine of doll and acro dancing.

New recitation material by Lewis includes one suggestive cutie and a classic piece about his own unsuccessful try to shed the horse-betting habit. A wow number is the Lewis takeoff with three of his musicians of a dixie jazz combo playing "When the Saints Come Marching In".

Jackie Warner and Shirley McGuire click in soft shoe, tap and ballet. Two Debs and A Date, songsters, are pleasing in two appearances.

Eddie Le Roy and the Short Twins, lookalike males, have a refreshingly different knockabout song and dance giddap.

The previous Lewis troupe was together for 18 months. This one can be around much longer.

Koll.

Bellevue Casino, Mont'l

Montreal, May 20.

Larry Griswold, Paco Michel, Rheaume Bros. (2), Julie Romero, Bill Deegan, Bix Belair Orch (11), Buddy Clayton Quartet with Shirley Sheldon; $1 admission.

With little or no competition on Montreal's nitery circuit, boniface Harry Holmok continues to get the crowds and offer them the best entertainment in town for a single dollar.

Top draw in present layout is the return engagement of Larry Griswold and his trampoline antics. Griswold, who comes on stage as a drunk, kids around on the diving board, does his standard but highly amusing pratfalls around the rigging and then cinches with his expert tumbling. As usual, Griswold keeps up a running line of chatter. An established face with Casino patrons, Griswold never disappoints.

The Rheaume Bros. are reviewed under New Acts. Newcomer Paco Michel does singing chores in production and then takes over a single spot to score with his Latin arrangements. Michel would further impress if he sharpened songalog, cut down on the audience participation sessions with unfamiliar numbers and dropped at least one song from his list. Attractive Julie Romero is also covered under New Acts.

Bill Deegan, as emcee, keeps show moving. Orch leader and trumpeter Bix Belair scores with his version of disclick "Cherry Pink Mambo." The new pony line is handsomely costumed while the Belair band gives good support with the Buddy Clayton group doing interlude music. *Newt.*

Village Barn, N. Y.

Larry McMahon, Don Mullen, Mello Mates, Zeb Carver Orch, Hal Graham Orch; minimums $2.75, $3.75.

The Village Barn is by now one of the oldest niteries in New York. This spot, with a continuous run nearing the quarter-century mark, constitutes a permanent city slicker tribute to rural entertainment. Lately, though, the out-of-town elements are contributing greatly to the spot's upkeep with package tour parties patronizing this spot.

The cornfed and homespun type of amusement is paying off. It's one of the few New York spots where hen parties predominate. Office parties and pre-booked banquet trade maintain a healthy flow of business. The current layout isn't one of the Barns top bills, but it passes muster. Larry McMahon emcees well and tenors out a song that gain the crowd's plaudits. In his solo spots McMahon makes with "All of You," from "Silk Stockings," and closes strongly with "Mr. Sandman."

The other two performers, Mello Mates (4) and Don Mullen are further described in New Acts. The Zeb Carver quartet does a strong floor turn that gives the Barn its rural flavor. With Carver helming the unit, and his son Jody at the guitar, the group goes through a round of good buckskin instrumentals and songs and some comedy formations that help them to a generally good sendoff. Hal Graham cuts an excellent show.

The entertainment here, doesn't end with the floorshow since the country dances and hobby horse rides provide a lot of extra curricular activity that lets virtually everybody get into the act.

Jose.

Riverside Hotel, Reno

Reno, May 12.

Edgar Bergen (with Frances Bergen), Don, Dick & Jimmy, Rudenko Bros. (2), Starlets (8), Bill Clifford Orch; $2 minimum.

No one was prepared for the unremitting laugh session prepared by Edgar Bergen, McCarthy, Sneed & Co., opening night. The Riverside has never enjoyed such sustained yocks.

Bergen's material is wonderful but his ad libs (rather McCarthy's and Sneed's) are priceless. And these are almost as frequent as the rehearsed lines. "Effie Clinker" is a spry little old maid who completes the cast of knee-propped dummies, and there's one life-size "doll" which Bergen brings out for an exhibition waltz.

Frances Bergen chirps while hubby prepares for a waltz bit and she helps out in a psychiatrist bit. Of course Charlie, flat on his back on the couch, makes a play.

Most refreshing change of scenery in the vocal group department comes when Don, Dick & Jimmy present a pleasant music sesh. In the first place, they aren't kids—a surprising twist this day and age. At three mikes, they play piano, bass and guitar while quietly blending on "Angela Mia," "Melody of Love" and "I Love Paris." Jimmy's chatter between numbers is tasty, dry humor which quickly establishes a relaxed friendship with the customers.

Most impressive feature of the Rudenko Bros. is their rampaging musical background — until the room gets used to it. Meant to set the pace for fast movement, it all but runs it off the stage. But some fast maneuvering by the two brothers eventually takes over the spotlight for just response.

George Moro's Starlets start things at a waltz for a beautiful floating routine, and follow the theme set by Effie Clinker with a gay-bustled Gay 90's closer.

Bill Clifford crew is topflight and sits for this show, not like a jury, but completely as an appreciative aud. *Mark.*

Rice Hotel, Houston

Houston, May 19.

Bernie & Maggie Harris, Shep Fields Orch; cover, $1.50-$2; minimum, $3.50.

The Harris', young British acro-comedy team, polish the floor for Empire Room dancers as they tumble and scoot about in a grab-bag of tricks that bring chuckles along the way. It's a click combination of acrobatics and pantomime.

Brief music-hall flavored act includes tandem tumbling that reaches its peak in a finale where interlocked pair goes cartwheeling over a table. They turn for a repeat, surprise by barrelling under, not over. Duo is in for two weeks.

Shep Fields, who moved his whole organization to Houston and operates out of here now, opens the show with "Hora Staccato" instrumental, then gives his "rippling rhythm" demonstration that includes Fields' blowing into a bowl with straw, and drummer's temple blocks lighting up.

The Ripplers, comprising vocalist Jackie Austin and three bandsmen, offer "Ain't She Sweet," and Austin follows with solos on "The Desert Song" and "Oh, Johnnie." Trumpeter Bob Podell offers impressions of Clyde McCoy, Henry Busse, Harry James and Louis Armstrong; latter a vocal takeoff.

Rok.

Blinstrub's, Boston

Boston, May 16.

Frankie Laine (with Al Lerner), Midge & Bill Haggert (2), Martin Bros. (2), Hibberd, Bird & LaRue (3), Louvas (2), Michael Gaylord Orch (12), Lou Weir; $4 minimum.

Frankie Laine registers solidly with patrons of this hippodrome-sized cafe. On for 30 minutes, he has the customers pleading for more. A smoothly interrogated line of patter and kidding remarks win the male patrons while the femmes give out with the squeal act accompaniment for his torchy numbers.

Some 1,400 payees turned out for Laine's opening, but attendance was less than capacity. (Spot's top is estimated from 1,600 to 1,900). With Eartha Kitt at the Latin Quarter this can be the reason Blinstrub's walls are not bulging way out. However, Blinstrub is not complaining.

From opening, he gives out unstintingly. "Black and Blue" is followed by "High Noon" "Sunny Side of the Street," and "Your Cheating Heart." Then, pulling all the stops on "That's My Desire," he has crowd limp on walk off. Back with "Jezebel," "Wild Goose," and "I Believe," he bows off with "Granada" to cheers.

Midge & Bill Haggert, attractive twosome, warm up the crowd nicely with musical comedy stepping. Good costumes, plenty of zing and bounce put chair squatters in receptive frame of mind for balance of show.

Martin Bros., clever puppeteers here before, get rapt attention and score decisively.

Hibberd, Bird & LaRue, femme with two male partners, has unique drunk heckling scene which takes audience sometime to get hep to. Gal and one partner go into opening dance routine while second male, planted in audience, puts on so convincing a drunk annoyance act that patrons expect the gendarmes at any moment. Act's clincher comes when phony heckler joins partners and femme gets twirled and thrown about in acrobatics.

Two Louvas, circus type aerial act, held over for third week, in for four weeks, Mike Gaylord and his expanded crew cut superb show, and Lou Weir does impressive job at organ. *Guy.*

New Golden, Reno

Reno, May 18.

Lancers (4), Arthur Ellen, Dorothy Kramer Dancers (5), Will Osborne Orch (10); no cover or minimum.

The Lancers have been faves around here ever since the days they first appeared with Kay Starr. In a few years they've developed into a sure, relaxed quartet with accent on contagious rhythms.

All down the foot-tapping line, the only song without a beat was "The Burros' Lullaby." The foursome opens with "Red Red Robin," bounces to "Rock Island Line," switches to an upbeat of "Open Up Your Heart." "Davy Crockett" is a tongue-in-cheek number for timely laughs. In their list of impresses, they've included a caricature of the Crewcuts to bring this standard bit up to date.

A real departure for the trade in this town is the hypnotist, Arthur Ellen. A perfectly normal appearing guy, he brings off his routine almost casually. Getting attention with a number-memory routine, his general pitch is that there is really nothing unusual about putting the mind to difficult tasks, its all done with "pictures." He then rustles up seven or eight volunteers for a mass sleep session. He is firm but friendly in his reminder that this game is not for fooling around.

Once in his power, he has them "witness" funny films, eating dripping ice cream cones, and hang their arms in midair. One victim is put in rigid state, bridged on two chairs, after which Ellen stands on him. In a delayed action bit, after he had sent a volunteer back to his seat apparently out of the spell, on a key word, the gentleman leaped to his feet and yelled "jackpot!"

It's interesting and exciting fare, handled lightly but intelligently. *Mark.*

Wanger at Cal-Neva

Lake Tahoe, May 24.

Wally Wanger, former line-producer at the Latin Quarter in N. Y., has been signed to produce the shows at Cal-Neva Lodge for inn's 10-week summer season.

Headliners already set in resort's new policy of top names are Ann Sothern and Tallulah Bankhead.

House Reviews

Apollo, N. Y.

Will Mastin Trio starring Sammy Davis Jr., Sy Oliver Orch (14), Boy Foy, Willie Bryant, Jerri Winters; "Beware My Lovely" (RKO).

This Harlem vaudery shifted its regular Friday-to-Thursday schedule to fit in a week's stint by its newest favorite son, Sammy Davis Jr. The Davis week kicked off last Tuesday (17) and Lionel Hampton moved in yesterday (Tues.) for a 10-day stay which will bring the house back to its normal Friday opening routine.

In the past year Davis has won a big ofay following via personal appearances (New York's Copacabana and the like) and his Decca diskings. The crowd here, of course, goes for him in a big way and he doesn't let them down. He gives 'em all he's got and he's got plenty. He sings, mimics, dances, tootles and gags with the aud for close to an hour and the newsho'ders still want more. Although he works with his father and uncle, Will Mastin, it's virtually a one-man concert.

From the start, Davis creates a rapport with the aud that never diminishes. He takes song requests and belts 'em from standing or sitting position with ease and assurance. The boy knows what he's doing at all times and his showmanly savvy is always in evidence. Could be that he's getting a little bit too slick but as it stands now, he's one of the hottest show biz entries around today.

Rest of the bill is just a wait before the Davis entrance. Boy Foy opens it up briskly with his neat juggling feats on a unicycle and thrush Jerri Winters slows it up with some over-mannered warbling. She's got a nice dusty-throated quality but she throws in too much style that never really comes across. Comic Willie Bryant fools around with such topics as juvenile delinquency and dope addiction in a tasteless fashion, but he does manage to win the yocks.

Gros.

L'Olympia, Paris

Paris, May 24.

Patachou, Garcons De La Rue (3), Charlivels (3), Pierre Dac, Three Akef, Rene-Louis Lafforgue, Trio Romano, Mathurins (2), Three Colas; $1.25 top.

Present stanza is one of the best balanced shows to be offered by Bruno Coquatrix this season, and is already paying off in heady b.o. figures. It features Patachou in her first big starring music hall stint and a backing of song, patter, solid acro and offbeaters to make this top entertainment.

Patachou is in excellent form and has honed her big voice and hoydenish personality into a workmanlike control which enhances and underlines her fine songalog. From the lowdown street songs to the gamey ballads and then into a searing lament, she has the aud all the way and emerges one of the top ranking chant names here.

Good things come in threes with Garcons De La Rue (3), Charlivels (3), Three Akef and Trio Romano making this a very lucky number. Garcons De La Rue are a street ballading trio whose pleasing voices and material, underlined by smart production props, make them an extremely taking entry. Charlivels display their electric eclectics in solid acro, song and music bits which are also in for mitts. Trio Romano present high jinks on bikes with two girls carried about on the shoulders of the man as bikes get smaller and smaller for a neat offbeat entry. Three Akef are a classy acro act with one backing to a table to twirl about two young boys on the ends of his feet. This looks like a fine bet for U.S. vaude, nitery or tv.

Three Colas are an acro contortion act with two strapping men tossing and twisting about a supple girl. It's standard except for a new wrinkle in two huge wolfhounds who suddenly get into the act by jumping over the girl as she is swung about or leaping through a hoop she holds up during some of her whirlings. Putting on the dog makes this a gimmicky offbeater. Mathurins (2) are only two but give out with a solid sailor-suited slapstick act that is big in yocks, pratfalls and some firstrate tumbling and acrobatics.

Single-o's are chansonnier patter man Pierre Dac and singer Rene-Louis Lafforgue. Dac has a snide manner that merges with his smart material for a risible turn and one that is appreciated by the Gallic clientele but might be lost on the many tourists, now trekking to this house, who do not have a prompter along. Lafforgue is another young man with a guitar who sings his own songs. Though voice is fresh, his material and projection are still too undefined to bridge the ramp of this big house, and he is more for intime boites than music hall.

Mosk.

Empire, Glasgow

Glasgow, May 20.

Billy Eckstine (with Bobby Tucker, Tony Carr, Ken Palmer, McHarris & Dolores, Allen Bros. (2) & June, Syd & Paul Kaye, Dickie Dawson, Dernos (4), Ann & Bobbie Black, De Vel & partner, Bobby Dowds Orch.

Billy Eckstine, playing to packed houses here, is currently scoring strongly with the fans in a well-varied songalog, and is supported by a better than usual layout.

"Mr. B," a pleasant personality, knows how to put over a song in his deep rich baritone and almost lazy but relaxed style. Opens with "It's Wonderful," then into "In Still of the Night," which brings heavy palming from outfronters. At this point, with the youthful admirers hanging on every note, he has to ask them to steady their exuberance, and introduces "What More Is There To Say?" Segues with "Talk to Me, Baby," "Send My Baby Back to Me," and "More Than You Know."

In last spot before intermission McHarris & Dolores, U.S. dancing duo, click big and amiable, reveals friendly personality as well as top dancing talent, and the distaffer is shapely and attractive, act exiting to solid mitting.

Allen Bros. (2) & June also register strongly with their dancing burlesque, throwing each other around to good timing, while the jump from stage into audience by one of the Allens is a worthwhile novelty. De Val, young male, and his highly attractive girl partner, open the bill with juggling, he on a unicycle, and Ann & Bobbie Black, Scot mixed twosome, come up with familiar but popular Auld Lang Syne tunes.

Syd & Paul Kaye have much promise as a comedy double, and are in New Acts. Dickie Dawson, billed as Canada's Good-Humor Man, is better at impressions than gags. The Dernos, two males and two femmes, are skillful aerialists, with personality and agility of the younger femme a standout.

Gord.

Palace, N. Y.

Three Tapateers, Stan Kramer & Co. (3), Yvonne Moray, Los Gatos (3), Ben Wrigley, Little Jack Little, Eddie White, Lott & Jo Anders, Jo Lombardi Orch; "Escape to Burma" (RKO).

Vaudeville, as represented by this week's Palace offering, comes to the aid of a slipping sister—radio—and dishes up nostalgia in the form of Little Jack Little, an airlanes fave during radio's growing years. Little has strong appeal for the Palace afficianados who apparently recall their youth via vaude and radio. Little has a pleasant style and wins the house with renditions of tunes popular in the 20's.

Another veteran of yesteryear, soprano-voiced Eddie White, also has a way with the Palace pewholders. A singing, standup comic, he varies his high-pitched warbling with dialect yarns dealing mainly with in-law problems. It's all a throwback to old-time vaude, but that, after all, is what the Palace continues to perpetuate.

Show opens with a fast terp outing, with the aptly-named Three Tapateers, originating from Harlem, scoring in some fast precision and solo work. Stan Kramer & Co., the company being his mother and dad, are in the deuce spot with a marionette act that is above the usual calibre of these turns. The Los Gatos, three lads, are a solid acrobatic turn, combining hoofing with their lifts and flips.

Yvonne Moray, a Lilliputian ball of dynamite with a big voice, is a crowd-pleaser. The 42-inch femme sings, mugs, and carbons, coming up with mitt-seoring impressions of Sophie Tucker, Mae West, and Jimmy Durante.

Ben Wrigley, an English importation, fails with his British gags which soar over the heads of the Palace clientele, but clicks as a sight act with his rubber-like movements. Lott & Joe Anders, a unicycle act from Scandinavia, do what these acts are supposed to do—ride the one-wheeled contraption while balancing and juggling a number of objects. *Holl.*

Judge's Rebuke of N.Y. License Official On Burlesque May K.O. Censorship

Court okay last week for the showing of burlesque in New York City may be an important step in freeing all of show business from censorship. That is the general reaction of a number of representative theatrical lawyers and trade observers.

Fact that the case involved burlesque is figured as relatively minor. It's regarded as having vastly wider application than that, especially since N. Y. Supreme Court Justice Aron Steuer's decision in the case is in line with various recent U. S. Supreme Court rulings on censorship matters.

Steuer, in granting a motion by Thomas J. Phillips to require N. Y. City License Commissioner Edward T. McCaffrey to issue a license for a burlesque revue to be presented at the Orpheum Theatre, Brooklyn, overturned a no-burley tabu that has stood in New York since 1937. McCaffrey had previously denied Phillips' license application.

Although Steuer's decision, pending possible appeal by the City to a higher court, requires McCaffrey to issue a license to Phillips, there appears to be doubt that the door is open for the resumption of the "objectionable" sort of burley shows containing the bumps, grinds and stripping that the Commissioner fears and that most reputable officials and showmen deplore. As the jurist's opinion noted, there is ample legal power to prevent.

Nevertheless, T. J. McInerney, managing director of the Broadway Assn., an organization of business men in the Times Square area, personally announced last week that as representative of the group he had asked Mayor Robert F. Wagner to appeal the verdict to a higher court. He expressed the fear that "objectionable" burlesque would invade the West 42d Street area again.

However, the attitude of most show biz figures was expressed in a brief filed by Irwin Karp, representing the Authors League of America, which had entered the case as amicus curiae (friend of the court). "The Authors League believes," it argued in part, "that if the constitutional guarantee of free speech were denied today to a burlesque performance, it could just as well be denied tomorrow to a play by one of its members which offended the political, moral or religious sensibilities of some public official; or to a play which some public official believed offensive to the political, moral or religious sensibilities of a large enough segment of the voting citizenry.

Free Speech

"We feel the right of free speech in the theatre must be emphasized where licenses are concerned, because it does not require too much encouragement for a licensing official to begin flexing his censorial muscles and looking for new fields to conquer."

Elmer Rice, former Dramatists Guild president and current president of the National Council on Freedom from Censorship, called Steuer's opinion "a great decision." Various other attorneys and theatrical figures expressed similar approval. And in substantiation of the Authors League brief, it was noted that McCaffrey recently succeeded in "non-censoring" several controversial lines out of the current Pulitzer Prize and Drama Critics Circle Award play, "Cat on a Hot Tin Roof," apparently by "persuading" author Tennessee Williams and director-producer Elia Kazan to accede to the scissoring.

Charles Ballon, attorney for the N. Y. Civil Liberties Union, which entered in the case as amicus curiae (friend of the court), said that the implications of Steuer's decision "extend far beyond burlesque." He declared, "The principle here enunciated is applicable to all media of entertainment—motion pictures and stage production of all kinds.

"It puts an end to one more arbitrary rule over the mores and morals of the theatre. It recognizes that in a free society, no medium of communication may be forced to conform to the whims and caprices of any individual or group."

Various legal and show biz figures praised Phillips' part in the defeat of what is regarded as McCaffrey's latest censorship bid. It was pointed out that the test case had been possible only because of Phillips' determination to make a fight on his license application. As one show biz lawyer expressed it, censorship's most frequent and potent ally is the reluctance of most authors, artists, producers, editors and publishers to expose and oppose it.

TV Helps Legit

A favorite topic of lofty-brow speculation on Broadway the last couple of years has been the various possible ways that television might hypo legit. It has remained for the N. Y. Herald Tribune, however, to come up with a practical demonstration.

With the advent of the publication's new Sunday tv supplement, legit managerial circles and especially pressagents are enthused about the added space the transferred video material makes available in the Sunday drama section.

Besides additional art and feature-interview stuff, the drama section the last two weeks has run a bylined legit news roundup piece by HT general-news staffer Judith Crist.

Mpls. Judge Quits Case Involving Legit House; Cites Own Thearticality

Minneapolis, May 24.

A local judge has had to withdraw from a court case here because of his activities as an amateur actor. He had been rehearsing 10 days for the role of a judge.

District Judge L. L. Anderson asked to be excused from sitting on the case, which involves the management partnership of the Star Theatre, the amateur outfit for which he was rehearsing the part of the presiding officer in a production of "Caine Mutiny Court Martial." Preparations for the show were taking too much of his time, the jurist explained in quitting the cast.

The court action involves a suit by John Kanel to obtain an accounting and to reestablish him as partner in the Star Theatre. The plaintiff claims he was induced to sell out to his partner, L. E. Ware, on the misrepresentation that if he did so a Mrs. Janet Gessner would "angel" the project for $50,000. He alleges, however, that Mrs. Gessner has contributed only $18,000 to date in the form of gifts, rather than as loans to Ware.

The Kanel-Ware dispute reached the city council when Ware sought a license for the theatre in his own name exclusively, and Kanel asked that it be issued either to them both jointly or to himself (Kanel) alone. The license committee, to which the matter was referred, postponed decision pending trial of Kanel's suit against Ware.

However, so "Caine" could be presented as scheduled, the council has permitted Ware to operate under a temporary license. The building owner is also being consulted as to whom he desires as tenant. The Star had its inception at a former film theatre in suburban Minneapolis. When that building burned it was moved to a converted 350-seat church in a neighborhood business area, where it has been operating on a year-around basis.

MCA Opens Coast Play Dept. to Boone Scripts

A play department has been organized for the Coast office of Music Corp. of America. Unit will be headed by Mrs. Adele Franz and will function separately from the agency's Hollywood literary division, headed by Ned Brown.

The main function of the play department will be to scout scripts for Broadway production. Launching of the new operation follows the recent visit to the Coast office by Audrey Wood, the agency's legit play rep in the homeoffice.

ATPAM Works Overtime On Barn Job Openings

An increase in summer theatre job openings for members of the Assn. of Theatrical Press Agents & Managers has the union working overtime in setting up scales and regulations for strawhat employment. A special overall membership session last week was devoted to the subject.

Union has thus far received bids from 10 theatres desiring to use ATPAM members for the first time this season. These include the Shakespeare Festival, Stratford, Conn., and the Melody Circus, Detroit, Mich., both preeming this summer. Other spots are located in Massachusetts, Pennsylvania, Chicago and New York.

Equity, Chorus Approve Merger; Set For Aug. 1?

The memberships of Actors Equity and Chorus Equity have approved the merger of the two unions. The consolidation will become effective next Aug. 1, providing necessary constitutional amendments are passed at Equity's annual membership meet tomorrow (Thurs.).

Votes on the consolidation were tabulated last Thursday (19). Of a total of 1,026 valid Equity ballots cast, 71% favored the merger, with the breakdown running 731 for and 295 against. The Equity vote represented about 33% of the membership.

Of 499 valid Chorus votes cast, 66% favored the merger, with the breakdown running 331 pro and 168 con. The Chorus vote also represented approximately 33% of the membership. Approval by at least 60% of both groups was needed to okay the merger.

If the constitutional amendments are passed at tomorrow's Equity meet, then Chorus will have to elect a special nominating committee at its annual membership session June 3 to pick six additional councillors and a fifth veepee for the merged org. The special nominating committee will report its nominations June 20, with special election ballots to be mailed July 5 for return July 29. The ballots will be counted Aug. 1. Independent nominations will be permitted up to June 20.

A sidelight of the membership approval of the merger is that Bill Ross, independent nominee for second vice-president in the Equity election to be held at tomorrow's meet, had resigned as chairman of the merger committee over the issue of whether Rebecca Brownstein, Chorus attorney, should be on the last negotiating committee. Ross, the incumbent second veepee, was not nominated for re-election on the regular ticket and was replaced by Frank Maxwell. The latter took over as chairman of the merger committee and is credited with bringing about an agreement on the terms of the consolidation.

Incidentally, the entire indie Equity ticket isn't being endorsed by the 17 council members and one union officer mentioned in last week's issue. Only Ross and Paul Ford, who's running for a five-year council term, are getting their backing. Ford is also an incumbent who was dropped from the regular ticket.

Current Road Shows

(*May 23-June 4*)

Dear Charles (Tallulah Bankhead)—Alcazar, S. F., (23-4).

King and I (Patricia Morison)—Shubert, Det. (23-4).

Kismet—Taft Aud., Cincy (23-28); Playhouse K.C. (30-4).

Pajama Game (Fran Warren, Larry Douglas, Buster West)—Moore, Seattle (24-2).

Seven Year Itch (Tom Ewell)—Forrest, Phil. (23-4).

Solid Gold Cadillac—Biltmore, L.A. (23-4).

Tea and Sympathy (Deborah Kerr)—Geary, S.F. (23-4).

Teahouse of the August Moon (Burgess Meredith, Scott McKay)—Curran, S.F. (23-28); Aud., Portland, Ore. (31-2); Temple, Tacoma, Wash. (3-4).

Tender Trap (Kent Smith, K. T. Stevens, Russell Nype)—Harris, Chi. (23-4).

Arbitrary and Capricious

Edward T. McCaffrey, Commissioner of Licenses of the City of New York "after some preliminaries, including two public hearings, denied the application and gave his reasons therefor in writing." So begins last week's decision by Judge Aron Steuer in N. Y. Supreme Court in reference to the application of showman Thomas J. Phillips to operate the Orpheum Theatre in Brooklyn as a burlesque house. Continues the Judge, "This (McCaffrey's) remarkable document serves a useful purpose. In revealing the mental processes by which respondent (McCaffrey) reached his conclusions, it removes from the area of debate any issue of whether the action was or was not arbitrary and capricious. That it was is not even open to question."

The Judge goes on to concede that Commissioner McCaffrey acted in accordance with his own "personal moral code," but adds, "It is only that no authority was ever conferred upon the office (McCaffrey's) to act on the basis he assumed to act."

Judge Steuer has, in brief, repeated the reminder which apparently cannot too often be repeated, namely that the administrator of a system of licenses cannot go beyond the law. Commissioner McCaffrey is flooding his own emotional carburetor in an attempt to play the guardian of public morals, but he is not empowered to act as a guardian of public morals. He apparently persists in so regarding himself and refuses to stay within the limitations of his licensing authority. His misjudgment in the matter of the Italian film, "The Miracle," was one factor in the ultimate decision of the U.S. Supreme Court that rocked the entire premise upon which State (and municipal) censorship has been operating for years.

In taking their position at the bar of justice as "amicus curiae" (friend of the court), both the N. Y. Civil Liberties Union and the Authors League of America point up the fact that the Bill of Rights, the basic guts of the U.S. Constitution, explicitly protects American citizens from the arbitrary action of public officials.

However often these unlawful usurpations of power arise, and they are fairly constant, show business can never stop fighting to preserve the liberal interpretation of freedom inherent in the Constitution. Centuries of painful struggle against tyranny and bigotry are implicit in the right to speak and entertain freely without "prior restraint." That's where McCaffrey took the primitive stance—that he was entitled to prejudge the quality of the performance which Phillips would present in Brooklyn and to decide, as a private moralist, that anything called "burlesque" was against the public interest and could be banned sight unseen. That would amount to clarvoyance.

It is a pity that McCaffrey's recent dropping of hints and asking of pregnant questions in respect to "Cat on A Hot Tin Roof" was not also exposed to full legal examination. The action against the proposed revival of "burlesque" was at least done in the open and subject to analysis and due process. The Tennessee Williams play was considerably curtailed because its author and producer-director would not stand up and fight. This case was insidious because it was an example of censorship's recent tendency to operate undercover and out of legal sight.

The Commissioner of Licenses will invite further legal rebukes if he goes on trying to extend his authority in the name of his good intentions.

Land.

Legit Bits

Ellen Adler, daughter of actress **Stella Adler**, is the latest of the theatrical Adler clan to enter legit. She's secretary to **Roger L. Stevens**, of the Playwrights Co. and Producers Theatre . . . **Roald Dahl**, whose "The Honeys" folds next Saturday (28) at the Longacre, N. Y., sails the preceding day with his actress-wife **Patricia Neal** and their daughter to spend the summer at their home near London.

Geraldine Brooks in "The Philadelphia Story" wound up a two-week run at the Fred Miller Theatre, Milwaukee, May 15 with a total take of $13,368 on a potential capacity of $14,424. . . . "Wedding March," Yiddish-American musical by William Siegel, will preem at the Second Ave. Theatre, N. Y. next October under the production auspicies of **Irving Jacobson** and **Irving Grossman**. . . . **Berta Gersten**, who appeared on Broadway earlier this season in "Flowering Peach," will appear in the film, "The Benny Goodman Story," playing the musician's mother.

A London production of **Orson Welles'** adaptation of "Moby Dick" is scheduled for next July, with Welles starring and directing. The venture is being backed by **Martin Gabel** and **Henry Margolis**, who were partnered last fall-winter in the Broadway production of "Reclining Figure." Incidentally, **Toby-Rowland** will present the latter comedy in the West End in July also. Gabel and Margolis recently returned to N. Y. after a six-week European visit.

Alfred de Liagre Jr. has skedded **Carolyn Green's** "Janus" for Broadway production next November, with **Margaret Sullavan**, **Claude Dauphin** and possibly **Robert Preston** starring . . . **Sam Levene** will star in and direct the **Allen Boretz-Ruby Sully** comedy, "Hot Corner," which **Eleanore Saidenberg** plans for Broadway production next season. . . **Rosamond Gilder**, director of the U. S. Center of the International Theatre Institute of the American National Theatre & Academy and an associate in English at Barnard College, N. Y., has received a Fullbright research award to study the development of French theatre since World War II. Miss Gilder was editor of the old Theatre Arts mag.

Jerome Weidman's "Skylight" has been optioned by **Doris Ramsey**, who'll make her managerial debut with the property. . . **Elaine Stritch** takes a month's leave from "Bus Stop" beginning June 6 to go to Hollywood for a role in Paramount's "Too Late, My Love" . . **Rita Dimitri**, **Lilo's** understudy in "Can-Can" takes over the role next Monday (30), while **Ronnie Cunningham** succeeds **June Holloway** in the musical June 13.

Reginald Denham, who returned to N. Y. last Friday (20) after a month's stay in London, has acquired the rights for a Broadway re-adaptation of **Edward Percy's** "Lorella," based on "Black Cushion," by **Mary Orr (Mrs. Denham)** . . **John Byram** left for the Coast Saturday (21) for confabs with **Jerome Lawrence** and **James E. Lee** on their musical version of "Shangri-La," which he'll co-produce on Broadway with **Courtney Burr.**

The Group 20 Players, which begins its eighth season of six classic productions at Wellesley College's Theatre-on-the-Green, Wellesley, Mass., June 27, will appear on Broadway next September in a limited season of repertory. . . . "Life Begins With Love," by **Israel Rosenberg** from a classic Hebrew drama, will reopen the **Elsmere Theatre**, Bronx Yiddish showcase, next October. . . . Charles Bloomfield, of the National Theatre Ticket Service, N. Y., has

(Continued on page 74)

Playwrights, Producers Set Nat'l Promotion Drive for Current Hits

The Playwrights Co. and Producers Theatre have joined in a national promotion drive for their current Broadway shows, "Bad Seed," "Bus Stop" and "Cat on a Hot Tin Roof." Campaign will cost $10,000.

Drive will involve newspaper ads and outdoor display ads and will plug the theme that out-of-towners planning to visit New York this summer should send in advance mail orders for the three productions. Tickets for "Bus Stop" and "Cat" are announced as available in July and August, and for "Seed" in June as well.

Starting last Sunday (22), in 19 papers in 15 cities from Boston and Providence on the eastern seaboard and as far west as Chicago, there will be 300-line ads (single column, running full-page length). Starting a week ago Monday (16), a total of 500 three-sheet posters were placed in New Haven, Pennsylvania, Long Island R.R. and Hudson Tube stations.

The drive is aimed not only as a prestige-builder for the shows and the two producing firms, but is intended to bolster biz for traditionally slow summer period.

(Continued on page 73)

Attempts to Get Drama Critic Sheaffer Into P.A. Union Still Stalled

Efforts to get former drama critic Louis Sheaffer into the Assn. of Theatrical Press Agents & Managers are apparently still stalled. Matter was not even discussed at a union membership meeting last week, but is slated for consideration at the next session. Meanwhile, Sheaffer has made formal application and has put up a $500 check to cover initiation fee.

Sheaffer, whose critic's job disappeared in the recent fold of the strike-bound Brooklyn Eagle, was proposed for membership in the pressagents chapter of ATPAM, and his immediate admission was urged by several prominent g.a. members. The suggestion was that, on the ground that the case involves an "emergency," the regular entry procedure, including an extended apprenticeship, should be waived.

Petition favoring admitting Sheaffer under such a waiver was submitted at last month's membership meeting, but several members objected, using the technicality that the ex-critic had not filled out and submitted a formal application blank, so the move was defeated. With resistance to the entry seemingly unabated, it remains to be seen whether Shaeffer will be admitted in time to take a proffered summer job at p.a. for William Miles' Berkshire Playhouse, Stockbridge, Mass.

Proponents of Sheaffer's immediate admission to the union hope to confine consideration of the matter to the p.a. chapter. Since the application has been made with the understanding that the ex-critic will never be given general membership status, and thus could never hold a manager's job, they claim the managerial group should have no voice in the decision.

It's argued that Sheaffer's immediate admission would have tactical advantages, since it could be used to refute claims by League of N. Y. Theatres against ATPAM's alleged closed-shop restrictions. There'd presumably be little obstacle to Sheaffer's admission if a Broadway p.a. job were offered him, as that might raise Taft-Hartey complications. Short of such an opening, however, the ex-critics status remains uncertain.

Irish Actor, U. S. Bride Honeymoon on Greek Ship

Minneapolis, May 24.

When the Dublin Players, having completed their fourth North American tour, sail back to Ireland (on a Greek boat) from New York next Thursday (26), one of the members, David Clarke, will have along with him an American bride, Betsy Locke.

The actor met her in her home town, Corpus Christie, Texas, when the company was playing there. Couple were to be married in New York this week.

Applause as Tips?

It's getting so a waiter needs an Actors Equity card to get a job. Table-servers at the Sierron Country Club, Parksville, N. Y., are being hired on the basis of acting experience, with restaurant background a secondary factor.

Besides waiting tables, they double in the weekly shows at the resort's Little Theatre.

'Flowers' Closes To $205,000 Loss

"House of Flowers" wound up a 164-performance Broadway run last Saturday (21) at an approximate loss of $205,000 on a $240,000 investment. As of an April 23 accounting, the Saint Subber production had $193,618 to recoup. Losses for the ensuing four weeks of the musical's run and closing expenses are expected to raise that figure to around $205,000.

For the four weeks ending April 23, the Truman Capote-Harold Arlen tuner had an operating loss of $100. The show actually had only one losing week during that period, dropping $2,334 during the stanza ending April 16. Expenses that week included $2,341 as the show's share of an extra radio-tv advertising expenditure of $4,299. Of that amount, $1,208 was paid by the theatre and $750 by the authors.

Profit for the other three frames came to $2,234. However, souvenir book royalties for the four weeks was $231, giving the musical a $131 net profit for the period. The show ran for 21 weeks at the Alvin Theatre.

MARGO WILL PREEM 4 AT DALLAS THIS YEAR

Dallas, May 24.

Theatre '55 will open its new 10-week summer season June 13 with a two-week run of Shaw's "Pygmalion." Four new scripts will be preemed by managing director Margo Jones.

Set for fortnightly tryouts are "The Girl From Boston," comedy by Joseph Hayes; "Cold Christmas," drama by Anna Marie Barlow and S. Brooke White, and "Whisper to Me," comedy-drama by Greer Johnson, adapted from William Goyen's short story, "The Letter in the Cedar Chest." Fourth new script is to be selected.

Perry-Mowery Set 10G Budget for Cragsmoor

Operation of the Cragsmoor (N. Y.) Playhouse and tavern this summer has been budgeted at $10,000, but that figure may be increased. A limited partnership, with contributions totalling that amount, has been set up by Elaine Perry and Irl Mowery, who've taken over management of the theatre and restaurant.

Miss Perry and Mowery, both Broadway producers but not associated as such, have invested $3,500 each in the barn project, with the remaining $3,000 put up by Henry Lee Munson, president of the Cragsmoor Community Properties Corp.

As backers, Miss Perry and Mowery are each entitled to 17½% of the net profits, while Munson will get 15%. Return of the backers' investment is due at the end of each summer season, providing all liabilities have been paid off, or provided for, and a cash reserve of $10,000 has been set up. Additional partners are admissable until the estimated production requirements have been met. Thereafter additional limited partners are admissable, but their share of the profits will come of the general partners' cut.

Theatre, which begins operating June 28, was previously operated by Lee K. Holland. Miss Perry, incidentally, is currently represented on Broadway as producer of "Anastasia."

Show Tent for Cincy

Cincinnati, May 24.

A 1,200-seat tent operation, located just outside the Cincinnati city limits, will begin a 14-week star season June 14. Tagged the Cincinnati Summer Playhouse, the canvastop will be run by Richard L. Rosenfeld and Alexander White.

It's another addition to the Stage & Arena Guild circuit.

See Bigger Gains On 3d 'Teahouse'

Third company of "Teahouse of the August Moon," now being formed by Howard Lindsay & Russel Crouse, has been set up contractually so as to bring a higher potential profit payoff to the original production and original producers Maurice Evans & George Schaefer. Third edition, like the L&C second, has been capitalized at $65,000.

Like the second company, currently on tour with Burgess Meredith and Scott McKay costarred, the third edition will pay 25% of the profits to the original production, plus a royalty equal to 5% of the weekly gross. But whereas there's a $1,500 ceiling on the weekly royalty payable the second company, there'll be no limit on the third.

That may be anything but an academic difference, since the John Patrick dramatization of Vern Sneider's novel has done unvarying capacity business on Broadway, and the London and touring editions have played to near-sellout trade, with record-breaking grosses where the theatre capacity has permitted. Assuming that the third company will play some very large houses, it could readily top the $30,000 gross mark by a sizable margin and thereby earn more than the $1,500 royalty for the parent company.

In casting the third troupe, L&C are mulling the idea of doing without stars. It's been noted that the Broadway production has done absolutely sellout business at every performance since the opening, regardless of who was playing the leads, but even the advance sale has varied only slightly, and that on the basis of seasonal conditions rather than perceptible name draw.

Moreover, the London edition did sellout business with Eli Wallach, an unknown in England, as top star, and has gone along in undiminished returns since he transferred to the Broadway company. Also, while Meredith is figured a familiar name, he's not rated as a strong boxoffice draw for the second troupe, and McKay is an unknown to the public. So Lindsay & Crouse are looking for established players, who can be relied on to give solid performances, to head the third company. On that basis, they could get the two leads for a total of $1,000-$2,000 a week, with no percentage involved, and try to engage strong performers for the secondary lead roles of the colonel, psychiatrist officer, geisha girl, etc.

Fonda, Dorothy McGuire In Omaha Stage Reunion

Omaha, May 24.

It'll be old home week at the Omaha Community Playhouse when Henry Fonda and Dorothy McGuire appear June 24-28 in a production of "Country Girl." Both are Playhouse alumni and made their last appearance together at the theatre 25 years ago in "A Kiss for Cinderella."

Cast for "Girl" will be rounded out with localites, and proceeds from the production will go towards building a new theatre.

GOLDEN JUBILEE YEAR

VARIETY

1905 - 1955

2 Revues to Launch B'way Season; 'Crazy' Has Mixed-Up Coin Setup

Like Old Times

Although the reviews and audience reaction to "Inherit the Wind" have been generally excellent, actor spectators have a special appreciation of the Jerome Lawrence-Robert E. Lee drama, which has a cast of 40 speaking parts and 24 extras.

As actress Neva Patterson expressed it after catching the Paul Muni starrer, "It's so wonderful to see all those actors working."

Equity Steps On Casting Agents

Actors Equity is making a drive to wipe out the practice of casting agents for Broadway shows collecting commissions from players they place. Such tactics have been forbidden by the union's rules for some years, but that fact had been forgotten, or at least overlooked.

The Equity council reaffirmed the regulation recently in a case involving a touring company of "Sabrina Fair," produced by Maurice Wasserman and starring Constance Bennett. Casting agent on the show, Milton Goldman, tried to collect commissions from the actors he engaged, but Equity stepped in and brought up its long-standing tabu.

Fact that the collection of such commissions by agents engaged by management as "casting directors" has become widespread has aroused Equity's determination to end the abuse. Theory behind the union rule and the intention of enforcing it is that an agent serving as casting director, casting representative or in some other such function for a show is in reality the employee of the management. He is thus not serving the interests of the actors and therefore should not get a commission, Equity figures.

'GAME' PAYS 100G MORE; TOTAL DIVVY IS 350G

"Pajama Game" made a $100,000 distribution last May 5, for the second straight month. Divvy, following a similar one April 1, brought the total profit distribution $350,000 thus far. With the management and backers splitting the coin equally, that gave the latter a $175,000 profit on a $250,000 investment.

The April 1 distribution was the first made in a couple of months. Producers Frederick Brisson, Robert E. Griffith and Harold S. Prince had been holding off because of the expenses involved in sending out the touring edition of the musical.

The road company represented a production cost of $101,701. That coin was recovered rapidly, with the show moving into the black during its 11th week of operation April 16.

As of an April 30 accounting, the touring company, which began its trek last Jan. 29, showed a net profit of $18,627. According to the statement, the Broadway production, starring John Raitt, Janis Paige and Eddie Foy Jr., netted $64,991 for the five weeks ended April 30. For same period the national company, starring Fran Warren, Larry Douglas and Buster West, tallied a $54,772 profit. That brought the total net profit on both companies to $410,005 to date.

Balance available as of the accounting was $160,005 (less the subsequent $100,000 dividend). Profit, incidentally, included $9,034 royalty on the Columbia Records original cast album of the show. Music and lyrics for the tuner were written by Richard Adler and Jerry Ross, while George Abbott and Richard Bissell adapted the book from the latter's novel, "7½ Cents." Abbott, who's also co-director of the show with Jerome Robbins, gets 10% of the profits besides his royalties.

The N. Y. production is in its 55th week at the St. James, while the touring company, in its 17th week, is currently at the Moore, Seattle.

Broadway, which had no revues this season, is starting the 1955-56 semester with two. In addition, five others are currently scheduled for production.

Slated as the first two offerings of the coming season are "Almost Crazy" and "First Edition," in that order. The former song-sketch-hoofing entry is due to open June 20 at the Longacre, while the latter preems July 7 at the Bijou.

"Crazy," which is being produced by John S. Cobb, is financed at $50,000, with provision for 20% overcall. Ray Golden is sponsoring "Edition," which will probably be a low-budgeter also, since the comparatively small capacity take at the 603-seat Bijou negates a heavy investment.

The entire backing for "Crazy" was put up by J. Tom Grimmett, of Paul's Valley, Oklahoma. Grimmett's partnership deal with Cobb entitles him to share in the show's profits on a sliding scale. He gets 75% of the net profits up to $200,000, plus 70% from $200,000-$400,000, plus 65% from $400,000-$600,000, plus 60% from $600,000-$800,000, plus 55% from $800,000-$1,000,000 and 50% above $1,000,000. In other words, the show would have to make 2,000% profit for the producer to reach the standard 50% share.

Sketches and lyrics for the revue, which was originally slated for off-Broadway production at the Theatre de Lys, were written by

(Continued on page 73)

'Pennypacker' Looks O.K., 'Diary' Rates a Maybe, 'Thin Air' Flop, London

London, May 24.

"The Remarkable Mr. Pennypacker," presented by Donald Albery at the New Theatre last Wednesday (18), looks like one of the legit hits of the season. This latest Broadway importation was enthusiastically received by the first-night audience and has had an excellent press from the national dailies.

The Liam O'Brien farce has been superbly directed by John Fernald and a first rate local cast is topped by Nigel Patrick, Elizabeth Sellars and Hugh Wakefield.

"The Diary of a Nobody," which opened last Tuesday (17) at the Duchess, is an unsuccessful attempt to transfer the Oliver Grossmith opus to the stage. Presented by Basil Dean, with Leslie Henson and Hermione Baddeley in the leads, it has only a moderate chance of success.

Production, originally done at the Arts Theatre Club last year, has been brought to the West End with an almost new cast. Dean directed the piece and collaborated with Richard Blake in the stage adaptation.

Final opening of the week was H. M. Tennent's presentation last Thursday (19) of "Into Thin Air" at the Globe. Authored by Chester Erskine and directed by Garson Kanin, this farce of a disappearing man is a dull and witless piece. It folded last Saturday (21). Lead roles were played by Hartley Power, Peter Sallis, Jill Melford and Sandra Dorne.

ATPAM Took in 15 New Members During Year

The Assn. of Theatrical Press Agents & Managers admitted 15 new members during the year ended last April 21. That brought the union's total membership to 546.

Of that number, 464 are overall members, while 82 fall into the local area category. During the 12-month period there was a decrease of $812 in the union's cash position, which totalled $41,914 as of April 21. This included $31,314 in cash and $10,600 in bonds.

A breakdown of the number of new members admitted into the various ATPAM categories is as follows: Music field (1), overall (3), local areas (6), road show pictures (2), circuses (1) and N. Y. pressagent apprentices (2). Incidentally, Merle Debusky has been appointed chairman of the N. Y. Pressagents Chapter.

New England Sees Big Silo Year; Chi Area Gets 7; Other Barn News

Boston, May 24.

New England strawhat impresarios, from Maine to Connecticut, are frantically building new theatres or repairing hurricane-damaged ones for what looks like the biggest summer legit season in the six-state region's history. Money is flowing again in Yankeeland for about the first time since the War.

Barometer is the annual trek of Ringling Bros. Barnum Bailey circus to Boston Garden, where it nabbed a hefty $275,000 gross this year for six days, 10% above last year's stand. In addition, beach and recreation spots are on a spending spree, refurbushing and installing new equipment to lure vacationers, and parks and ballrooms are bringing in the biggest band names for the first time in years. New England's vacation season is now big business.

More and more thousands are streaming into New England each summertime for vacationing and sightseeing trips. Summer theatres are springing up all over the terrain, aiming for the vacation trade. Badly mauled by hurricanes last season, a number of the tent theatres are taking advantage of replacement need by increasing their seating capacities. Storm-ripped canvas has been replaced with newer, brighter coverings.

South Shore Music Circus, Cohasset, has a new tent and starts the 10-wk season June 24 with "Paint Your Wagon." Cape Cod Melody Tent, Hyannis, has been replaced and opens July 1 with "Wonderful Town." Newport, R.I. Casino suffered only minor storm damage and is set to open June 27.

Yankeeland's newest summer theatre in-the-round, the North Shore Music Theatre, under construction on Route 128 at Beverly, Mass., will have a seating capacity of 1,300. It opens June 24 with "Kiss Me Kate." A company of 50 will be maintained with orchestra, chorus and ballet. Stephan Slane is managing director.

Skedded for the spot are: "New Moon" July 4; "Call Me Madam," July 11; "Carousel," July 18 for two weeks; "Desert Song," Aug. 1; "Wonderful Town," Aug. 8; "Song of Norway," Aug. 15, and "Showboat," Aug. 22 for two weeks. A reserved seat policy will be in effect and performances will be Monday through Saturday with a Saturday matinee.

Spots for Chi Area

Chicago, May 24.

Unless there are additional late starters, there will be a total of seven summer theatres operating in the immediate Chicago area when the season opens next month.

Two of last season's theatres dropping out are East-Edens and Showcase which folded its year-around operation last winter. However, there is a new tenthouse being launched by Marshall Migatz at the Edgewater Beach Hotel, to bring his local hot weather string to three.

Partly because of the shortage of names and semi-names for star billings, but also as an economy measure to cut down on rehearsal and transportation costs, a new shuttle system has been worked out by two citronella entrepreneurs. Tony DeSantis, Drury Lane operator, and Bill Johnson, Chevy Chase majordomo, have set a deal for exchanging productions and casts.

Each plans a schedule of five plays to run two weeks each, starting June 28. Both will open the same date and then trade plays every two weeks. This will guarantee a four-week booking and the two operations will split the rehearsal and traveling charges. DeSantis expects to wrap up his first play and cast this week for the start of his fifth season.

Migatz plans likewise to double some of his plays into the Edgewater location from his Salt Creek house. Latter bows June 3 with its fifth season, with Marie Wilson starring in "For Love or Money" as the first of seven plays over the 14-week span. Following will be Shelley Winters in "Wedding Breakfast." And beyond that Migatz is still shopping. The Edgewater project is slated to open in late June.

His Fox Valley plant opens shop June 10 with "Oklahoma," the first of six two-weekers. Next is "Annie Get Your Gun," followed by "Showboat," "Look, Ma, I'm Dancin'," "Song of Norway" and "Guys and Dolls."

The other area strawhatter featuring tuners, Highland Park's Music Theatre, starts its sixth year June 10 with "South Pacific," with Walter Cassel as Emile de Becque, Bill Hayes as Lt. Cable and Betty Jane Watson as Nellie Forbush. Producer Ben Goodman has all but one of his six productions lined up.

Magda Gabor and Marilyn Cantor star in "Best Foot Forward," June 27; Beverly Bozeman and Jack Gilford next in "Guys and Dolls;" Joe Lautner and Portia Nelson in "The Golden Apple," and Mimi Benzell in "By the Beautiful Sea."

Herb Rogers' Tenthouse Theatre, also in Highland Park, and the longest runner locally, starts its eighth season June 10 with "Time Out for Ginger." Rogers has set a 13-week roster featuring his resident company directed by Michael Farrell.

$60,000 for Flint Tent

Flint, Mich., May 24.

Capitalization for the Flint Musical Tent, which begins its initial season June 17 under the production auspices of Robert K. Adams, is set at $60,000. Under a limited partnership agreement, filed May 3 in New York, $45,500 had already been raised, with local residents contributing all the coin. The partnership agreement, which runs to May 1, 1958, and yearly thereafter, allows for the admission of additional limited partners until the $60,000 figure has been reached.

Coin is to be returned to backers at the rate of not more than one-third at the end of each year for three years, with any balance to be returned upon the dissolution of the partnership. Adams is the sole general partner.

Ottawa Silo Opening July 15

Ottawa, May 24.

Kingsmere Festival Summer Theatre will open July 15 with William Inge's "Come Back Little Sheba." Gladys Sproule, of Ottawa, will have the Shirley Booth role and Eugene Jousse, of Montreal, will direct. Three other Montrealers, Ed McGibbon, Helga von Eichen and Bill Edwards, will be in the cast. Miss Sproule has acted with Canadian Repertory Theatre here.

This first fully pro strawhat in the Ottawa area in many years will use as a stage the veranda of the summer home willed to the people of Canada by the late Prime Minister Mackenzie King. It's in the Gatineau Hills, a resort area about 10 miles from the Canadian capital, across the river in Quebec. Latter will permit Sunday performances, forbidden in Ontario.

4th Year for Green Hills

Reading, Pa., May 24.

Green Hills Theatre, five miles south of here, will begin its fourth season June 17 with "Wedding Breakfast." Mike Kesdekian will return as director and Ted Moore will be back as set designer.

The 11-play schedule includes "Wedding Breakfast," June 17-25; "Caine Mutiny Court Martial," June 28-July 2; "Stalag 17," July 5-9; "Dial M. for Murder," July 12-16; "Time Out for Ginger," July 19-23; "Anna Christie," July 26-30; "Sabrina Fair," Aug. 2-6; "Picnic," Aug. 9-13; "Oh Men, Oh Women," Aug. 16-20; "Rainmaker," Aug. 23-27, and "The Little Hut," Aug. 30-Sept. 3.

Harmons at Clinton Again

Clinton, Conn., May 24.

Lewis and Charlotte Harmon celebrate their 10th anni as strawhat producers July 3 with a post-opening performance champagne party at their Clinton Playhouse. Kickoff bill at the barn will be "Champagne Complex," with Donald Cook and John Dall costarring.

The Harmons have been operating in Clinton for the past five years and for the five preceding years produced shows in Guilford, Conn. Mrs. Harmon, who also doubles as director at the barn, has co-authored a Saturday Evening Post article with Maurice Zolotow tagged "Summer Theatre is the Craziest Business," for mid-summer release.

Shumlin Awarded Full 'Samarkand' Royalties

Producer-director Herman Shumlin has been awarded full payment of contractual sums due him as stager of the Bruce Becker-Robert E. Miller production, "Tonight in Samarkand," a Broadway flop earlier this season. An arbitration award upholding Shumlin in his claim to full royalties, directed the producers to pay him $2,354, representing 2% of the show's gross receipts from the tryout and Broadway run.

Shumlin was replaced by Alan Schneider as director of the Jacques Deval-Lorenzo Semple Jr. drama during its out-of-town tuneup. The award made by arbiter Wallace H. Erskine, representing the American Arbitration Assn., also requires the producers to pay Shumlin $313 for disbursements advanced by him and another $230 to the AAA for the balance of administrative fees due.

Additional stipulations of the award cover various payments to Shumlin in the event of future productions of the play. Milton R. Weir was attorney for Shumlin, while L. Arnold Weissberger represented Becker and Miller.

Off-B'way Show

Safari

Alan Abel production of revue in two acts. Music and lyrics, Ben Machan & Blanche Allen, Michael Corda & Peter Windsor, others; continuity, Han Holzer; sketches, Holzer, Milt Kamen; direction, Zeke Berlin; choreography, Gerri Gale; settings, lighting, costumes, Ray Temple; orchestrations, Frank Ferriano; musical director, Bob Boucher; associate producer, Holzer; incidental music, Machan & Ferriano. At Barbizon-Plaza Theatre, N. Y., May 11, '55; $4.90 top.

Cast: Bobby Breen, Milt Kamen, Deedee White, Jeanne Williams, Future Fulton, Joseph Elic, Sam Ulano, Mario Siletti, Phyllis Campbell, Barbara Ann Gray, Mike Terrace, Barbara Kay, Charlie Kane, Alan Abel.

"Safari" is the last of a flock of off-Broadway revues to preem this season. It's also the worst. There's practically nothing in this Alan Abel production to warrant theatregoer attention. That takes in both material and performances. The sketches and songs are mediocre while the talent lineup, with one or two exceptions, is undistinguished.

Best of the performers is Milt Kamen, who impresses as being an able comic in need of stronger material. Some of his items pave the way for a few laughs, but in the overall fail to hold up. Cast is headed by onetime moppet songster, Bobby Breen, who's been trying to make a comeback in recent years. His performance in this abortive presentation isn't likely to help.

Besides sponsoring the offering, Abel also acts as narrator and takes part in a drum duet with Charlie Kane. The skinbeating session winds up the first act and is a welcome relief from the preceeding material offered. Also appearing in the show is Sam Ulano, who recently set a drum marathon record as a publicity gimmick for the show. Ulano tries too hard to be cute and effects an unbecoming sloppy appearance. However, his rendition of "Three Bears," which he's recorded, is a fair item. The same doesn't hold for his so-what "Octopi" bit.

Most of the girls in the show are lookers, but that welcome fact isn't enough to make up for a talent deficit. In an unusual move for an off-Broadway presentation, "Safari" had a one-performance tryout at Fort Slocum, at suburban New Rochelle. The boys in khaki should have been given a little more consideration. *Jess.*

(Closed Sunday (15) after five performances.)

'Glad Tidings' to Open Canal Fulton 2d Year

Akron, O., May 24.

The Canal Fulton Summer Theatre will start a second season of professional summer stock June 7 with Diana Barrymore starring in "Glad Tidings." A 13-week season is planned by co-producers Elisabeth Bliler, William Dempsey, and David Fulford. The theatre is at Clay's Park, two miles south of Canal Fulton, about halfway between here and Canton.

There will be two acting companies appearing alternate weeks at the Canal Fulton theatre and the Chagrin Falls Summer Theatre, near Cleveland.

They'll Be Suing Audiences Next

(For Not Liking a Show)

The following letter, quoted in full, was sent over the weekend to editors and drama critics of the principal New York dailies.

Dear Sir:

By way of introduction, I am the producer of "Safari," the informal musical revue, which closed last week at the Barbizon-Plaza Theatre.

The reviews by the majority of critics panned the show without mercy. Such an unrelentless and ruthless attack was unjustified, insofar as the audiences enjoyed the show thoroughly, and the reviewers made no attempt to offer an objective evaluation. Their line of writing revealed a diabolic streak of humorless wickedness that defies the most vivid imagination!

By any standards "Safari" couldn't have been that bad. The fact that a handful of critics can make or break a show is a pitiful example of the status of our theatre today.

I, for one will not shrug off the closing of "Safari" as "one of those things." Too much money, time, effort and thought went into the show.

Perhaps one should not be so presumptuous as to question the critics' definition of "standards" in their reviews of a show. However, when a so called review degenerates into a slanderous volley of choice witticisms, I must object.

I can understand the viciousness of a man like Gelb from the Times, since he seldom receives an opportunity to review a show. However, the sordid attempts of Kerr to be witty in his condemnation were downright appalling!

Our favorable audience reaction, plus praise from respected men in the entertainment field suggests an examination of the critics' negative unanimity. The only logical theory is that the critics were anxious to regain ruler status after the blow received from their ineffectual blasting of "Ankles Aweigh." "Safari," unfortunately, was their scapegoat.

After our opening night curtain rang down, promising negotiations began involving the publication of the musical score, sale of movie rights, and a local telecast. Reviews on the following day killed everything in sight.

I invited the critics to the theatre and expected them to behave like gentlemen. They chose to extend their criticisms far beyond the license of journalistic decency and I cannot now allow them the privilege of hiding behind press immunity.

I have advised my attorneys to file an immediate damage suit against each critic and his respective employer to cover the costs for their undisciplined and unwarranted remarks.

ALAN ABEL,
Producer of "Safari"

(VARIETY's *review of the show appears elsewhere on this page.—Ed.*)

Stock Reviews

The Mousetrap

Washington, May 17.

Arena Stage production of melodrama in two acts (3 scenes) by Agatha Christie. Staged by Zelda Fichandler; lighting, Leo Gallenstein. At Arena Stage, Washington, May 17, '55; $2 top.

Mollie Ralston ..... Elizabeth Tilton
Giles Ralston ..... Alan Coates
Christopher Wren ..... Gerry Hiken
Mrs. Boyle ..... Frances Ingalls
Maj. Metcalf ..... Dick O'Neill
Miss Casewell ..... Emily McLaughlin
Mr. Paravicini ..... Allen Joseph
Detective Trotter ..... Lester Rawlins

"The Mousetrap," which has been playing London for the last two and one-half years, gets its American premiere at the Arena Stage, local theatre-in-the-round. The Agatha Christie murder mystery turns out to be about par for the course of slickly tailored British mystery thrillers. As such its generally enjoyable theatré, assuming its contrived twists aren't viewed with too sophisticated an eye.

The whodunnit has a traditional setting . . . eight people confined to and old manor house during a blizzard. One is a murderer and two are potential victims. Which is which isn't revealed until after one murder is committed.

There is the customary slight-of-hand shifting of suspicion from character to character, with nobody willing to admit being a potential murder victim. As usual, it is the least-suspect person, with psychiatric overtones in fact, who turns out to be the culprit. It all adds up to good fun, and should be even better if some of the cast were better.

Gerry Hiken, as a wacky, timid young man, gets into the marrow of his part for the best job of the evening, with Frances Ingalls a close second as the complaining widow. Allen Joseph plays a mysterious character a shade too broadly, Elizabeth Tilton, a newcomer to the Arena Stage Company, does a fine straight job as the manor house owner.

Fattest part of the show falls to Lester Rawlins, the company's leading man of all work, as a detective. His performance sustains well through most of the play, falls off toward the end. *Lowe.*

To Grandmother's House

Atlantic City, N.J., May 21.

Ada Fenno & Gianni Pitale production of comedy in three acts by Mark Druck. Staged by the author. At Quarterdeck Theatre, Atlantic City, N.J., May 17, '55; $2.50 top.

Cassie ..... Melissa Weston
Hortense ..... Hope Sansberry
Ken ..... Richard Merrell

It's still pretty draughty for strawhatting along the boardwalk and the reception accorded "To Grandmother's House" at the Quarterdeck Theatre here is likewise chilly. Audience reaction (or lack of it for lack of audience) isn't necessarily governed by earliness of season, however, as much as by the frailty of Mark Druck's new script.

Since the author has just spent a year abroad working in Italian films and theatre, he might presumably have returned with something other than a trite piece replete with misunderstandings over the word "experienced" and similar adolescent gaucheries. Actually, the drab dialogue and lack of imaginative plot development defeat the play's faintly provocative premise in which a primly intelligent college grad from Saginaw, who is given to more "planning" than a socialized state, comes east to live in Greenwich Village with her racy advertising agency grandma.

Conceivably, this could be the springboard for a half-hour video show, although that would probably exhause its possibilities. Druck introduces only one other character, an airline pilot who, natch, gets girl. But it takes him three acts.

Hope Sansberry grays up for the grandmother and has her big moment demonstrating how to make a 38-to-nothing martini. If she occasionally glances about nervously as if hoping for the curtai to ring down, who can blame her? As the pilot, who is always conveniently grounded, Richard Merrell delivers his lines clearly and even with some conviction, something of an achievement under the circumstances.

Granddaughter is played by blonde Melissa Weston, an eyeful with or without hornrimmed specs. She makes things rather difficult for Merrell and Miss Sansberry by giving an enthusiastic performance despite the material, refusing to be daunted either by grandma or scripter-director Druck.

All in all, though, it's pretty hard to fathom why anybody thought "To Grandmother's House" worth a whirl. *Geor.*

Theatre at Culver, Ind.

Culver, Ind., May 24.

The Maxinkuckee Playhouse opens here June 21 under the direction of Paul Rutledge. A new 225-seat theatre is being built at Lake Maxinkuckee. The barn which formerly housed the theatre will be turned into living quarters for the performers.

Rutledge, head of the drama department at Cincinnati U., will be aided in directing two of the plays by Wayne Gregory, also of the Cincinnati faculty. David Hager, South Bend, will be assistant manager and Terry Wells technical director.

Frisco Jumping; 'Teahouse' $43,500, 'Charles' $26,700, Deborah $17,600 (6)

San Francisco, May 24.

With three shows on the boards and business good night after night, this week should loom strong at the box office. "Tea and Sympathy" opened last Wednesday (18) to strong reviews. Total gross for all three shows topped $87,800, with "Teahouse of the August Moon" still heading the pack. It exits town this week.

Estimates for Last Week

Teahouse of the August Moon, Curran ($4.40; 1,758) (Burgess Meredith, Scott McKay) (13th wk). Jumped again, this time over $43,500 after $43,000 the previous week; departs next Saturday (28) to resume tour.

Dear Charles, Alcazar ($4.95; 1,147) (Tallulah Bankhead). House has overquoted the show, which actually drew $26,700 last week, a boost of $1,500 from the previous stanza.

Tea and Sympathy, Geary ($4.40; 1,550) (Deborah Kerr). Opened to strong reviews and grossed $17,600 for the first six performances.

'Kismet' $52,300, 2d Wk., Detroit

Detroit, May 24.

A smash $52,300 was grossed on the second and final stanza of "Kismet" at the 2,050-seat Shubert last week. Top was $6.60 weekends, $5.50 other evenings.

Current at the house is "King and I" in for six weeks with well over $100,000 in advance coin. The 1,582-seat Cass remains dark.

Dublin Players $6,800 For Twin Cities Split

Minneapolis, May 24.

Although the performances won critical praise and enthusiastic word-of-mouth, the Dublin Players in Bernard Shaw's "Devil's Disciple" grossed a meagre $3,800 for four nights and a matinee at the 1,840-seat Lyceum here at $3.30 top. That was less than half of the same troupe's local take in "Pygmalion" a year ago.

In three previous nights at the 2,800-seat St. Paul Auditorium with "Pygmalion," at the same scale as here, pull was a light $3,000, so that for the Twin Cities' week of seven nights and one matinee a total of $6,800 was grossed.

2 Revues Launch

Continued from page 71

David Rogers, Fred Spielman, Ray Taylor and Jimmy Shelton. Mae Barnes had been skedded to star in the production, but has bowed out. A cast of 16 will be employed, including Babe Hines and Karen Anders.

The offering will be directed by Lew Kesler, with William Skipper doing the choreography. Set designs will be by John Robert Lloyd and costumes by Stanley Simmons. The show will play a $5.75 top Friday-Saturday nights and $4.60 during the week. "Edition" will have music by Phil Charig, lyrics by Golden and Paul Webster and sketches by Danny and Neal Simon. Bud Burston will direct, with Ralph Alswang designing the sets.

The five other revues planned for production are Lon McCallister and William Eythe's "Between Friends," with sketches, lyrics and music by Charles Gaynor; Jack Segastura's "Pleasure Dome," with music by Jack Lawrence, Mike Brown, Jerry Steven, Marshall Barer and Dean Fuller, and principal sketches by Coleman Jacobi and Arnie Rosen; "Little Revue," which Ben Bagley, producer of the current off-Broadway "Shoestring Revue," will sponsor, and "Sketch Parade," which George Lewis and Arthur Roberts plan bringing to Broadway after a strawhat tour this summer. It will have sketches by Charles Sherman and Stan Dreban and music and lyrics by Richard Kayne.

Also skedded is "Angles & Curves," with Hanz Holzer as sketch writer and co-producer.

SEE TV 'SMALL PLANET' AS LEGIT PRODUCTION

"Visit to a Small Planet," Gore Vidal's hour-long television script in which Cyril Ritchard recently starred, is being sought for legit production. The author is doing a dramatization and Ritchard is likely to repeat his role. The project will be Vidal's legit bow.

Playwright George Axelrod, producer Cheryl Crawford and general manager Ben Boyar are reportedly figuring in negotiations for the legit production, which would represent the managerial debut of Axelrod, author of "Seven Year Itch."

Robert Schnitzers Off To Paris for 6 Weeks

Robert C. Schnitzer, general manager of the American National Theatre and Academy-State Dept. International Exchange Program, planes to Paris next Saturday (28) to supervise the Salute to France project and visit other European cities on IEP business. He'll be accompanied by his wife, Marcella Cisney, tv-legit director.

Miss Cisney is due back July 3 to complete casting on Greer Johnson's "I Hear You Singing," which tries out Aug. 15 at John Huntington's Spa Theatre, Saratoga, N.Y., under her direction. Another play by Johnson, who co-authored this season's Broadway entry, "Mrs. Patterson," has been acuired by Margo Jones for a summer preem at her Dallas '55 operation. It's "Whisper to Me," based on William Goyen's short story, "The Letter in the Cedarchest."

Current British Shows

LONDON

(Figures denote premiere dates)

All For Mary, Duke York (9-9-54).
Bad Seed, Aldwych (4-14-55).
Bell, Book, Candle, Phoenix (10-5-54).
Boy Friend, Wyndham's (12-1-53).
Can-Can, Coliseum (10-14-54).
Crazy Gang, Vic. Pal. (12-16-54).
Desperate Hours, Hipp. (4-19-55).
Diary of Nobody, Duchess (5-17-55).
Dry Rot, Whitehall (8-31-54).
Folies Bergeres, Wales (4-9-55).
Happy Returns, New Water (5-19-55).
Intimacy At 8:30, Criterion (4-29-54).
Jazz Train, Piccadilly (4-26-55).
King and I, Drury Lane (10-8-53).
Kismet, Stoll (4-20-55).
Matchmaker, Haymarket (11-4-54).
Merry Widow, Palace (5-3-55).
Midnight Family, Arts (5-4-55).
Mr. Pennypacker, New (5-18-55).
Mousetrap, Ambas. (11-25-52).
My 3 Angels, Lyric (5-12-55).
Old Vic Rep, Old Vic (9-9-54).
Reluctant Deb, Cambridge (5-24-55).
Sailor Beware, Strand (2-16-55).
St. Joan, St. Martin's (2-8-55).
Salad Days, Vaudeville (8-5-54).
Separate Tables, St. James's (9-22-54).
Simon & Laura, Apollo (11-24-54).
Spider's Web, Savoy (12-14-54).
Talk of Town, Adelphi (11-17-54).
Teahouse Aug. Moon, Her Maj. (4-22-54)
20 Mins. South, Players (5-10-55).
Uncertain Joy, Royal Ct. (5-31).
Wonderful Town, Princes (2-23-55).

SCHEDULED OPENINGS

Lost Generation, Garrick (6-1-55).
Tiger At Gates, Apollo (6-2-55).

CLOSED LAST WEEK

Into Thin Air, Globe (5-19-55).
Lovers, Winter Gard. (5-6-55).
Tender Trap, Saville (5-3-55).

TOURING

Airs on a Shoestring
Beat the Panel
Beatrice Lillie
Book Of the Month
Both Ends Meet
D'Oyly Carte Opera
Emelyn Williams
Guys and Dolls
Hamlet
I Am a Camera
Isle of Umbrellas
It's Never Too Late
Joy of Living
Joyce Grenfell Requests
Little Hut
Lost Generation
Manor of Northstead
Moon is Blue
Private Lives
Room For Two
Seagulls Over Sorrento
South Pacific
Tiger at the Gates
Time Remembered
Wedding in Paris
Witness for the Prosecution
Women of Twilight
Zip Goes a Million

Scheduled N. Y. Openings

(Theatres indicated if set)

Seventh Heaven, ANTA Theatre (5-26).
Almost Crazy, Longacre (6-20).
First Edition, Bijou (7-7).

OFF-B'WAY

One-Act Bill, Gr'n'w'ch Mews (
Flies, Provincetown (6-8).

'Cadillac' Pulls $22,600 For Solo Week, Kaycee

Kansas City, May 24.

"Solid Gold Cadillac" grossed nearly $22,600 last week at the KMBC Playhouse. That was strong money for a straight legit here. It played eight performances with a top rate of $3.92. First legit in town in many weeks, handled by the John Antonello agency.

Next on the docket is "Kismet" set for a week beginning next Monday (30), also in the KMBC-TV Playhouse under the Antonello banner. It will have a top price of $4.48.

'Kate' Big $62,500, 'Men' $21,600, L.A.

Los Angeles, May 24.

Two shows competed for patronage at the major local houses last week, both getting strong grosses. A third, "Solid Gold Cadillac," opens tonight (Tues.) at the Biltmore.

At the bandbox spots, the long-run pair continue. "This Is Your Life, Mendel," starring Leo Fuchs, reached its 13th week at the Civic Playhouse and "Finian's Rainbow" rang up its 12th week at the Hollywood Repertory.

Estimates for Last Week

Kiss Me, Kate, Philharmonic Aud (3d wk) ($4.90; 2,670) (Jean Fenn, Robert Wright, Harold Lang, Pat Crowley). Slam-bang $62,500.

Oh Men, Oh Women, Carthay Circle (2d wk) ($3.30; 1,518) (Franchot Tone, Gig Young). Excellent $21,600.

'HEAVEN' $42,000 AGAIN: HOLDOVER STANZA, HUB

Boston, May 24.

Hub's legit season closed Saturday night (21) with "Seventh Heaven," starring Gloria DeHaven, Ricardo Montalban and Kurt Kasznar, repeating its healthy $42,000 of the previous canto at the 1,734-seat Shubert Theatre, at $6 top. Musical opens this week in New York.

All local legit theatres are dark, presumably until next fall.

Philly in $32,000 Rash Over Tom Ewell's 'Itch'

Philadelphia, May 24.

Town's lone legiter is winding up the local season in a rush. Subscription sale and heavy mail orders assured "Seven Year Itch" a solid three-week stand and biz has been so good, that an extension is figured likely.

Last week's initial chapter drew $32,000 at a $4.80 top in the 1,760-seat Forrest for the Tom Ewell starrer.

Promotion Drive

Continued from page 71

And although indications are that "Cat" and perhaps "Bus Stop" will go through the hot weather without going below capacity, it's figured the additional mail order pressure should increase the advance sales for next fall.

In addition to the newspaper and poster campaigns, Playwrights pressagent Bill Fields is off this week and next to visit local editors, place publicity material and build goodwill in Rochester, Buffalo, Cleveland, Toledo, Detroit, Indianapolis, Dayton, Columbus, Pittsburgh, Washington and Baltimore.

In another direction, Roger L. Stevens, a member of both the Playwrights and Producers Theatre, is using his various hotel interests to arrange promotional hypos for the shows. Also, he and Robert W. Dowling, another Producers Theatre partner, are working out a plan for the American National Theatre & Academy, with which they're actively associated, to cooperate in arranging and handling show trains to New York.

Copy for the combination ad for the three shows plugs "Seed" as "best melodrama of the year," "Bus Stop" as the "best comedy of the year" and "Cat" as the "best drama of the year." "Seed," at the Coronet, N. Y., and "Cat," at the Morosco, are Playwrights productions, while "Bus Stop," at the Music Box, is a Producers Theatre venture.

B'way Uneven, But 9 Still Go Clean; 'Finian's' $46,600, 'Tonight' $27,300, 'Anastasia' $16,900, 'Tailor' Panned

Business on Broadway was up 'n' down last week. Gross fluctuations in some cases were minor, but receipts were generally in keeping with the seasonal slipoff. The number of shows registering capacity grosses remained at nine.

Last week's sole closer was "House of Flowers," with "The Honeys" scheduled to fold next Saturday (28). The last of the current season's offerings, "Seventh Heaven," preems tomorrow night (Thurs.).

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net: i.e., exclusive of tax.

All in One, Playhouse (3-bill) (5th wk; 39; $4.60-$3.90; 994; $21,865) (Maureen Stapleton, Myron McCormick). Around $8,500 (previous week, $10,000).

Anastasia, Lyceum (D) (21st wk; 166; $5.75-$4.60; 995; $23,339) (Viveca Lindfors, Eugenie Leontovich). Nearly $16,900 (previous week, $17,300).

Ankles Aweigh, Hellinger (MC) (5th wk 40; $6.90; 1.513; $56.000). Over $43,000 (previous week, $40.000).

Anniversary Waltz, Booth (C) (59th wk; 467; $4.60; 766; $20.000) (Macdonald Carey). Just under $13.900 (previous week, $12.700); Andrew Duggan took over as male lead last Monday (23).

Bad Seed, Coronet (D) (24th wk; 189; $5.75-$4.60; 998; $27.700) (Nancy Kelly). Almost $16.900 (previous week, $16,700).

Boy Friend, Royale (MC) (34th wk; 267; $6.90; 1.050; $38.200). Nearly $29,300 (previous week, $28.300).

Bus Stop, Music Box (CD) (12th wk; 94; $5.75-$4.60; 1.010; $27 811). Capacity as usual, nearly $28.100.

Can-Can, Shubert (MC) (107th wk; 852; $6.90; 1,453; $50,160). Almost $29,800 (previous week, $29,600); closes June 25. to tour.

Cat on a Hot Tin Roof, Morosco (D) (9th wk; 68; $6.90-$5.75; 946; $31.000) (Barbara Bel Geddes, Burl Ives). Capacity as usual, over $31,200, with theatre party commissions cutting into the take.

Damn Yankees, 46th St. (MC) (3d wk; 20; $8.05-$7.50; 1.297; $50,573). Getting the standee limit at over $50,000, with theatre party commissions cutting into the take (previous week, $49.600).

Desperate Hours, Barrymore (D) (15th wk; 116; $5.75-$4.60; 994; $27.200). Over $23,200 (previous week, $23.500).

Fanny, Majestic (MD) (29th wk; 228; $7.50; 1.655; $65.000) (Ezio Pinza, Walter Slezak). Had a clean statement at over $65,700 (previous week, $65,700).

Finian's Rainbow, City Center (MC) (1st wk; 8; $3.60; 3,090; $50,160). Opened last Wednesday (18) to six affirmative reviews (Chapman, News; Coleman, Mirror; Hawkins, World-Telegram; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post) and one negative (Funke, Times); nearly $46,600 for first eight performances.

Honeys, Longacre (C) (4th wk; 28; $5.75-$4.60; 1.101; $28,300) (Jessica Tandy, Hume Cronyn, Dorothy Stickney). Almost $16,300 (previous week, $14,700); closes next Saturday (28).

Inherit the Wind, National (D) (5th wk; 36; $5.75-$4.60; 1,162; $31,300) (Paul Muni). Capacity at over $31,500 (previous week, $31,600).

Lunatics & Lovers, Broadhurst (C) (23d wk; 184; $5.75-$4.60; 1,182; $29,500). Nearly $13,900 (previous week, $13,900).

Pajama Game, St. James (MC) (54th wk; 428; $6.90; 1.615; $52,118) (John Raitt, Janis Paige, Eddie Foy Jr.). Capacity as usual, over $52,100.

Plain and Fancy, Winter Garden (MC) (17th wk; 132; $6.90; 1,494; $55,672). Nearly $48,400 (previous week, $45,800).

Seven Year Itch, Fulton (C) (131st wk; 1,045; $5.75-$4.60; 987; $24,000) (Eddie Bracken). Almost $12,000 (previous week, $11,500).

Silk Stockings, Imperial (MC) (13th wk; 100; $7.50; 1,427; $57,800) (Hildegarde Neff, Don Ameche). Had a clean statement at nearly $58,300 (previous week, $58,300).

Tea and Sympathy, 48th St. (D) (85th wk; 677; $5.75-$4.60; 921; $23,300). Almost $9,500 on twofers (previous week, $10,200 on twofers).

Teahouse of the August Moon, Beck (C) (84th wk; 677; $6.22-$4.60; 1,214; $33,608) (John Beal, Eli Wallach). Capacity as usual, over $34,000.

Three for Tonight, Plymouth (R) (7th wk; 53; $6.90-$5.75; 1,107; $38,400). (Marge & Gower Champion, Harry Belafonte, Voices of Walter Schumann). Almost $27,300 (previous week, $37,100); closes June 18.

Witness for the Prosecution, Miller (D) (23d wk; 180; $5.75-$4.60; 946; $23,248). Capacity as usual, nearly $23,700.

MISCELLANEOUS

Phoenix '55, Phoenix (R) (5th wk; 33; $4.60-$3.45; 1,181; $22,000). Almost $15,500 (previous week, $18,000).

CLOSED LAST WEEK

House of Flowers, Alvin (MC) (21st wk; 164; $6.90; 1,331; $47,000). Nearly $31,900 (previou week, $22,200). Closed last Saturday (21) at an approximate $205,000 loss on a $240,000 investment.

OPENING THIS WEEK

Once Upon a Tailor, Cort (C) ($5.75-$4.60; $1,098; $29,000) (Oscar Karlweis). Comedy by Baruch Lumet, adapted by Henry Sherman, presented by the Playwrights Co. and George Boroff; venture financed at $75,000; production cost approximately $60,000 to bring in, including approximate $10,000 tryout loss, but excluding bonds, and can break even at around $12,000; opened last Monday (23) to unanimously unfavorable reviews.

Seventh Heaven, ANTA Theatre (MC) ($8.30-$7.50; 1,177; $50,200) (Gloria De Haven, Ricardo Montalban, Kurt Kasznar). Musical, based on Austin Strong's play, "Seventh Heaven," with book by Victor Wolfson and Stella Unger, music by Victor Young, lyrics by Miss Unger, presented by Gaint Gaither and William Bacher; production financed at $225,000. Cost approximately $240,000 to bring in, including approximate $30,000 tryout loss, but excluding bonds, and can break even at around $35,000 opens tomorrow night (Thurs.).

OFF-BROADWAY

(Figures denote opening dates)

Billy Budd, Rooftop (5-3-55).

Shakespeare Repertory, Jan Hus (5-3-55); closes next Sunday (29).

Shoestring Revue, Pres. (2-28-55); closed last Sunday (22).

Thieves Carnival, Cherry Lane (2-1-55).

Three Sisters, 4th St. (2-25-55); closed last Sunday (22).

'PAJAMA' SMASH $41,800 FOR SIX IN PORTLAND

Portland, May 24.

Touring "Pajama Game," starring Fran Warren, Larry Douglas and Buster West, racked up a smash $41,800 in five evening performances and one matinee at the Civic Auditorium last Wednesday-Sunday (18-22). The 4,000 seater was scaled at $4.80 for the first in a series of four shows being presented this summer under the William Duggan banner.

"Teahouse of the August Moon," starring Burgess Meredith and Scott McKay, is set for May 31-June 2; "Tea and Sympathy," July 12-14, and "Solid Gold Cadillac," Aug. 4-6.

'Trap' Pleasant $19,300 As Windy City's Loner

Chicago, May 24.

Biz at the Windy City's lone legit entry perked up last week. "Tender Trap" looks set to last here into the summer, with nothing else on the horizon until "Can-Can" arrives Aug. 3 at the Shubert.

"Trap" drew a satisfactory $19,300 for its sixth week at the 1,000-seat Harris, at $4 top. Previous semester registered $15,200.

'King' $32,500, Toledo

Toledo, May 24.

"King and I," with Patricia Morison starred, grossed nearly $32,500 at the Paramount last week.

The Rodgers & Hammerstein musical is current at the Shubert, Detroit.

Roger L. Stevens to Top Himself; Has 14 Shows on Fire for '55-'56

Roger L. Stevens, who has become the most prolific producer in modern Broadway history, will probably be even busier next season than this. At the moment, he's involved with 14 specific production projects. Meanwhile, he carries on a fulltime realty business.

As a member of the Playwrights Co., Stevens has seven productions on the fire. As a member of Producers Theatre, he has three more. He's also partnered with other managements in three other next season projects, besides having one unassigned venture and still another prospect for the 1956-57 semester.

Playwrights Co. productions in which Stevens will be actively associated include thus far Robert E. Sherwood's "Small War on Murray Hill," Leslie Stevens' "Marlowe," new plays by Maxwell Anderson, Samuel Taylor, Horton Foote (and perhaps Robert Anderson), plus partnership with Robert L. Joseph in the Broadway production of "Tiger at the Gates," Christopher Fry's adaptation of Jean Giraudoux's "La Guerre de troie n'aura pas lieu," and with Alfred de Liagre Jr. in the presentation of British dramatist John Whiting's adaptation of another Giraudoux play, "Lucrece."

Producers Theatre projects in which Stevens is partnered include "A View From the Bridge," the Arthur Miller double-bill in which the realtor-producer and Robert Whitehead will team with Kermit Bloomgarden; an Arnold Sundgaard-Alec Wilder musical history of jazz, and "Tamerlane," a Tyrone Guthrie-staged revival of the Christopher Marlowe drama, with Anthony Quayle as star.

More Projects

Among Stevens other projects are "Lizard on the Rock" and two other scripts by a young British dramatist named John Hall. He's associated with London producer Hugh Beaumont (H. M. Tennent Ltd.) in all three properties. Stevens is also partnered with Katharine Cornell in Fry's "The Dark Is Light Enough," which is tentatively slated to tour in the fall. He also still holds an option on "Fortuna," by Lucille S. Prumbs, but has no immediate production plans for it.

As a 1956-57 prospect, Stevens plans a Broadway presentation of a revival of "Hamlet," with young British star Paul Schofield as the Dane. The Shakespeare tragedy is being done in London and Paris next season.

During the season just ending, Stevens was associated in the Playwrights Co. productions of "Cat on a Hot Tin Roof," "Bad Seed," "The Winner," "All Summer Long," "Traveling Lady" and "Once Upon a Tailor." His ventures with Producers Theatre included "Bus Stop," "Flowering Peach," the Jean Arthur revival of "Saint Joan" and, in partnership with Lynn Austin & Thomas Noyes, the Jennifer Jones starrer, "Portrait of a Lady." He was also partnered with Miss Cornell in "Dark Is Light Enough."

As part of the Producers Theatre, he is involved in the operation of the Morosco, Fulton and Coronet theatres, N. Y., and is a major investor in the off-Broadway Phoenix Theatre.

Legit Bits

Continued from page 76

purchased the entire second balcony for the June 8 and 15 Wednesday matinee performances of "Anastasia" and is donating the tickets to **Mrs. Ida Martus**, of the Board of Education, to be resold at 25c each to N. Y. high school students who've never seen a Broadway play.

Walter Alford, taking a summer leave from the Playwrights Co. to head the press department of the Berkshire Musical Festival at Tanglewood, Lenox, Mass., is making a swing of newspapers and other contacts, preparatory to the Tanglewood opening July 8.

"Opus X," drama by **Robert Hyde Wilson**, was premiered last week by the U. of Utah Playhouse, Salt Lake City. . . . Theatrical attorney **L. Arnold Weissberger** sails today (Wed.) for London, to remain until mid-July. . . . With producer-manager **Gertrude Macy** planning to spend the summer in France, her Sneden's Landing (N. Y.) home will be subleased by **John van Druten**, whose "Dancing in the Chequered Shade" is due for production next fall by **Walter Starcke**. The latter left over the weekend for the Coast.

Robert Downing has resigned as stage manager of "Cat on a Hot Tin Roof," effective next Saturday (28), to concentrate on several writing assignments. . . . **Harold Gary** will play Nathan Detroit in "Guys and Dolls," July 25-30 at the Atlanta Municipal Light Opera and later this summer at a couple of other spots.

Chic Legit Bits

Chicago Sun-Times drama-literary editor **Herman Kogan** departs this week on a three-months leave of absence to complete a history of the Encyclopedia Britannica. Scribe will spend a month in England doing research and will devote the balance of the Sabbatical to winding up the writing. His assistant, **Glenna Syse**, will hold down the Sun-Time's posts. . . . **Sylvia Sidney** starring in "Angel Street," current two-weeker at the Fred Miller Theatre, Milwaukee.

Greek Cathedral, N. Y. Doubling as Legiter

The auditorium of the Greek Cathedral, N. Y., begins doubling as a legit showcase today (Wed.), with the preem of "The Bewitched and the Bewildered," comedy by S. Johnson and A. Coch. Operating under an off-Broadway Equity contract, the production is skedded to run through June 8. The presentation is being sponsored by Brentwood Productions, headed by Barbara Brentwood, former literary agent.

Tickets are $1.50 and $2.

'Teahouse' Bigger Draw For Show Train Repeat Than Current Comedies

Bethlehem, Pa., May 24.

Although excursionists on a Kiwanis Club show train from here last year saw "Teahouse of the August Moon," there is more desire to see the same show again than any other current Broadway comedy. According to a poll of prospective patrons, however, the top choice for a one-night show train this year is "Silk Stockings," with "Cat on a Hot Tin Roof" a fairly close second.

Answers to a questionnaire relating to possible Kiwanis projects next October revealed that 364 prefer another show train, 62 an excursion to Hershey, Pa., to see an ice show, 46 to a Metropolitan Opera performance in New York, 33 a bigleague baseball game and 16 to a ballet. If the show train were selected, 211 elect to see a musical, 192 a comedy, 79 a mystery and 47 a drama.

Replying to suggestions of specific shows preferred, the members voted as follows: "Silk Stockings," 195; "Cat on a Hot Tin Roof," 192 (although it was listed on the ballot as a drama, a category which was chosen by only 47); "Plain and Fancy," 82; "Ankles Aweigh," 73; return visit to "Teahouse," 69; "Seven Year Itch," 63; Victor Borge, 45; "Can-Can," 44; "Bus Stop," 36; "Witness for the Prosecution," 29; "Anastasia" (listed as a mystery), 27; "Three for Tonight," 25; "Damn Yankees" and "Boy Friend," 17 each; "Bad Seed" (listed as a mystery), 13; "Inherit the Wind," 12; "Tea and Sympathy," 8; "Lunatics and Lovers," 6, and "The Honeys," 3.

Grand Rapids Train

Show train from Grand Rapids is in New York this week with 122 patrons who are paying $115 each to see four legit productions, the Radio City Music Hall and "Cinerama Holiday." Trek is for the benefit of a Grand Rapids charity and is being conducted by a local committee headed by Josephine Bender. Arrangements for theatres tickets, hotel reservations, etc., were handled by New York show train agent Martin Snyder.

The legit shows being caught are "Fanny," "Plain and Fancy," "Anastasia" and "Teahouse of the August Moon."

Shows on Broadway

Once Upon a Tailor

Playwrights Co. & George Boroff production of three-act comedy, adapted by Henry Sherman from a text by Baruch Lumet. Stars Oscar Karlweis. Staged by Joseph Anthony; scenery, Boris Aronson; lighting and costumes, Paul Morrison; music, Sol Kaplan. At Cort, N.Y., May 23, '55; $4.60 top ($5.75 weekends and opening).

Leibel	Jimmy Oster
Chana Bayle	Adelaide Klein
Bertzi	Peter Fernandez
Elka	Rebecca Darke
Mechel	Milton Selzer
Sheindel	Anita Cooper
Sorelle	Anne Hegira
Frenzl	Oscar Karlweis

"Once Upon a Tailor" is a play with a number of nice little moments and occasional flavorsome tidbits from Yiddish folklore humor. Saying that, there is not much more to report. The story unfolds slowly, creates no suspense and is too lower key in wit and characterization to stand up on Broadway. It seems a curious choice for the Playwrights Co. and will close out the latter's otherwise excellent season (including "Bad Seed" and "Cat on a Hot Tin Roof") with a flopperoo.

Although "Tailor" is a very "busy" little comedy, nothing very amusing occurs. The Yiddishness has been purposely neutralized and with it whatever bite and snap the original text of Baruch Lumet may have possessed. Joseph Anthony's direction undertakes to infuse some whimsical mood music (by Sol Kaplan) and there is a spirited third act curtain when all hands break into an hora. But while showing some theatrical imagination, these touches cannot lift the dull script by its boot-straps.

Oscar Karlweis, a versatile player, is able to squeeze some knowing values from the role of the addleheaded tailor who does everything wrong but ends up prosperous. Anne Hegira, jumping in on three days notice to substitute for the ailing Jennie Goldstein, plays his wife. Her performance, it is hardly surprising, was uneven opening night. Adelaide Klein played against a lumbering "stereotype" of the Yiddish theatre to get what could be got from a frowzy mother of a horror who is never seen but is much discussed.

The lovers, played by Peter Fernandez (that name in this cast!) and Anita Cooper, have a few tender moments that are nicely managed and the phoney-genteel rival tailor, who owns three sewing machines, in the professional hands of Milton Selzer, is like the play itself—occasionally diverting.

Scenic designer Boris Aronson, who has had a busy season, has captured a plausible feeling of a ramshackle village in Galicia, Austria, circa 1875. The humor is equally ramshackle. And that sums up why this is not for Broadway. *Land.*

Finian's Rainbow

N. Y. City Center Light Opera Co. (William Hammerstein, general director) revival of musical comedy, with book by E. Y. Harburg and Fred Saidy, music by Burton Lane. Features Helen Gallagher, Will Mahoney, Merv Griffin, Donn Driver, Eddie Bruce, Frank Borgman, Rosetta LeNoire, Terry Carter, John Bouie, Elwood Smith, Jay J. Riley, Jack Bryan, Oggie Small, James Edwards, Michael Gilford, Anita Alvarez, Stading, Hammerstein; choreography, Onna White (after the original by Michael Kidd); scenery, Howard Bay; orchestra director, Julius Rudel; costumes, Alvin Colt; orchestrations, Robert Russell Bennett and Don Walker; costume supervisor, Frank Spencer; assistant stager, Michael Shurtleff; musical director, Frederick Dvonch. At City Center, N.Y., May 18, '55; $3.60 top.

Buzz Collins	Eddie Bruce
Sheriff	Jack Bryan
Sharecroppers	Evans Thornton, Seth Riggs, Rosetta LeNoire
Susan Mahoney	Anita Alvarez
Henry	Michael Gilford
Finian McLonergan	Will Mahoney
Sharon McLonergan	Helen Gallagher
Woody Mahoney	Merv Griffin
Leprechaun	Donn Driver
Howard	Terry Carter
Senator Rawkins	Frank Borgman
Geologists	Walter P. Brown, Emory Knight
Diane	Lynn-Rose Kohan
Honey Lou	Jonelle Allen
Preacher	Rodester Timmons
Mr. Robust	Oggie Small
Mr. Shears	James Elwood
Gospeleer Trio	John Bouie, Elwood Smith, Jay J. Riley
Deputies	Howard Lear, Richard Blofson, Emory Knight

Dancers: Albert Fiorella, Robert Karl, Tom Panko, Charles Queenan, Jay J. Riley, Harry Lee Rogers, Marc West, Erona Harris, Norma Kaiser, Loys Lozano, Mary Martinet, Vera McNichols, Nadine Revene, Kirsten Valbor, Elizabeth Williamson.

Singers: John Bouie, Walter P. Brown, Clifford Fearl, Howard Lear, Seth Riggs, Jay J. Riley, Robert Rippy, Elwood Smith, Evans Thornton, Rodester Timmons, Murray Vines, Helen Baisley, Theresa Marl, Rosalie Muxwell, Eileen Moran, Louise Pearl, Michelle Reiner, Janice Samarie, Christine Spencer.

"Finian's Rainbow," a 725-performance Broadway smash a decade ago, is a satisfying sequel to the fabulous "Guys and Dolls" and "South Pacific" for the spring musical comedy season at the N.Y. City Center. It also impresses as a remarkably smooth production considering the two-week rehearsal limit (without a tryout tour) and the skimpy casting budget.

The E. Y. Harburg-Fred Saidy-Burton Lane musical has dated very little in the eventful interlude since its original production. The story is still strong, propulsive and humorous, and the songs remain knockout. If some of the social-political comment seems slightly heavy-handed (and therefore just a bit naive), it is probably no more than so than originally. And anyway, why should musical comedy satire have to be so genteel?

The standout elements in this edition are William Hammerstein's evenly-running direction, Onna White's mimeograph of Michael Kidd's original choreography, the melodious Lane score and Harburg's artful lyrics, the stunning Howard Bay scenery and the performances of Will Mahoney as Finian, Anita Alvarez as the mute Susan, Donn Driven's beguiling Leprechaun and Merv Griffin's likable Woody Mahoney.

The casting of Mahoney as the irrepressible Finian was a real stroke. The inimitable hoofing star brings infectious humor, and an old vaudevillian's sure timing and authority to the leading role. Miss Alvarez repeats her original featured dancing part, while Driver actually avoids seeming a letdown to David Wayne as the Leprechaun and Griffin is an acceptable juve lead.

Helen Gallagher, top-featured as Sharon McLonergan, the Irish lassie role originated by Ella Logan, starts out impressively. Her entrance scene with her father is soft, tender and quite restrained, and her singing of "How Are Things in Glocca Morra?" is genuinely touching. But then the dancer-singer lapses into the familiar brassy, nasal, unfeeling Gallagher style, and the role of Sharon becomes as disappointing as the original has always seemed in retrospect.

Among the secondary players, Frank Borgman is passable as the caricature Dixiecrat senator, Eddie Bruce is obvious as a political hatchet man, Jack Bryan notable as a venal sheriff, and the racially mixed singing and dancing choruses unusually well rehearsed. All in all, "Finian" rates as a sock final production for the Center, with "Guys and Dolls" due to return for a run as the season closes. *Hobe.*

Downingtown, Pa., Tent Set Back to Next Year

Philadelphia, May 24.

Barnard L. Sackett, who had planned to open a musical tent this summer at suburban Downingtown, Pa., has shelved the project for this year and will return for another season as prestagent for Cheryl Maxwell's Quarterdeck Theatre, Atlantic City. Latter spot opens June 28 with "Wedding Breakfast," and will play a 10-week schedule.

Sackett figures on launching the Downingtown venture next year.

Inside Stuff—Legit

When Lilo closes May 28 in "Can-Can" at the Shubert, it will set a new Broadway mark in spades. One, not since Irene Bordoni, in 1928, has a French girl clicked for so long in New York, and, two, the 864-performance mark is a new figure for the house. "Bloomer Girl" last held it with 653 performances in 1945. There are several other firsts which, coincidentally enough, is a sort of French Salute to America, just as the Broadwayites are readying for their Salute to France on the Paris boards next month. For instance, the New Year's eve '53 mark, at $12.50 a head, was the top legit price since Ziegfeld, and a sellout. Besides the "Bloomer Girl" mark, the Feuer & Martin musical's long run shattered the consecutiveness of stars like Jolson, Astaire and Mae West at this house.

Rita Dimitri, Lilo's understudy, succeeds to the "Can-Can" role. Lilo returns to Safra Films to play herself in a French filmusical revue, her first picture in the three years she has been in the U. S.

Another Lilo mark is the over 2,000 consecutive shows, sans vacation, dating back to Sept. 1, 1950, when she did 580 shows at the Chatelet, Paris, in "Chanteur du Mexico"; 500 performances as the star of the London edition of the Folies Bergeres at the London Hippodrome; a revue at the Empire, Paris, for Maurice Lehmann, who also owns the Chatelet; and the 912 shows in "Can-Can," including the out-of-town (Philadelphia) run.

With her husband, Marquis Guy de la Passadiere, Lilo is returning to Paris for the film, after a vacation, and will take another rest before another American legit bid. She also has U. S. nitery engagements awaiting her.

"The Honeys," Roald Dahl comedy which closes next Saturday (28) at the Longacre, N. Y., is the brainchild of Carmel Myers. The agent and former film actress was enthusiastic about Dahl's sketches in the New Yorker mag, and although she didn't know the author, she sought him out and got him together with producer Cheryl Crawford, also a stranger to her.

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Shows Abroad

My 3 Angels

London, May 13.

H. M. Tennent Ltd. and George & Alfred Black production of comedy in three acts by Sam and Bella Spewack, adapted from "Cuisine des Anges" by Albert Husson. Stars Ronald Shiner. Staging, Wallace Douglas. At Lyric Theatre, London, May 12, '55; $2.25 top.

Joseph ..... Ronald Shiner
Alfred ..... Nigel Stock
Jules ..... George Rose
Emilie Dulay ..... Jane Aird
Felix Dulay ..... Cyril Luckham
Marie Louise Dulay ..... Elvi Hale
Gaston Lemare ..... Hugh Manning
Paul Cassagnon ..... Peter Barkworth
Madame Parole ..... Patience Collier
Sub-Lieutenant ..... Clifford Elkin

This American adaptation fares better than most translations from the French. But no matter how flippantly the subject of murder is handled, it remains a macabre jest reminiscent of "Arsenic and Old Lace" rounded off with the Conan Doyle "Speckled Band." The complacent attitude will remain tabu for some playgoers, but to others, for whom the name of Ronald Shiner means laughs, it should provide agreeable entertainment. It is well staged, beautifully timed and convincingly portrayed.

As the French penal colony convicts who straighten out the lives of the prison superintendent and his family, David Rose and Nigel Stock give excellent contrasting support to Ronald Shiner, and Cyril Luckham makes a lovable figure of a muddled storekeeper. The anaemic love interest is supplied by Elvi Hale and Peter Barkworth, and Hugh Manning is properly repellent as the domineering interloper.

Wallace Douglas has directed the play with a sure touch, and it runs smoothly following a provincial tryout. *Clem.*

Tiger at the Gates

Glasgow, May 11.

Stephen Mitchell & Robert L. Joseph production of comedy in two acts, by Christopher Fry, adapted from "La Guerre de Troie N'Aura pas Lieu," by Jean Giraudoux. Staging, Harold Clurman; decor, Loudon Sainthill; incidental music, Lennox Berkeley. At King's Theatre, Glasgow, May 11, '55; $1.20 top.

Andromache ..... Barbara Jefford
Cassandra ..... Leueen MacGrath
Laundress ..... June Rodney
Hector ..... Michael Redgrave
Paris ..... Leo Ciceri
Priam ..... icholas Hannen
Demokos, ... John Laurie
Hecuba ..... Catherine Lacey
Mathematician ..... Fredrick Farley
Servant ..... Mary Holland
Polyxene ..... Margaret McCourt
Helen ..... Diane Cilento
Messenger ..... Patrick Horgan
Troilus ..... Peter Kerr
Senator ..... Duncan Lewis
Lawyer ..... Wyndham Goldie
Ajax ..... Christopher Rhodes
Ulysses ..... Walter Fitzgerald
Ship's Officer ..... Robert Shaw
Sailor ..... Norman Rossington
Servant ..... Coral Fairweather
Senator ..... Henry Milton
Sailor ..... Howard Loxton

On a tuneup tour prior to London opening (and a skedded N.Y. preem next year), this adaptation by Christopher Fry of the Jean Giraudoux piece about the Trojan War shapes up as interesting if not compelling theatre. It is a magnificent production in which performance tends to offset dialectic monotony.

The comedy is in two acts, the second and livelier part much longer than the more tedious first. The locale is in and around the palace of Troy. The simple Loudon Sainthill decor adds a grandly effective note to the Trojan scene with a series of platform steps and the gates of the city in center background. The tiger of the title is destiny champing at the gates and wielding influence over humans via threat of war, raging passions and feminine scheming.

In this version of the classic legend, Helen played by Diane Cilento, young Australian actress, as an intriguing beauty with seductive voice, a come-hither look and a kind of "dumb-blonde" intelligence. Miss Cilento shows promise as an actress and looks a good bet for both English and American legit and films.

Top thesping honors go to Michael Redgrave, however, in the arduous and principal role of Hector, the soldier who realizes war's necessity and futility, and who loves his wife home in Troy. With distinguished height and garb, Redgrave fits the role with ease and polish.

Leueen MacGrath's cool and calculating Cassandra is also noteworthy, while brunette Barbara Jefford has sensitive feeling as Andromache. John Laurie cleverly shoulders the part of Demokos, garrulous and patriotic poet who leads the Tojan senate, disagrees with Hector, and is finally stabbed by the latter, but not before he utters the lie that launches the war with Greece.

Broadway director Harold Clurman's staging is an effective blend of pace and colorful groupings. As a whole, the show seems a grandly boring prestige entry for the legit stakes. *Gord.*

The Remarkable Mr. Pennypacker

London, May 18.

Donald Albery (for Donmar Productions Ltd.) production of comedy in three acts, by Liam O'Brien. Stars Nigel Patrick, Elizabeth Sellars, Hugh Wakefield. Staged by John Fernald; setting, Paul Mayo. At New Theatre London; May 18, '55; $2.30 top.

Laurie Pennypacker ..... Frances Guthrie
First Pupil ..... lizabeth Saunders
Second Pupil ..... Jocelyn Britton
Ben Pennypacker ..... Peter Murphy
David Pennypacker ..... Julian Yardley
Edward Pennypacker ..... Richard Peters
Elizabeth Pennypacker ..... Susan Dalsion
Aunt Jane Pennypacker ..... Helena Pickard
Wilbur Fifield ..... John Forrest
Kate Pennypacker ..... Jocelyn James
Ma Pennypacker ..... Elizabeth Sellars
Henry Pennypacker ..... Kenneth Fortescue
Gramps Pennypacker ..... Hugh Wakefield
Guinlan ..... Michael Logan
A Young Man ..... Mike Morgan
Dr. Fifield ..... Noel Iliff
Sheriff ..... William Sherwood
Pa Pennypacker ..... Nigel Patrick

It's funny and it's different. With these two essential qualities, this latest entry from Broadway has the stuff for boxoffice success, and a locally recruited cast serves the author well. By all the rules of the business, "Pennypacker" should be a long stayer in St. Martin's Lane.

Liam O'Brien's farce has wit, invention and an ingenious sense of timing to achieve one of the best first-act curtains in recent West End memory. Indeed, the long-delayed doubletake by Nigel Patrick at the end of the first act, virtually assures the success of the venture. Up till then the piece has ambled along pleasantly, if hardly excitably.

By relying on a comparatively restrained performance and the free use of a glib tongue, Patrick makes Mr. Pennypacker a very remarkable character indeed. The more outrageous the arguments he uses in defense of two homes, two wives and two families of seven kids apiece, the more reasonable it all seems. The logic expounded does not stand up to close scrutiny, but he quotes with debatable conviction, partcularly in the exchanges with the minister whose son wants to marry the daughter.

John Fernald, whose subtle direction gives the production pace and vitality, has wisely dispensed with the unconvincing American accents, which frequently mar local versions of British imports. Elizabeth Sellars, as the wife in Wilmington, speaks her lines in a real Scottish accent and this adds considerably to the charm of her performance. Hugh Wakefield impresses as the irascible gramps Pennypacker, and Noel Iliff makes a positive contribution as Dr. Fifield.

Helene Pickard (in the original Una Markel part) does not appear to seize all the opportunities of the role. Jocelyn James and John Forrest make a pleasant pair of young lovers and the Pennypacker kids are played with an endearing restraint by a band of accomplished youngsters. The final scene in which they act as the jury and condemn their father's conduct, provides an effective balance to the frivolous arguments used throughout the play. *Myro.*

(As the management denied VARIETY's London bureau the normal courtesy of a press seats, this is an "unauthorized" review. VARIETY bought its own tickets at the boxoffice.)

The Lovers

London, May 6.

Jack de Leon & Sam Wanamaker production of drama in three acts, by Marcelle-Maurette, based on Emile Zola's "Therese Raquin," translated by Juliet Mansel and Robin King. Stars Wanamaker, Helen Haye, Eva Bartok; features Kynaston Reeves, Brian Oulton, Peter Copley, Constance Wake. Staging, Wanamaker; scenery, Georges Wakhevitch; music, Iain Hamilton. Winter Garden, London, May 6, '55; $2.20 top.

Camille Raquin ..... Brian Oulton
Laurent ..... Sam Wanamaker
Prostitute ..... Constance Wake
Madam Raquin ..... Helen Haye
Therese Raquin ..... Eva Bartok
Michaut ..... Kynaston Reeves
Grivet ..... Peter Copley
Customer ..... Leni Freed

At best, by modern standards, Emile Zola's "Therese Raquin" would be heavy going theatrically; this adaptation, which takes quite a few liberties with the original, comes to the stage as unrelieved melodrama. In spite of the personal lure of Eva Bartok in her first entry in legit, the piece has little chance of survival.

The current version is by Marcelle-Maurette, and Juliet Mansel and Robin King have cooperated in the English translation. Much of the fire seems to have gone out of the original Zola piece and Sam Wanamaker's unrelieved direction is not helped by a confusion of accents.

Although the production won't run, it's noteworthy for the personal impact of Eva Bartok, whose screen performances always seemed less important than the personal publicity showered upon her. Opening with this handicap, she proves an actress of note, and her interpretation of the down-trodden wife, who is lured to murder her husband, is vivid acting.

Sam Wanamaker, on the other hand, gives a one-key performance as the guilty lover, an obvious weakness arising from self-direction. Helen Haye, a veteran of distinction, gives a magnificent portrayal of the paralysed and speechless crone, who hears the murder admission and subsequently witnesses their suicide. Kynaston Reeves and Peter Copley as friends of the family, and Brian Oulton, as the murdered husband, give standard performances and there's a neat cameo by Constance Wake as a prostitute.

The technical credit of the production goes to Georges Wakhevitch for his decor. The two sets, one of a Paris alley-way and the other an interior of the Raquin shop and home, strikes a note of uncanny realism. *Myro.*

Legit Bustin' Out All Over

Continued from page 1

new releases, both musical and straight-play (as detailed in last week's issue). Indications are, also, for an increase in the number of musical tents and straight-play barns in operation.

Since legit doesn't exist in a vacuum, but is strongly affected by general business conditions, it's significant that the economic status of the country (and most of the world) is decidedly bullish. Thus, Broadway, the road and summer stock are a cinch to cash in on the general upbeat.

General Upbeat

Boom indications in the general biz field include the highest levels in years for overall employment, total payrolls, amount of money in circulation, department store sales, mail order volume, installment buying, stock market quotations, dividend payments, number of people traveling, automobile sales turnover, heavy industry production, freight car loadings, and amusement and sports attendance. There have been a few warnings of possible over-expansion, and talk of the need of credit curbs and general caution, but barring some unlikely recession, prospects are for increasing general prosperity, in which show biz in general and legit in particular should share.

Although there have been fancy predictions in the trade about a likely 17 Broadway shows spanning the summer, a more likely figure of hot weather survivors appears to be 11, with four and perhaps five added possibilities and two as-yet unpredictable entries.

The probable run-throughs include four musicals, "Fanny," "Pajama Game" (second summer), "Plain and Fancy" and "Silk Stockings," and seven straight shows, "Anastasia," "Bus Stop," "Cat on a Hot Tin Roof," "Desperate Hours," "Inherit the Wind," "Teahouse of the August Moon" (second summer), and "Witness for the Prosecution."

Sticking Around

Possible entries to stick on Broadway until fall are the musicals, "Ankles Aweigh," "Boy Friend" and "Damn Yankees" (it's still too soon to have a good line on the latter), and the straight plays, "Bad Seed" and "Lunatics and Lovers." The musical, "Seventh Heaven," and the straight comedy, "Once Upon a Tailor," haven't yet reached town, so can't be rated as survival prospects. Same applies to two announced summer openers, "Almost Crazy" and "First Edition," both revues.

On the road, the indicated summer spanners include the musicals, "Can-Can," "King and I," "Kismet," 'Pajama Game" (touring company(and "Plain and Fancy" (the latter due for production on the Coast, with a tour to follow), and the touring straight plays "Teahouse of the August Moon" and perhaps "Tea and Sympathy" and "Seven Year Itch."

Last Year Survivors

There were 12 summer survivors on Broadway last year, including four musicals, "By the Beautiful Sea," "Can-Can" (second summer), "Kismet" and "Pajama Game," and eight straight plays, "Anniversary Waltz," "Caine Mutiny Court Martial," "King of Hearts," "Oh Men, Oh Women," "Seven Year Itch" (second summer), "Solid Gold Cadillac," "Tea and Sympathy" and "Teahouse of the August Moon."

The summer of 1953 there were 11 stayers, including six musicals, "Can-Can," "King and I" (third summer), "Me and Juliet," 'Porgy and Bess," 'Wish You Were Here" (second summer) and "Wonderful Town" and five straight shows, "Dial M for Murder," "Fifth Season," "My 3 Angels," 'Picnic" and 'Seven Year Itch."

The number of through-the-summer runners for the last eight years is listed below, with the respective lowest total weekly grosses of each year. By way of comparison, there were 26 shows on Broadway week-before-last, for a total gross of $777,700 (indicating how much business is due to drop).

Year	No. of Summer Spanners	Lowest Total Weekly Gross
1947	17	$335,800
1948	15	$336,000
1949	13	$342,600
1950	14	$307,100
1951	12	$340,100
1952	10	$238,800
1953	11	$330,500
1954	12	$313,500

Stock Notes

Robert Caldwell, resident director at the Bucks County Playhouse, New Hope, Pa., staged this week's "Reclining Figure" and is doing next week's "Picnic," while guest director **Aaron Frankel** did last week's opener, "King of Hearts," and will also do "Point of No Return," the bill for the week of July 4 . . . Cafe singer **Marilyn Ross** is going into legit with appearances as Adelaide in "Guys and Dolls" at the Valley Forge (Pa.) Music Tent, June 22, and the **Ethel Merman** role in "Girl Crazy" at the Oakdale Music Tent, Willingford, Conn., July 19.

Uta Hagen and **Herbert Berghof** will tour the strawhat circuit this summer as co-stars of "Cyprienne," the **Dorothy Monet** adaptation of **Sardou's** "Divorcons," in which they appeared last February when the play preemed at the Fred Miller Theatre, Milwaukee . . . **Sylvia Sidney** will appear in "The Constant Wife" the week of July 12 at the Myrtle Beach (S. C.) Playhouse.

Production staff at the Hampton (N. H.) Playhouse, which begins its seventh season July 4 under the management of **Alfred Christie** and **John Vari**, includes **Christie** as director, **Sonia Lowenstein**, designer; **Jack Welles**, stage manager, and **Fred Roman**, publicity . . . **Isobel Rose Jones'** Starlight Theatre, Pawling, N. Y., goes into its 22d season June 28 with Miss Jones directing, **Gilbert Rathbun** as stage manager and **Floyd Allen** returning as designer.

Gene Raymond will star in "King of Hearts," opening the Hyde Park (N. Y.) Playhouse June 14, with **Jocelyn Brando**, resident femme lead at the barn, also in the cast. . . . **Jeanne Bolan**, who's been appearing in the stock productions at the Fred Miller Theatre, Milwaukee, will be leading resident femme this summer at the Peninsula Players, Fish Creek, Wis.

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WILL MAHONEY

"Will Mahoney plays the Finian of the title with all the mellow know-how of his globe-encircling experience."
New York World Telegram (William Hawkins)

"It is pleasant to see the veteran Will Mahoney in action as Finian."
N. Y. Post (Richard Watts Jr.)

"Being a Mahoney fan from way, way back I'd be happy just to be told he is back in town... To see him on a stage, acting an Irishman like an Irishman and cutting a caper or two, is a profoundly sentimental pleasure."
N. Y. Daily News (John Chapman)

". . . *one of the all time greats! . . .
"The one and only Will Mahoney is just marvelous as the Finian McLonergan . . . He has amazing vitality and heart . . . he panicked the first-nighters."
N. Y. Daily Mirror (Robert Coleman)
". . . a fitting portrait of that old bibulous rascal."
N. Y. Times (Lewis Funke)

". . . a jubilant strut, astonished eyes and a Cohan-type lower lip to work on the eerrant humors of old Finian . . . It's a jovial, lively performance."
N. Y. Herald Tribune (Walter F. Kerr)

"Will Mahoney brings all his charm and experience to the role of Finian."
N. Y. Journal-American (John McClain)

as FINIAN in "FINIAN'S RAINBOW" Currently CITY CENTRE, New York

Dir.: ASSOCIATED BOOKING CORP.

Strong U.S. Share for First Athens Drama-Music Fest; 20G From Govt.

Another important European centre will join the ranks of major music festivals this season, for the first time, with the inauguration of the Festival of Athens in August. American participation is large this year, and looms larger for next season, in what is planned as an annual event, under Greek government sponsorship.

Fest, over a five-week spread, will include drama, concert and opera, under charge of Dino Yannopoulous, as artistic director. Yannopoulos, stage director at the N. Y. Met Opera, recently returned from Greece, where details of the fest were set. He goes back to Athens June 10 to start actual work readying the events. In addition to overall supervision, he'll stage the three operas to be presented.

Fest, organized and financed by the government, is being handled by the Ministry of Press & Tourism headed by George Rhallys. Government coin won't be too large, due to the setup. Visit of the N. Y. Philharmonic under its Greek-born maestro Dimitri Mitropoulos, which winds the fest Oct. 1-2, has been assured by private funds from the U. S., and orch will keep its proceeds against its expenses.

The Greek National Theatre, Athens Symphony and Greek National Opera (Lyric Theatre) participants get their regular stipends, with the organizations keeping their receipts. The Ministry of Press & Tourism is supplying $20,000 to pay for outside artists invited, for costumes, sets, extra orch, chorus and ballet, and the cost of closing down the theatre for a month to ready the festival. Of the government money $12,000 is going to cover guest artists for opera.

5,000-Seater Arena

Fest will be held in the 5,000-seat outdoor Herod Atticus Theatre at the foot of the Acropolis in Athens. Running Aug. 27 to Oct. 2, fest will give over its first part mainly to opera. There will be three performances of "Orfea," starring Rise Stevens, with Antony Tudor choreography; three of Mozart's "Idomeneo," with Eleanor Steber, and two of Stravinsky's "Oedipus Rex." Last-named will be preceded by Krenek's "Merea Monologs," sung by Blanche Thebom.

There will be two weeks of drama following the opera season, with the Greek National Theatre presenting Euripides', "Hecuba" and Sophocles' "Oedipus," starring Katina Paxinou and Alexander Minotis. Athens Symphony will give four concerts; the N. Y. Philharmonic two. There will be recitals (by Elena Nikolaidi, and possibly Marie Callas, and others); dance exhibitions, etc.

Elia Kazan was in Athens while Yannopoulos was there, and the latter offered the stage-film director the directing job on "Oedipus." Kazan's previous commitments prevented. Judith Anderson is doing Jeffers' "Medea" in Paris in June for the Salute to France project, and the American Embassy in Athens tried to get the production for the Greek fest in September. But Miss Anderson had a conflicting film stint.

Yannopoulos is building this year's initial fest around the theme of antiquity, to demonstrate how various composers in various periods have treated ancient subjects. "Orfeo" is being done in classical style; "Idomeneo" in Cretan, "Oedipus" in Byzantine. There must be a reason for a festival, thinks Yannopoulos; hence the antiquity theme. Next year he hopes to add the theme of Byzantine art (with operas to match), with the Greek government to offer a prize for a new opera in international competition.

'Pasquale' to Feature June Boston Arts Fest

Boston, May 24.

Three performances of Donizetti's "Don Pasquale" in English, by the New England Opera Theatre under Boris Goldovsky's direction, will feature the Boston Arts Festival at Public Gardens, June 4-19.

The 16-day show, inaugurated last year and attracting 500,000, is expected to reach 700,000 this summer.

N.Y. Indie Concert Mgrs. Get Formal Charter

Albany, May 24.

Independent Concert Managers Assn. has been chartered as a nonprofit organization to "further the interests of its members engaged in the management of concert and musical artists." Directors are Kenneth L. Allen Jr., president; William L. Stein, Henry Colbert, veepee; David Libidins; Janet R. Lauren, secretary; Cesar Saerchinger and Joachim H. Meyer, treasurer.

Members, all indie concert managers, got together in the summer of 1953 as an informal group so that they could negotiate as a unit with the America Guild of Musical Artists on a basic agreement pact. Since then, they've stayed together informally to try to offset domination of the concert field by the two big bureaus, Columbia Artists Mgt. and National Concert & Artists Corp. Now they've incorporated. Group comprises 16 managements, mostly in New York.

Symph of Air Orient Trek Extended to Eight Weeks; See Orch Making History

The Symphony of the Air (the ex-NBC Symphony) is making history in the Far East. Orch wound up the first lap of a six-week Orient trek (the first for a major U.S. symph to the Far East) in Tokyo yesterday (Tues.), and arrives in Seoul, Korea, Friday (27).

It's been in Japan three weeks, playing 16 concerts, six of them in Tokyo. In addition, it gave two student concerts, and because of the tremendous interest, has allowed kids to attend all rehearsals.

Appeal of orch has been startling. Tickets have been black-marketed. In Hiroshima, a U.S. attache told symph players that they had done more in three weeks to cement peaceful relations than American officials had accomplished in three years.

Orch is due in the Philippines and Hawaii on this tour. Due to its reception, the original six-week sked has now been extended to eight, to include concerts in Singapore, Ceylon and Bangkok. In addition, if it can be arranged, the symph is wanted back in Tokyo for 10 additional concerts at the 40,000-seat open-air Stadium. Orch's trip is being sponsored by the State Dept., as part of ANTA's International Exchange Program activities, with the Mainichi newspaper chain co-sponsoring the concerts in Japan.

Juilliard Quartet Set For Lengthy O'seas Trek

First American chamber music ensemble to go on an extensive European tour is the Juilliard String Quartet, which will spend from August to December overseas. Opening its tour with a concert at the Salzburg Festival Aug. 8, the group will play in Germany, England, Scandinavia, Switzerland, Holland, Italy and France.

There will be a series of six concerts at Dartington Hall in Devon, England, as well as six broadcasts over the BBC. On Sept. 23, the Quartet will appear at the Berlin Festival. Group is a Colbert-LaBerge attraction.

Met Opera Nat'l Council To Finance New Ballet; Guest Dancer Setup Due

Despite mixed reception this past season for "Vittorio," first original ballet staged at the Met Opera in Rudolf Bing's regime, the Met will offer another terp work next season. The Met's National Council just voted to finance the ballet, which will be offered in conjunction with the Met's new production of "Don Pasquale." (Last season's "Vittorio" reportedly cost between $25,000 and $30,000; next season's work will cost less).

Zachary Solov, Met ballet director, who choreographed "Vittorio," will ditto on the new opus. It's also been unofficially learned that the Met will only utilize guest solo ballerinas next season, instead of keeping a top name on the weekly roster as regular ballerina. Apparently, so few operas require ballet or soloists.

Mia Slavenska, star ballerina last season, isn't returning. The Met also made a bid to Janet Collins, former opera ballerina, to return for its "Aida" presentations, but the Negro dancer couldn't make it due to prior commitments.

Little Orch Society Sets Pre-Season, 9-State Tour

The Little Orchestra Society, under Thomas Scherman, will make a pre-season tour of 24 concerts in nine states this fall. The tour will begin Oct. 10 in Delaware and end in Washington Oct. 28. In honor of the 200th anniversary of Mozart's birth, the tour program will be a Mozart Festival featuring Rudolf Firkusny, pianist, as soloist and a production of the one-act comic opera, "Der Schauspieldirektor," starring Met Opera soprano Mariquita Moll.

The opening concert of the regular N. Y. Town Hall series (the orch's ninth season) will be Oct. 17, when Firkusny will be heard with the orchestra in a Mozart piano concerto. Orch will present eight concerts in a subscription series.

Classical Disk Reviews

Menotti: Saint of Bleecker Street (RCA Victor). The year's hit opera, recorded with its original Broadway cast, is just as vivid and musical as when staged. Frequently reminiscent of Menotti's "Medium," and with its Puccini overtones, the subject-matter impresses, and it strikes hard, with dramatic impact. David Poleri, Gloria Lane and Gabrielle Ruggiero head the cast.

Beethoven: Concerto in D (Angel). Outstanding version, with the gifted violinist David Oistrakh displaying proper sentiment, never oversplashed. His cool, yet singing and soaring tone is standout, especially in the tasteful absorbing slow movement, also in the brisk opening and dashing finale. Stockholm Fest Orch accomp, under Sixten Ehrling, is grade-A.

Great Love Duets (Columbia). Dorothy Kirsten's clear, limpid singing, free of some of her on-stage strains and exaggerations, and Richard Tucker's superb vocalism, in a group of familiar, choice operatic melodies.

Mozart: Clarinet Quintet in A (London). Beautiful work, tuneful, sonorous and pleasing, handled here in a colorful, nicely-balanced performance by member of the Vienna Octet. Alfred Boskovsky is the skilled clarinetist.

Frank & Faure Sonatas in A (Decca). Two fine specimens from French traditional, romantic chamber music, beautifully played by violinist Joseph Fuchs and pianist Artur Balsam.

Other disks of interest: Beethoven Symphonies No. 4&5 in spacious, unhurried but stimulating readings by the London Philharmonic under Scherchen (Westminster); **Mahler Symphony No. 1** in a choice, medium-framed reading by the Israel Philharmonic under Kletzki (Angel); **Faure Quintet No. 2**, a deft tuneful chamber piece sprightly performed by pianist Gaby Casadesus and Guilet Quartet (MGM); Kodaly's fervent symphonic poem, **Psalmus Hungaricus**, and folklorish **Morosszek Dances**, appealingly rendered by RIAS groups under Fricsay (Decca); romantic **Borodin Symphony No. 2** and colorful **Ippolitov-Ivanov Caucasian Sketches**, vividly played by the Philharmonia under Kletzki (Angel).

Also: flavorsome, pictorial **Tchaikovsky Souvenir de Florence**, by the Winograd String Orch (MGM); **Bizet Symphony No. 1 & Patrie Overture** dramatically performed by the Suisse Romande under Ansermet (London); **Schumann Manfred Overture & Gluck Alceste Overture**, gracefully played by the Suisse Romande under Munchinger (London); lovely, melodic **Dvorak Fourth Symphony**, vigorously played by the Philharmonia under Sawallisch (Angel); gay yet majestic **Coronation Concerto of Mozart**, spiritedly played by pianist Carl Seemann and the Berlin Philharmonic under Lehmann (Decca); **Franz Schubert Lieder**, artistically and feelingly sung by baritone Gerard Souzay (London).

Bron.

Inside Stuff—Concerts

The Rockefeller Foundation, through its Humanites Division, has made a $6,000 grant to the American Symphony Orchestra League Inc., for a study of the bylaws and constitutions of symphony orchestras, and the subsequent preparation of procedures for executive boards of orchs. The materials are to be made available to orchs in the U. S. and Canada. This is in addition to an earlier grant made to the League by the Foundation for other study and research projects connected with orchestras and related arts groups.

Ramiro Cortes, of Dallas, copped the $2,000 first prize in the 1954 Student Composers Radio Awards, an annual competition sponsored by Broadcast Music Inc. Cortes, a 22-year composer, won for his "Night Music," a work for chamber orchestra. He won the $1,000 George Gershwin Award earlier this year. Roland Trogan won the $1,500 second prize for an opera, "The Hat Man."

Met Artists Bolster 100G Puerto Rico Opera Fest; 2d Season Due in June

San Juan, P.R., May 24.

Second annual U. of Puerto Rico Opera Festival will take place at University Theatre, Rio Piedras, near here, June 10-18. Albert B. Gins, N. Y. show biz attorney, who is director general of the fest, will fly 110 people down from N. Y. June 9 for the event. He will present eight performances of nine operas (two on a double-bill) over the nine-day spread, with the fest's budget running to around $100,000. Gins arranged for the talent, with the university (which is sponsoring the fest), handling the b.o., programs, publicity, and other details.

Theatre seats 1,989, but only the 1,310 seats on the main floor are for sale, scaled at $9, $8, $7 and $5. (Entire balcony is reserved for students, free). Fest can about break even at capacity, which is anticipated. (Last year's initial festival was SRO, with a b.o. take of $99,000 against a nut around $97,000).

Met Opera and other U.S. companies are supplying most of the talent. Artists include Herva Nelli, Dolores Wilson, Eva Likova, Maria D'Attili, Nell Rankin, Rosalind Nadell, Kurt Baum, Eugene Conley, Paul Franke, Jan Peerce, Richard Tucker, Brian Sullivan, Cesare Bardelli, John Brownlee, Frank Guarrera, Clifford Harvuot, Robert Weede, Salvatore Baccaloni, Jerome Hines, Norman Scott and William Wilderman.

Brownlee is also director of production, with Emerson Buckley as musical director. Buckley will also conduct, sharing podium chores with Nicola Rescigno and Wilfred Pelletier. Desire Defrere and Anthony Stivanello will be stage directors and Tilda Morse choreographer.

In addition to 25 principals from N.Y., Gins is also flying down 46 musicians (mostly Met Opera players); 16 choristers (to add to the 30 localites), eight ballet dancers (to augment 16 here), and assorted staffers. Group will come by special chartered plane, with Pan-Am handling the overflow on regular planes. Operas to be given are "Aida," "Faust," "Cavalleria Rusticana" and "Pagliacci," "Masked Ball," "Barber of Seville," "Il Trovatore," "Manon" and "Rigoletto."

Cleve. Orch Out of Shadow Of N.Y., Philly on Disks

Three major symphony orchestras are apparently too much for Columbia Records to handle. Recently the Cleveland Symph shifted from Col to its subsid, Epic Records, with the pacting of an exclusive five-year deal. Switchover leaves Col with the N. Y. Philharmonic and the Philadelphia Symph as its major longhair orch outfits.

Pact with Cleveland is Epic's first U. S. symphony acquisition. Label previously had been releasing disks cut by European orchs. Cleveland's first Epic recording sessions are slated for next fall under the direction of George Szell.

Cleve. Salaries Up

Cleveland, May 24.

Rank and file of Cleveland Symph Orchestra will receive $10 weekly raise in a new three-year contract made with the musicians' local, increasing minimum salaries to $125 a week.

First year of contract also guarantees men at least $300 a season through recording work.

Gieseking, Wagner Suits Follow Long Mgt. Splitup; Bad Timing on 1st Tour?

Interesting management situation has come to light with the recent decision in N. Y. Supreme Court, by Judge Henry Clay Greenberg, denying separate requests of vet concert manager Charles L. Wagner and vet pianist Walter Gieseking that suits of each against the other be dismissed. The suits will probably go to trial in the fall or winter.

Wagner was longtime manager of Gieseking in this country, from 1926 to 1939. During World War II the Alsatian-born pianist, a French citizen, remained abroad, and was generally accused of Nazi sympathies and collaboration. Wagner brought Gieseking back to the U.S. in 1949 for an ill-fated tour that was to start at Carnegie Hall, N.Y., but anti-Nazi protests (led by Walter Winchell) brought suspension of the tour, and the return of Gieseking to Europe the same day that he landed in N.Y.

That year, 1949, Gieseking's Cuban representative sent Wagner $7,875 to be on deposit for the pianist. Wagner claims he applied $3,676 for expenses in booking the abortive '49 tour, and that only $4,198 is due Gieseking of the deposit.

Two years ago, Andre Mertens of Columbia Artists Mgt. took Gieseking on, and booked him successfully for the two seasons. He has the pianist returning for a tour next season.

Gieseking maintains that Wagner, in bringing him here in '49, used bad timing, brought him here too early while anti-German feeling still ran high, gave him a wrong picture of the state of affairs in the U.S., and generally handled him wrongly.

Gieseking is now suing his former manager, Wagner, for the $7,875 left with him on deposit. Wagner, on the other hand, is countersuing for $12,500, claiming breach of contract. With only $4,198 left of the $7,875 deposit (after the alleged '49 booking expenses), Wagner claims there's a balance of $8,302 due him.

DORIS BARRY TAKING TUCSON CHOIR O'SEAS

"Reciprocating" for the boff reception here last fall of his Obernkirchen Children's Choir from Germany, London manager S. A. Gorlinsky has set up a European tour for the Tucson (Ariz.) Boys Choir. Group of 30 boys, with director Edwardo Caso, flies via KLM to Europe today (Wed.), opening its tour with a concert in London, at the Odeon Theatre, Hammersmith, Saturday (28).

Troupe, on its first overseas trek, will give over 40 concerts in six weeks, in England, Germany, Scandinavia and the Iberian Peninsula. With Gorlinsky busy in the U. S. with the Benlamino Gigli tour, choir will be in charge of Doris Barry, sister and personal manager of ballerina Alicia Markova, who has also managed other concert attractions, Miss Markova, incidentally, left last week for a holiday in England, and will resume dancing in July, when she opens the Genoa Dance Festival.

The Ballet Russe de Monte Carlo announces the return of prima ballerina Mia Slavenska to the company as guest ballerina.

Literati

Curtis' Profit Dip

Net profits at Curtis Publishing Co. reported a sharp drop this year. The company earned $385,-918 in the three months ending March 31, as compared with $1,308,735 for the same period last year.

W. D. Fuller, chairman, and Robert E. MacNeal, president, said "The $1,000,000 drop was caused primarily by increased expenses in two major categories: Volume and combination discounts amounted to over a million dollars more in the first quarter of 1955; and expenses in connection with the establishment of four new advertising branch offices, a substantial increase in sales, promotion, merchandising and related personnel amounted to a similar sum."

Benefits from these expenditures are already apparent, the chairman stated, but it will take considerable time for resultant revenunes to match the additional burden of expense.

Competition Doesn't Pay Off

TV Guide sprang full pages in the dailies last week pinpointing its circulation (3,000,000) and features in its biggest ad push in some time.

The one major daily that didn't rate the paid space was the N. Y. Herald Tribune, which on the Sunday previous (15) preemed with its elaborate TV and Radio Magazine, competing directly with TV Guide and throwing in the regular Sunday edition to boot.

Lester Lewis' Sales

Lester Lewis Associates active on the sales front last week, Carolyn Willyoung Stagg, head of company's literary dept., made the following score:

For Victor Von Hagen, "Highway of the Sun," on Little, Brown-Duell, Sloan & Pearce's fall list, article on Alexander von Humboldt for Reader's Digest, and piece in American Heritage's August issue; for Richard Erno, first novel for fall publication by Crown; for Robert Tschirky, juvenile for Little, Brown, September, 1956; for Horace Sutton (Saturday Review's travel ed), pact as contributing travel ed of Sports illustrated; for Richard Moody of Indiana U., piece on theatrical productions of "Uncle Tom's Cabin" in American Heritage this fall; and for Molly Gillin, story in Ladies Home Journal.

Walter Kerr's Book

"How Not to Write a Play" (Simon & Schuster; $3.50) is from the typewriter of Walter Kerr, drama critic for the N. Y. Herald Tribune and prexy of the N. Y. Drama Critics' Circle. Tome is packed with food for thought and carries plenty of inspiration.

Kerr examines the continuing steady decline of the legit, tracing most of the stage's ills to the survival of the Ibsen-Chekov gambit of writing. Admitting the theatre is in trouble, Kerr states: "I don't think this is an economic problem, a competitive problem, or a sociological problem. I think it is a playwriting problem. I don't think the fault is in our stars; I think it is on our stage."

In calling much of our playhouse fare Ibsen-Chekov-inspired (McCullers, Capote, Inge, Hellman and van Druten in certain instances), Kerr also shows Shaw's role in establishing these gods in order to have a theatre in which he could bring the great critic, William Morris. Drawback, Kerr opines, is that Morris "does not constitute much of an audience."

Kerr has a panacea: "The notion that the common customer might come back to the theatre if the theatre took some pains to please (him) is, in our time, a revolutionary one." Kerr does not believe we need sacrifice gains in literacy, however, to return to dramas like "Bertha the Sewing Machine Girl."

Kerr finds Tennessee Williams' writing generally free of debt to the Ibsen-Chekov axis, but Arthur Miller follows Ibsenian progression; "'All My Sons' had been crystal-clear in its argument, unmemorable in its characterizations. 'Death of a Salesman' finds its argument clouded, and Willy (the salesman) unforgettable."

Kerr shows current dramatists trapped by trivia, painstakingly developing scripts with "calculated inertia." Thornton Wilder, on the other hand, broke the mold with "Our Town" and "The Skin of Our Teeth," and freer, more exciting theatre resulted. Kerr cautions tyros planning to cut the red tape of realism with abandon: "A playwright may leap—but he's got to have somewhere to land."

Kerr's work challenges boredom and apathy with wit, penetration and style. It is to be hoped that as an end result, boredom of audiences will decrease:: "By showing the audience some affection — rather than contempt, anger, or placid indifference—we may find the affection returned. And we may, to our horror, get rich."

Kerr's book is published without the initial "F" in his name. Initial is used on his writings for the Trib to distinguish him from senior Trib staffer of same name.

Down.

Ken Giniger's Jackpot

Kenneth Seeman Giniger, like Random House's Bennett Cerf, is an editor-author of his own Hawthorn Books. His just published anthology of "Compact Treasury of Inspiration," with foreword by Dr. Norman Vincent Peale, is a $3.95 bestseller; becomes a United Features syndication; is an Easter '56 choice for PocketBooks reprint; and has been set for London publication by Arco.

Hawthorn is a Prentice-Hall subsid, and Giniger was Dr. Peale's longtime editor there. He thus first learned the sales potential of inspirational books, and increasingly so in a disturbed world.

CHATTER

Gilda Gray in N. Y. discussing her biog with publishers.

Rudy Vallee's autobiography, "My Time Is Your Time," is being edited by George Frazier; Henry Holt will publish.

Thomas Whiteside won Benjamin Franklin Award of U. of Illinois as best biographical writer of '54 with his New Yorker two-parter "Profile" on NBC prexy Pat Weaver titled "The Communicator."

Frank Brookhouser, Philadelphia Evening Bulletin columnist and radio and tv commentator, has a book skedded for publication (Alan Swallow, Denver) in the fall, about Philly night life, entitled "Now I Lay Me Down."

George Jessel's followup book to his current Holt best seller, "This Way, Miss," will be "You, Too, Can Make A Speech." As an authority on toastmastering, Jessel will show samples of speeches "on anything from a confirmation to a divorce."

VARIETY desert outpost columnist Frank Scully writes from Palm Springs that he is torn between coming east for daughter Sylvia's graduation from Smith College ("and also to meet her beau of the month, a Harvard law student, Newt Frischberg") or hegira to New Orleans where he's never been. Meantime he is polishing the last chapter of his new book.

Harry Hershfield

Continued from page 2

mannered Waldorf-Astoria approached or reproached me for sitting comfortably in its magnificent lobby, without my being a registered guest. Enrico Caruso didn't ask if I "belonged," when I joined him in a quartet at 3 a.m. in the Friars Club, sentimentally singing "Sweet Adeline."

De Wolfe Hopper, standing at the oyster bar of the Albany Hotel, didn't refuse to recite "Casey at the Bat," when I accepted that historic rendition on his part as a poetic autograph.

The policeman at the corner of 42d and Broadway asked me where I was from, when I asked for information—and smilingly told me to stand closer to him, so I wouldn't be sideswiped by passing vehicles. And I found myself falling in love with a caressing Metropolis. It was finding time to woo me, not knowing I was a cinch to fall.

The great of New York, its writers, songsters, leaders — all conspired to say: "Come East, Young Man." These people were not just writing and singing "copy" for a chamber of Commerce. They were living the joy and hopes they created for millions.

And your visitor, who remained to stay, endorsed then and does now every sentiment expressed by these men of high talent and ideals, of their love of the Metropolis. Our super-city is great in every way. True there are grumblers and gripers. Villages have them also. But this is the difference in New York, "They mutiny but do not desert."

Last Tuesday your permanent visitor was drawn from his dream of the New York of yesterday and lured into another realm to gambol. Yet, the more the dreams of New York change, the more they are the same. In the best tradition, leaders of our great city, spearheaded by its warm and yet dynamic mayor, saw fit, in hectic hours of state, to take time out to romp with one of its old citizens—playing "tag, YOU'RE it." We finish breathless but happily exhausted.

Drive-Ins' Grief

Continued from page 1

widely billed, "Passion Pits with Pix."

However, a new situation involving RKO's 'Son of Sinbad" is seen further reflecting the apparent ease with which an "objected to" pic can find its way to drive-ins. This entry was recently blasted by the Legion and, as a result, dozens of conventional houses cancelled bookings. RKO's sales department hustled replacement theatres in quick time, among them a large number of ozoners.

Not long ago RKO similarly drummed up customers among drive-ins for "The French Line," which also was "condemned" by the Legion.

Drive-in theatremen show more willingness to go along with a controversial pic for a couple of reasons. First, it gives them an opportunity to play first-run over downtown showcases. Second, the position is taken by some owners that the outdoor locations play to a lesser number of youngsters.

Drive-In Burlesque?

Columbus, May 24.

Sen. Charles A. Mosher, chairman of the powerful Education Committee in Ohio's Senate and an outspoken opponet of film censorship burned last week by reports from some sections of the state, the Toledo area particularly, that drive-in owners were showing burlesque pictures.

Mosher said unless they cut it out he will withdraw his support in the fight against censorship.

'Sinbad' Dated

Minneapolis, May 24.

Conventional firstrun theatres having turned down "Son of Sinbad," the RKO film is now set to bow in this area at Lucky Twins Drive-in. This is a new operation which opens June 4 with "Sinbad." Capacity is to be 2,400 cars on a $750,000 investment.

This is the second time RKO had to go to an outdoor house to showcase a new film, the previous pic being "French Line" which played five weeks at the Twin Cities Drive-in.

GALS SPOOF KEFAUVER

Washington Reporters Give Ike A Calf—Newsreels Muff It

Washington, May 24.

Big entertainment click was the strictly amateur show the Women's National Press Club for President and Mrs. Eisenhower, and an audience of top ranking government and international figures. Show stopper in the political lampooning department was Davy Crockett, femme reporters' version.

Annual dinner roasts the top drawer guests a la Gridiron. Finale gimmick, which brought Ike to the stage for the first time in the history of any of these dinners, consisted of presentation of a live pedigreed heifer for the Eisenhower farm in Gettysburg. Newsreels were caught short, but parts of presentation and skits were used on next day's (20) "Home" show.

The Davy Crockett takeoff so pleased the crime busting solon from Tennessee, Estes Kefauver despite its barbs, that he immediately sent a request to club to have a recording made of song.

Esther Van Wagoner Tufty, Washington editor for the NBC "Home" show, was emcee. Deena Clark, sometime guest moderator for "Meet the Press," played lead role, an eye-filling reporter from outer space, and another frequent tv guest commentator, columnist Doris Fleeson played GOP femme topper Bertha Adkins. Ruth Montgomery, N.Y. Daily News writer, and also a frequent "Meet the Press" guest, played Mamie, while CBS' Beryl Denzer took off on NBC's Robert Montgomery and Elizabeth Colclough, National Citizens' Committee for Educational Television tounded up the accent on telecasting by playing Adlai Stevenson.

SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs.

Harry Oliver, art director, desert editor, humorist, publicist, pioneer, prospector, showman, home builder, hermit, secessionist, desert rat and sandstorm sultan, recently claimed at his Fort Oliver, 1000 Palms, hideout, that he had been nominated for one of the Pulitzer Prize awards.

Nominated for what? The greatest pressagent in the country without a client? Barring of course himself and the century-dead Pegleg Smith?

For his campaign to rid the countryside of litterbugs, those townbred goons who throw beer cans and debris generally along the highways?

For his campaign to have the Mojave Desert secede from Riverside county?

For his subversive scheme to set up a new tax-free state carved out of the worst fleabitten parts of California, Nevada and Arizona with a seaport in the gulf of Lower California and all of it named after that wild Indian Chief Geronimo?

For publishing the Desert Rat Scrapbook, the only five-page newspaper in the world? And the only one printed on stiff enough butcher-paper that it can be opened in the wind?

It turned out Oliver didn't quite make the Pulitzer pup-tent. But only last week the 1000 Palms (who's counting?) Chamber of Commerce honored Hermit Oliver, the private hero of suppressed escapologists everywhere, at a public banquet for what he had been doing to put the still rooted palms on the map. Friends, mostly editors, (who eat up Oliver's wild tales from the sand dunes) came from miles around to pay him tribute. Some even paid for their dinners.

On the speaker's table was a sign: "Harry Oliver Swept Here."

It was revealed that on one occasion, to earn enough money to get out an edition of his paper, he worked as janitor of the town school. "If I had stayed on I might have risen, got a piece of it and even owned it by now," he confessed a little sadly, reflecting on this lost opportunity to get back in the big money.

His paper is published four times a year. It costs, so the masthead says, "Ten Cents . . Only One Lousy Thin Dime." It is published at Fort Oliver. The place is guarded by an old Confederate sword, which has pierced some beer cans of litterbugs, and what looks like Napoleonic cannons. Asked how old the place is he said, "As old as the hills."

In a literal, Oliverian sense that's true. The fort was made of adobe blocks, mud from the neighboring hills. He built the place himself, block by block, and completed it eight years ago. The wind and sand have made it look as old as the San Juan Capistrano Mission by now.

Outside stands perhaps the oldest station wagon in the country. It looks like the Butterfield 8 Stagecoach with a T-model motor, but it's a Ford station wagon and is only 28 years old. It's all his. "I paid for the last cylinder not long ago," he confessed.

Cheaper by the Autograph

The 1000 Palms Post Office is right across the road. Around there they assured us he mails about 20,000 copies of his one-man paper every three months. "It's not entered as second class mail," says Oliver. "Why should it? It's a first class newspaper." It cost 50 cents a year or $50 for 100 years. ("Asbestos editions will be forwarded in case you don't make it.") Autographed copies cost 9 cents, "a penny less than nice, clean copies."

And the clean copies are really clean, in thought, word and deed. So is the editor. He's a giant of a man, nearing 70, with a white beard and white hair, topped by a battered black Stetson. He wears clean and well-pressed khaki clothes and his complexion is as fresh-looking as a rose garden.

This is so contrary to Hollywood typecasting of desert rats that perhaps it needs defending. Neither in their persons nor their adobe huts do those who take on this sort of life live like gophers. Hermits are almost uniformly clean-living, clear-thinking people. They talk softly and directly. Everything about them is tidy and well swept. Oliver is no exception.

At Fort Oliver you read such considerate signs as:

"After 10 a.m. ring bell or shoot in air three times for Fort Commander. If before 10 a.m. tip-toe out of here while you can."

"The animals have a priority in this home. If you make your stay too long it works a hardship on them, as they must gather the stuff for the next packet, set type and take care of the mails, etc.

"It's great to be an editor with a noble plan and work earnestly for its fulfillment, (My plan is to sell papers quickly and pay the printer.)"

Sniping Thru the Stix

As a youth Harry was enamoured by the theatre. Born in Hastings, Minn. in the 80's, he was raised in Eau Claire, Wis., and worked around the opera house. He saw every show for eight years, and Eau Claire had three and four coming through every week.

His first job for pay was posting for Ringlings. Bill posters traveled by train. They had berths and a chef to do their cooking. On reaching a siding, a team and truck would pull up to their car. They'd toss the posters and paste into the wagon and off they'd go.

Half the time they didn't know which state they were in till told. First they had to snipe over signs of rivals, or if that were impractical, knock them down. If the space were too small, some of the billing might go but they were warned they must never cut the length of a giraffe's neck.

Oliver got into pictures in their infancy, and got out at the top when he saw others being carried out all too frequently. In 20 years he had only one week's vacation with pay, and that was on a Harold Lloyd picture. Hal Roach told the crew if they could finish three pictures in two weeks they could have a week's vacation with pay.

In those days an art director was everything the cameraman and picture director weren't. He was responsible for everything on a set. If a lock didn't work, the art director was the patsy. Cameramen invariably picked on one set. They would beef about it all through the picture. To mollify them, art directors would wear black and white striped shirts. This helped the cameramen focus their lenses.

Oliver was art director on "Ben Hur," both in Rome and in Hollywood, "Seventh Heaven," "The Good Earth," "Viva Villa," "Lightni '" and other toppers.

Lightnin' Pegleg Smith

It was while he was on location at Lake Tahoe with Will Rogers and Henry King that he got on with the Pegleg Smith legend. He was whittling a pegleg between takes. At his feet were 24 rough cut peglegs which he had made with the help of a studio bandsaw and some old wormeaten wood. He told Will Rogers he was going to plant them in prospector's holes in the Borrego Hills. Prospectors would then report their discoveries to the newspapers. Thus Oliver's client, who had been dead since about 1836, would get a lot of good notices. He asked every searcher for Pegleg Smith's lost mine to pile ten stones on a monument. In time it would grow to quite a mound.

Will Rogers showed interest but not approval. Defending himself years later, Oliver said the government stocked trout streams for sportsmen, why shouldn't he stock the desert with peglegs for fortune-hunters?

Wonder if he ever heard of the silver pegleg that was buried with Peter Stuyvesant, once a mayor of old New York? If he ever does, he may do for the silver market what even Wm. Jennings Bryan couldn't do.

Broadway

Lily Pons, Met Opera diva, sailing to France today (Wed.).

Sherman Billingsley broadsiding reminders to make New Year's eve reservations now for the Stork Club.

The Vincent Sardi Jrs. adopted a son last week. They have an adopted daughter, now over two years old.

Harry Hershfield new prez of the Circus Saints & Sinners, succeeding Walter Kiernan, who had succeeded the late Gov. Harold G. Hoffman.

Theatre-owner William Brandt and radio gabber Tex McCrary are members of committee behind upcoming testimonial dinner in behalf of the Albert Einstein College of Medicine being built in N.Y.C.

Oilman Paul Getty, who bought the Hotel Pierre and hasn't seen it in four or five years, may be over shortly to o.o. his U. S. holdings. He's been tied up mostly in deals with the Saudi-Arabian oil tycoons.

The Bob (ABC-Par Theatres) Weitmans' daughter Abby, alumna of Cornell and student at Yale School of Design, engaged to Russell Karp, Washington U. and Yale Law School grad; wedding this summer.

Vet showman-author Lou Goldberg, partner with Ted Mack ("Original Amateur Hour") in Reemack Productions, and author under the nom-de-plume of "Lewis Graham," operated on for duodenal ulcer in N. Y. Hospital on Monday (23).

Ellin and Irving Berlin first-time grandparents—and it's a boy—born to the Marvin Barretts (Mary Ellin Berlin). Heretofore the songsmith's famed name was only integrated into their third (youngest) daughter's name, Elizabeth Irving Berlin.

The Irving Berlins back from Nassau, and while the songsmith says he's "just taking it easy" he did take his portable piano with him to the Caribbean and is ditto-ing at their Sullivan County summer retreat. "Just writing some new songs," says he.

William L. Olivier, circus advance agent, formerly of 344 N. Main St., Decatur, Ill., has a small bequest due him under the will of Anschel B. Liebstadter, professionally Schnitz Seymoure. Contact the trust officer of Commerce Trust Co., Kansas City 41, Mo.

New Hotel Ambassador prexy Bob Christenberry and board vice-chairman Serge Obolensky "poured" Monday (23) afternoon prior to their departure for Athens, Istanbul and Rome to o.o. sites for new class hostelries on the Continent with Boyd L. Hatch (Atlas Trust) bankrolling.

Betty Binder, of the Gross-Baer agency, and Manny Reiner, of Guild Films, will be married at 1 p. m. tomorrow (Thurs.) at Sardi's restaurant, N. Y. Wedding is being "produced" by ticket broker Louis Schonceit (Mackey's) and Renee Carroll, whose Mexico City marriage several years ago was "presented" by Reiner.

A long string of showbiz personalities are on the Helen Keller 75th Birthday (June 27) Committee. Chairmowan is Katharine Cornell; others are: Marian Anderson, Bing Crosby, John Daly, Irene Dunne, Arthur Godfrey, H. V. Kaltenborn, Eva LeGallienne, Jane Pickens, Robert Sherwood, Ed Sullivan, Lowell Thomas and Edward R. Murrow.

Barcelona

By Joaquina C. Vidal-Gomis
(*Angli* 43; *Tel* 24-00-18)

"South Pacific" celebrating its 60th performance at Calderon Theatre.

The Rio nitery has "The Golden Mermaid," aquatic spectacular number.

Linda Christian and Carlos Thompson in from N.Y. to work on a pic here.

French piano soloist Daniel Ericourt here for one concert at the Palacio de la Musica.

The Victoria Theatre has musical show, with Sammy Wilde, Antonita Rodenas and Kin & Kiko.

Legit author Julio Manegat presented a new play, "Our Days," at Romea Theatre. The leads are Maria Vila, Carlos Lloret and Ramon Duran.

Philadelphia

By Jerry Gaghan

Leo Carli vet boxoffice man, hospitalized.

Marty Gold selling his interest in the Cabana, musical bar will shutter temporarily.

Ross Raphael and mambo band back at the 2-4 Club after an absence of nine months.

Michael Ellis gave up midtown apartment and moved to New Hope for Bucks County Playhouse season.

Shanta Rao and her company of Hindu musicians and dancers skedded for Irvine Auditorium, May 21.

Art Lund, currently at the Bon Bon, signed for role of football player in Lambertville production of "Wonderful Town."

Larry Newton, who first waxed Sunny Gale's "Wheel of Fortune," trying again with Treat Records, after his Derby Records foldo.

Dave Tyler, vet orch leader at Galen Hall, named assistant to Daniel Burback, managing director of the Wernersville Country Club.

Jerry Lester held over four days extra at Celebrity Room last week.

Joe Vetere, house leader of Shubert Theatre orch, in Jeanes Hospital.

The Park Avenue Jesters, comedy unit, will split at close of June booking in Toronto. Harry Chait, who fronts group, will join the Lew Di Leo Agency here.

Paris

(28 *Rue Huchette; Odeon* 49-44)

By Gene Moskowitz

Violette Verdi signing as a prima ballerina with the Marquis De Cuevas Ballet.

Patachou doing her first vaude engagement in some years at the Olympia this week.

Jack Kirkland's "Tobacco Road" getting a new airing here this month at the Ambigu Theatre with Pierre Asso starred.

Daniel Gelin into his first Hollywood pic by snaring a top role in Alfred Hitchcock's "The Man Who Knew Too Much" (Par).

Andre Luguet replacing Jacques Dumesnil in the hit legit detective drama, "Affaire Vous Concernant," at the Theatre De Paris.

Fernard Ledoux will have the top role in touring company of Graham Greene legit hit, "Living Room," which was done here by Jean Mercure.

Jules Dassin's next pic here will be an adaption of Odette Joyeux's book, "Cote Jardin" he has put off his project to do the life of Victor Hugo until 1956.

Thomas Brandon in and pleased with subtitling of Marcel Pagnol's "Lettres De Mon Moulin" (Letters From My Mill) which were supervised by Preston Sturges.

Marcel Carne, after pulling out as director of "Les Batisseurs" (The Builders), which Yves Allegret has taken over, is now preparing "Prisonniers" which will star Roland Lesaffre.

Harold Hecht throwing a "Marty" party at Maxims to celebrate his winning of the top kudo, The Golden Palm, at the recent Cannes Film Fest. All U.S. show biz people in town were there.

Olivia De Havilland meeting Stanley Kramer here for talks with the press about forthcoming release of "Not As A Stranger" (UA). Kramer then heads for Spain to set up exteriors for his next pic, "The Rifle."

Otto Preminger in from Cannes and says that his "Carmen Jones" (20th) soon will be allowed to play in France. He claims having the rights to Francoise Sagan's best-seller (both here and in the U.S.), "Bonjour Tristesse," which he plans to do as a play on Broadway next season and as a pic here next year.

Raoul Levey set to produce three pix—the Franco-Mexican "Camerone," to be directed by Leo Joannon in Mexico; an adaptation of Albert Vidalie's bestseller, "Les Bijoutiers Du Clair De Lune" (The Jewellers of Moonlight), to be directed by Claude-Autant Lara, and an adaptation of the novel, "Impasse De Desir."

Minneapolis

By Les Rees

Theatre in Round offering "Sabrina Fair."

Gene Krupa and his combo into Flame nitery.

Carl Brisson continuing at Hotel Radisson Flame Room.

Duke Ellington here for concert on Minnesota U. campus.

Dizzy Gillespie wound up three-week Flame nitery engagement.

In addition to playing at Williams' nitery, Doc Evans Dixieland band will resume Walker Art Gallery Center concerts June 21.

Old Log strawhatter opens its 16th summer season at suburban Excelsior June 8, with Don Stolz again at helm as owner-director.

Because of illness, Ed Sullivan cancelled last week's St. Paul appearance with his "Toast of the Town" unit which had comic Will Jordan pinchhitting for him.

New York Philharmonic, with former Minneapolis Symphony conductor Dimitri Mitropoulos wielding baton, completely filled 4,822-seat Northrop Auditorium for single concert. Extra chairs were placed in orchestra pit.

London

Henry Caldwell, BBC-TV producer, to the Continent on a prowl for new talent.

BBC radio paid 60th anni tribute to Rudolph Valentino last night (Tues.) under the title "The Prince of Sex Appeal."

Robert Anderson in town, hoping to get the Lord Chamberlain's approval for a West End production of "Tea and Sympathy."

Harry Green named for featured role in Mike Frankovich's production of "Joe Macbeth," which will star Paul Douglas and Ruth Roman.

Eric Fredman has resigned from Board of One World Film Distribs, the overseas selling agency in which he was partnered with Ralph Bromhead.

Recent visitors here include Esther Williams, Carol Channing, Ed Murrow, Alistair Cooke, Maggie McNamara, Edna Best and Dan Golenpaul.

The London tent of the Variety Club is arranging a special function to present the International Humanitarian Award to Sir Winston Churchill.

Clifford Davis, Daily Mirror tv columnist, due in New York May 30 to look at America tele prior to launching of commercial network in Britain this fall.

Leo Genn launched a display of "Whales and Whaling" at the London zoo last Monday (23). He's one of the stars of John Huston's production of "Moby Dick."

Don Tannen, who closed a Palladium season last Saturday (21), opened the following Monday in the Adelphi revue, "Talk of the Town," doubling with a cabaret season at the Savoy.

Marti Stevens and Wally Griffin featured in a BBC-TV program last week. He's the present cabaret attraction at the Colony, and she was his predecessor. Miss Stevens checked out for Hamburg this week for the first of two solo concerts.

Atlantic City

By Joe W. Walker

Bob O'Neill back into Hialeah.

Vivian Della Chiesa into Chalfonte-Haddon Hall for concert and operatic work plus pop numbers.

Skinny D'Amato's 500 Club presenting Jaye Bros., Nancy Lynn, Beverly Palmer, "Pip" Walters and Joey Stevens.

City has bowed out of plan to help finance electric sign on New York's Broadway but hotel people are still studying idea with a smaller sign in prospect.

Howard Lanin to present a revue on May 26 at buffet dinner of seventh annual Middle Atlantic Hospital Assembly Convention at the Claridge. Featured will be Helene & Howard, Ruth Daye and the Vikings.

Scotland

By Gordon Irving
(*Glasgow; Kelvin* 1590)

Royal Variety Show being planned for Glasgow during current year.

Billy Graham team being filmed in crusade documentary, "Setting the Heather on Fire."

"Young at Heart" (WB) notching up good biz in twoweek stint at Regal and Coliseum cinemas, Glasgow.

"Five-Past Eight," summer revue, with Jack Radcliffe and Jimmy Logan, teeing off May 26 at Alhambra, Glasgow.

"Airs on a Shoestring," intimate London revue, playing Edinburgh and Glasgow dates following 22-month run in London.

Tom Arnold, English impresario, to Glasgow and Edinburgh to o.o. vaude talent for Christmas revue at Empire, Glasgow. He's mulling the idea of a Scot "Crazy Gang."

Madrid

By Ramsay Ames
(*Castellana Hilton;* 37-22-00)

Janine Charrat and her French Ballet very big at the Teatro de la Zarzuela.

Hilton p. r. o. and Mrs. John Joseph in Madrid for a few days en route to Rome and Istanbul.

Lola Flores leaving May 26 for two pictures, as yet untitled, for Cesareo Gonzalez' Suevia Films and Mexico's Luis Aguilar. Sister Carmen goes along.

Susana Canales, who attended the Cannes Festival, went from there to Paris, to star with George Marchall in Benito Perojo's "Gil Blas de Santillans."

The Leland Haywards here for a few days of their European tour. They were entertained Saturday night with a Flamenco party at the ranch of Luis Miguel Dominguin.

Spain's grand lady of song, Conchita Piquer, paid homage on the night of her opening at Teatro Madrid by performers from Holland, Yugoslavia and Belgium as well as her countrymen.

Mrs. John Davis Lodge and elder daughter Lily drove up to La Pedriza to watch Robert Rossen and his "Alexander the Great" company at work on battle scenes.

Spain's Jorge Mistral, now finished with starring role in "Cabo de Horno" (Cape Horn), will stay in South America to play opposite Argentina's Zully Moreno in "La Mujer Perdida" (The Lost Woman).

The Empresa Roncero, owners of the Cine Calatravas, together with Robert J. Lilienthal and Anthony C. Scafidi, are inaugurating a season of original-version English language films at that cinema. Lineups of pix include "Sabrina" (Par), "Third Man" (UA), "Detective Story" (Par), "Sunset Boulevard" (Par) and "High Noon" (UA). This is first time in 25 years that uncut, undubbed pictures were shown in Spain.

Chicago

Edgewater Beach manager Phil Weber resigned after 30 years with the northside hostelry.

George Jessel here last week autographing his "This Way, Miss" book at Kroch-Brentanos.

Met Opera general manager Rudolf Bing in to launch the Met's four-day stand at the Civic Opera House.

Chi Press Club putting on Friday afternoon gettogethers with Nat (King) Cole and Jose Greco guests at the initialer (20).

Deejay Jim Lounsbury to help with the emceeing chores at Dean Martin & Jerry Lewis' Stadium bash tomorrow night (26).

Memphis

By Matty Brescia

Chuck Cabot band to Peabody's Skyway for two weeks.

Bob Worden of Dallas office also on deck repping Dodge outfit for Thomas' weekly tv, "Make Room for Daddy," stints.

Danny Thomas here for a two-week stint hypoing his pet benefit project, St. Jude's Hospital for Children in Memphis.

Bill Killebrew, cartooning specialist of Cartoon Time and the Sullivan & Killebrew agency, on shelf with broken arm.

Jerry Johnson, of Kudner's N. Y. office, in town for a confab with sportscaster George Mooney over next season's Tennessee U. radio sked.

Walker Memoirs

Continued from page 2

glances of his former employer, Alexander Woollcott, the paragraphs of the ex-actor, ex-song writer, ex-GI of World War I, are always sprightly and attractive.

Walker does not permit his book to bog with too much "I" (a neat trick in an autobiography!). He refuses to be a bore. He drops names with resounding authority—and always with good anecdotes. When one reaches Walker's last page it is easy to understand why, like the Red Queen in "Alice," a columnist finds that he must run as fast as he can to stay where he is.

There are excellent recollections of Walker's days with the Grand Street Follies, and at Provincetown. Was it Cheryl Crawford, he wonders, who told him that "In Provincetown you can get into as much trouble as you're capable of?"

Walker's Greenwich Village period, when he lived under the same roof with mad Mother Remington and her cats, contains sufficient material for a comedy variation of "My Sister Eileen." It is good to know Walker as the man who recalls typing "The Green Pastures" for Marc Connelly with tears streaming down his face as he copied the last page. (Dorothy Parker spelled him off at this chore on her little red portable). When Walker worked at The New Yorker, and people thought the job must be fun, he knew it was, indeed—"fun—like working in a mental institution!"

Danton Walker is equipped by background and nature to write of the Broadway scene, and he supplies more than an amusing recital of his own descent into the "Inferno." His is a handy reference book to an entire era of wonderful nonsense, a useful pony for translating the sometimes puzzling aspects of our times. *Down.*

Hollywood

Jean Simmons bedded by bronchitis.

Jascha Heifetz in from South American tour.

Greer Garson back from three weeks in Dallas.

Keefe Brasselle flew to Chicago for "Mad at World" personals.

George Gobel appeared at Texas Bakers conclave in Ft. Worth.

Hall Bartlett is profiled in current issue of National Scholastic Mag.

William Scully checked into Republic as assistant casting director.

Mary Pickford checked off the Samuel Goldwyn lot, first time since 1922.

Jean Hagen will vacation before resuming in "Make Room for Daddy" in fall.

Herman Ruby, vet tunesmith, in Hollywood Presbyterian Hospital after heart attack.

United Artists will toss a charity preem of Stanley Kramer's "Not As a Stranger" June 29 at the Stanley Warner Theatre, Beverly Hills. Proceeds to the new Mt. Sinai Hospital.

Portland, Ore.

By Ray Feves

Frank Sennes' "China Doll Revue" in at Amato's Supper Club.

Tommy & Jimmy Dorsey Orch into Jantzen Beach Ballroom June 3-4.

Tom Ball's "China Doll Revue" at Amato's Supper Club for three weeks.

Dennis Day and The Sportsmen will top the Rose Festival Stage Show the first week in June.

Pat George combo with chirper Jeanie Hackett packing Al Ceccan-it's new plush Monte Carlo spot.

"Pajama Game" on week's date at the Auditorium last week. "Teahouse of August Moon" follows on May 31.

Eddie Cantor in town for a few days as guest of Portland Gas and Coke Co., sponsor of the Cantor Comedy Show on tele.

Kirk Douglas and his Bryna Productions moved into Bend, Ore., this week for filming "Indian Fighter" the next five weeks.

Burgess Meredith and Scott McKay in "Teahouse of August Moon" set for the Auditorium by William Duggan May 31-June 2.

Dennis Day, The Sportsmen, Meredith Willson, and Gloria Krieger inked to top the Annual Rose Festival stageshow in June.

Istanbul

By Ozan Sungur
(*Arnavutkoy; Sucubahce sok.* 5)

Belly-dancer Inci Birol into the Vagon-Bleu club.

Blues singer Sevic Tevs working to capacity every night at Billur Kosk nitery.

Film star Cahit Irgat drawing raves for his leading performance in "Montserrat."

Shillers "Kabale und Liebe" is the new legit production at the Dram. Max Meinecke directing.

Metro's "Seven Brides For Seven Brothers" rivalling "A Star Is Born" (WB) here showing in C'scope.

Legit star, Yildiz Akcan to Ankara for her role in Anhoil's "L'invitation au Chateau" at Ankara State Theatre.

Indian f'n "Awara" has broken records in every house in Istanbul; it has even started a black market in cinema tickets.

Cartoonist Altan replaced one of leads in the musical version of "Pierre Pathlin." The French farce now is in third month at the new Theatre de Poche.

Boston

Sally Keith returned to Boston from Florida with the news that she is writing a book, to be called "The Boston Irish."

Danny Thomas coming to Boston in June for annual Syrian Relief show at Mechanics Building for benefit of Camp Hammond.

Charles E. Kurtzman, of Loew's, was m.c. at Orpheum Theatre here when Filene's was saluted as a "great New England institution" by the Massachusetts Dept. of Commerce and Loew's Theatres.

Omaha

By Glenn Trump

Nick Lucas opened at Colony Club for two-weeker.

Stan Kenton orch one-nighted at Peony Park Sunday (22).

New York Philharmonic drew 7,000 payees at Ak-Sar-Ben Coliseum.

Bill Wiseman, WOW radio sales manager, elected prexy of Omaha Sales Manager Assn.

OBITUARIES

FRANCIS RENAULT

Francis Renault, 62, celebrated female impersonator, died of a stroke May 20 in New York.

Details in vaude section.

SKEETS GALLAGHER

Skeets Gallagher, 64, former legit-film comedian, died May 22 in Santa Monica, Cal., after a brief illness. He suffered a heart attack about a week ago.

Gallagher, who retired nine years ago, began his show biz career as a vaudevillian in 1915 and after five years, during which time he headlined on the Keith and Orpheum circuits, he switched to legit to make his Broadway debut in 1921 in "Up in the Clouds." In 1922, he appeared in "Up She Goes" and then in series of musical comedies, including "No, No Nanette," "Marjorie," "Magnolia Lady," "Rose Marie," "The City Chap" and "Lucky."

He then moved into the film field, making his pic bow in 1927 in Paramount's "The Potters," starring W. C. Fields. In the course of the next 10 years, he appeared in more than 25 films, mostly musicomedies. His last picture was "Idiot's Delight," with Norma Shearer in 1939. Gallagher emerged briefly from retirement in 1951 to appear with Gloria Swanson in "Three for Bedroom C."

His wife, former actress Pauline Mason, a son, daughter and two sisters survive.

LEO WEISSBERG
May 30, 1954
IN MEMORY
MY BELOVED BROTHER
SAL

JAMES AGEE

James Agee, 45, film critic, scenarist, poet and author, died May 16 in New York of a heart attack in a taxi while enroute to his physician's office. A film critic for such mags as Time, The Nation, Partisan Review, Harper's and Forum, he also was co-author of the Academy Award film, "The African Queen."

Other pictures scripted by Agee were "The Quiet One," which he also narrated; "Red Badge of Courage" and "Night of the Hunter," an unreleased film directed by Charles Laughton. He also wrote the English narrative for the Italian pic, "Green Magic."

Agee was on the editorial staff of Fortune mag from 1932-1935 and on the staff of Time from 1939-1948. Thereafter, he devoted most of his time to films. He wrote a text-and-picture book with photographer Walker Evans about the life of sharecroppers in Alabama, titled "Let Us Now Praise Famous Men." His novel, "The Morning Watch," was published in 1951.

Wife and three children survive.

GEORGE A. SLOAN

George Arthur Sloan, 61, industrialist and former chairman of the board of the Metropolitan Opera Assn., died May 20 in New York after an operation. He had been ill for several weeks and undergone a number of other operations.

Sloan was a member of the board of the Metropolitan Opera House since 1938 and was active in organizing several successful fund-raising campaigns for the continuance of the Opera House. In 1940, he was elected president of the Met Opera Assn. and became chairman of the board in 1946.

Sloan had also made an appeal to Congress stating that if the amusement tax on non-profit musical orgs was not repealed the Met would have to fold. The tax was repealed in time for the opening of the 1951-52 season, permitting the Met to hike its prices 20% without a change in the cost of tickets to the opera audience.

Wife, two daughters, two stepsons, a stepdaughter, two brothers and three sisters survive.

EDWARD A. MORANGE

Edward A. Morange, 90, scenic artist and set designer, died May 19 at his home in Torrington, Conn., after a long illness. He was a member of the N. Y. firm of Gates & Morange, having gone into business with Frank and Richard Gates in 1894. They designed scenery for Liebler & Co., Harrison Grey Fiske, Florenz Ziegfeld and George C. Tyler.

Their sets for the operetta, "Off the Earth," and for Charles Coughlan's "Citizen Pierre," drew attention to the firm. They also worked on "The Garden of Allah," "The Daughter of Heaven" and "Joseph and His Brethren" at the old Century Theatre, N. Y. Other shows for which they did the sets included "Leah Kleschna," "Oliver Twist" and "Pomander Walk." Morange also designed exhibits for the Chicago World's Fair of 1893.

A daughter and a sister survive.

DAN BIRT

Dan Birt, 48, veteran film director who entered the industry in 1929, died of a heart attack May 15 in London. In recent months he had been ill with pneumonia and coronary thrombosis. Starting his career as an assistant cameraman, he later became an editor and then a director in 1940. At that time he joined the British War Office and Ministry of Information as a director of training films.

Birt, who had extensive experience in the documentary film-making field, moved into theatrical pix production in 1947 when he joined British National in a directorial capacity. Among films he made were "No Room at the Inn," "She Shall Have Murder" and "The Three Weird Sisters."

Surviving are his wife and daughter.

WILHELM SIEM

Wilhelm Siem, 58, head of the German culture film (documentary) firm of Roto-Films in Hamburg, died May 13 in an auto accident near Livorno, Italy. He and his business chief, Erwin Berger who also was killed, were driving back from Rome, where Siem had arranged distribution deals for some new biographical documentaries.

Siem had been a producer of documentary films in Germany for 40 years. After World War II he formed Roto-Films. It was first located in Berlin and later moved to Hamburg.

NELLIE FORBES

Nellie Forbes, 63, Scottish comedienne, died May 18 in Gartcosh, near Glasgow. She was associated in vaude and pantomime with comedian George West and trouped through Scotland and England for years. She was noted for breezy Scot songs such as "Johnnie McKay frae Mulguy," "They Ca' Me Fanny" and "Boab, Boab Keeps Bobbin After Me."

Her comedy catchphrases in vaude dates were often taken up by customers in everyday conversation and included "How's Your Father!" and "Nae Bother at A'."

A brother survives.

HAPPY GOLDEN

William F. (Happy) Golden, 71, minstrel and vaude vet, died May 22 in Cincinnati after a brief illness. His first partner in a blackface act was Jim Bogard. After several seasons as a single he teamed in 1908 with Bogard, then with Billy Gray. For 12 years he headed the troupe, "Happy Golden and His Minstrel Memories." His mammy song and dance specialty long was a standard.

Golden's vaude finale was in 1930 with "Tom Powell's Minstrels," which had Red Grange, football star, as interlocutor.

He left no survivors.

HOWARD R. MALCOLM

Howard R. Malcolm, 35, disk jockey with radio station WONE, Dayton, for the last three years, died of cancer May 19 in that city. He conducted a three-hour afternoon platter show for the station known as the 980 Club.

Prior to joining WONE, Malcolm was with WCOP, Boston, and CBS-Radio in Chicago. A veteran of 14 years in radio, he started his broadcasting career in Spokane.

Surviving are his wife and his mother.

RAYMOND B. ELDRED

Raymond Babcock Eldred, 66, violinist, composer and musical director, died May 22 in Santa Barbara, Cal., after an illness of four years. In 1914 he organized the Hartford, Conn., Symphony Orchestra and a year later the Jamestown, N. Y., Orchestra.

After a career as a concert violinist, Eldred went to Santa Barbara in 1924 to become musical director on the Montecito estate of Stanley R. McCormick.

BILLY LEYSER

Billy Leyser, 67, veteran film publicity and advertising exec, died May 22 in Los Angeles. After a newspaper career in Cleveland, he came to Hollywood in 1924 as a writer with Universal. He later became U publicity director, and also worked for Cecil B. DeMille.

His wife and two daughters survive.

JAMES C. LYNCH

James Charles Lynch, 53, writer, died May 19 in Inglewood, Cal. At the time of his death, he was writing "History of Animation" for the Walt Disney Studios. He also was a Satevepost and Collier's contributor.

Surviving are his wife, two daughters, mother, father and brother.

BARBARA RAY

Barbara Ray, 41, former dancer and bit player and in private life Mrs. Roscoe Ates, died in Los Angeles May 19 of leukemia. She had been ill for three years.

In addition to her comedian-widower, she is survived by three sisters.

MAX HELLER

Max Heller, 81, film exhibitor, died May 19 in Dover, N. J. He was founder-owner of the Playhouse there.

He is survived by a son, Franklin, former CBS-TV producer who's executive producer with Goodson & Todman Productions.

FRANK EHRENBERG

Frank Ehrenberg, 74, former acrobat and member of the acts, Ehindall Bros. & Dutton and the Arren Family, died May 22 in Chicago, where he resided since his retirement in 1930.

Surviving is a daughter, Charlotte Arren (& Broderick).

FRED ALLEN

Fred Allen, 58, Republic Studios film editor the past six years, died May 22 in Hollywood after a long illness. He was employed at 20th-Fox 15 years prior to joining Rep. Surviving are his widow, two brothers and two sisters.

DANNY GRAY

Danny Gray, 65, who headed Metro film editing dept. from time company was founded in 1924 until he retired in 1954, died May 17 in Hollywood while sleeping.

He is survived by a daughter.

Mrs. Mary Bertrand Rall, 74, silent picture actress who appeared under the name of Mary Bertrand, died May 12 at the Motion Picture Country Hospital, Woodland Hills, Calif.

Father, 85, of Maurice (Red) Silverstein, regional director of Latin America for Loew's International, died May 17 in Hollywood after a long illness. Also surviving are his wife, a daughter and another son.

Wife, 87, of the late minstrelman George (Honey Boy) Evans who wrote "In the Good Old Summer Time," died May 15 in Chicago. Three sisters and three brothers survive.

Mrs. Margaret Mayer, former wife of Louis B. Mayer, died of pneumonia May 21 in Los Angeles. Her daughters, Mrs. William (Edith) Goetz, Mrs. Irene M. Selznick (ex-Mrs. David O.) and four grandchildren survive.

Charles W. Boyden, 67, minstrel man who had been appearing in Philadelphia and Atlantic City since 1909, died May 21 in Philadelphia.

Father of legit pressagent and company manager Helen Hoerle died May 19 in New York after a long illness.

Mother, 82, of James F. O'Connor, amusement editor of the N. Y. Journal-American, died May 21 in New York. Born in Ireland, she had been a widow 63 years.

Fayette Thomas Moore, 70, pioneer film producer-writer, died May 21 in Los Angeles. Police called his death a suicide.

SOLDIERS IN GREASE PAINT

In Memoriam

1955

Elmer Baldus
Billy Berry
Jean Blackburn
Peanuts Bohn
Norma Brown
Kid Chapman
Chandler Christy
Joseph DeSantis
Harold Diamond
Ruth Donor
Coburn Goodwi
Ewen Hail
Ed Hutchi
Adelaide Joy
Charlie King
Charlotte King
George Krinog
Emil Lennard
Myles Lyons
George Mack
Maxine March
Renee
Ben Reuben
Bob Ripa
Roy Rognan
Jack Ross
Lionel Royce
Al Sabath
Val Salata
Christine Street
Tamar
Kay Tyler
Evelyn Wahl
Vern Wahl
William Joseph Walsh
James Wilder
Gay Young

Truman Kine

Continued from page 1

BBC just before the commentator heads back for the States. It's made possible by the fastest film processing and delivery schedule that can be arranged under the circumstances. Kine will be finished by 11 p.m. Friday, printed and developed during the night, picked up by N. Y. customs at 7:30 a.m. Saturday, put on a TWA plane at 1 (under the earliest waybill the line has ever given out); arrive London 7 a.m. Sunday, clear customs there under special Sabbath arrangements, then picked up by messenger at 7:30 and delivered to Murrow.

Yen Yank Names

Continued from page 1

his army available to anybody with the coin to pay for it for picture purposes. Todd previously reported having culminated a deal with Tito.

Tito Hasn't Collected

(Asked to comment on the Todd film, de Laurentiis said all he knew about it was that Todd was to pay Tito $2,000,000 for the Yugo army and facilities, but that the $1,000,000 he was to have turned over to Tito last Jan. 10 hadn't yet been paid.)

De Laurentiis declared that about 15,000 feet of snow scenes already has been completed in Finland and Northern Italy, company having borrowed three converted Technicolor cameras to shoot footage in VistaVision, the process in which it is being produced. Producer last week shipped four VV cameras to Rome, where two entire studios and part of a third are being taken over for the pic's seven-month schedule.

Picture will be shot in English via direct recording, rather than in the customary Italian method of dubbing. Conversely, producer reported, the Italian version will be dubbed. Only those Italian actors who are fluent in English will be used to supplement the American and British players.

In reporting that the Ponti-de Laurentiis reciprocal deal with Paramount expired several months ago, producer pointed out that past relations had been so satisfactory that in addition to "Peace" P-de L would make two other films this year for Paramount release.

First will be a second Tolstoy drama, "Resurrection," now being scripted by Irwin Shaw. Second hasn't yet been decided.

MARRIAGES

Norma Eberhardt to Claude Dauphin, Oakhurst, N. J., May 21. Bride's an actress known professionally as Jan Clark; he's a French film actor.

Terese J. Trivison to Charles E. Ford Jr., Cleveland, May 14. He's WRCA, N. Y., producer.

Carol Colby to Bernie Ilson, New York, May 10. Bride is a dancer-singer; he's a personal manager.

John Deering to Vivian Larson, Hollywood, May 20. He's an actor and former radio commentator.

Edith Hancke to Lutz Mock, Berlin, May 7. Bride's an actress and cabaret performer; he's an actor.

BIRTHS

Mr. and Mrs. George Scanlon, daughter, Brooklyn, recently. Father is sales service manager of WCBS, N. Y.

Mr. and Mrs. Graham Edelbute, son, Burbank, Cal., May 18. Father is a Los Angeles publicist.

Mr. and Mrs. Charles Cady, daughter, Washington, D. C., May 16. Father is assistant director of the NARTB Code.

Mr. and Mrs. Vincente Minnelli, daughter, Santa Monica, Calif., May 20. Father is a film director.

Mr. and Mrs. Armando Trucios Ramos, daughter, Mexico City, March 12. Father is Warners' supervisor for Latin America.

Mr. and Mrs. Lucian Chimene, N. Y., son, recently. Mother was in charge of the Colbert-LaBerge mgt. recital department. Father is a time-buyer for J. Walter Thompson.

Mr. and Mrs. Robert Merrill, son, N. Y., May 15. Mother is former concert pianist Marian Machno; father is the Met Opera baritone.

Mr. and Mrs. Paul Mills, daughter, Santa Monica, Cal., May 15. Father is Mills Music exec; mother former actress Tanis Chandler.

Mr. and Mrs. Joe Field, daughter, New York, May 10. Father is publicity director of Compton Advertising.

Mr. and Mrs. Brian Keith, son, Los Angeles, May 16. Father is a film actor; mother, former actress Judith London; grandfather, Robert Keith.

Mr. and Mrs. Fred Harper, daughter, Philadelphia, May 16. Father is program operations supervisor for radio station KYW.

Mr. and Mrs. Hank Leeds, daughter, New York, May 22. Mother is Jean Harrison, radio-tv producer.

Mr. and Mrs. Marvin Barrett, son, May 20, New York. Father is a writer and ex-Time staffer; mother is the former Mary Ellin Berlin, eldest of the three daughters of Ellin and Irving Berlin.

THEY LOVED *Jack Benny* IN ST. JOE

BUT

THEY'RE CRAZY ABOUT CANTOR

IN

ST. LOUIS — SYRACUSE — SAN FRANCISCO — SCRANT'N-WILKES-BARRE — COLUMBUS — MEMPHIS
LOUISVILLE — FLORIDA — AND 200 OTHER CITIES IN THE UNITED STATES

VARIETY — ARB City-By-City Syndicated and National Spot Film Chart

ST. LOUIS

Approx. Set Count—700,000 *Stations*—KWK (4), KSO (5), St. Louis; WTVI (54), Belleville, Ill.

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	FEBRUARY RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	PROGRAM	STA.	RATING
1. Badge 714 (Myst)	KSD	NBC	Mon. 9:30-10.00	39.9	69	58.3		Studio One	KWK	15.8
2. Eddie Cantor (Com)	**KSD**	**Ziv**	**Tues. 9:30-10.00**	**35.0**	**65**	**53.9**		Cavalcade of America	KWK	17.9
3. Cisco Kid (W)	KSD	Ziv	Sat. 5:00-5:30	33.0	86	38.5		Fred's Action Theatre	KWK	5.5
4. Mr. District Attorney (Myst)	KSD	Ziv	Mon. 10:00-10:30	32.7	77	42.6		Stu Erwin	KWK	9.0
5. Wild Bill Hickok (W)	KSD	Flamingo	Sat. 5:30-6:00	31.5	85	37.0		Cartoons	KWK	5.5

SYRACUSE

Approx. Set Count—350,000 *Stations*—WSYR (3), WHEN (8)

1. Badge 714 (Myst)	WSYR	NBC	Sun. 6:00-6:30	38.8	77	50.2		Omnibus	WHEN	11.0
2. Amos 'n' Andy (Com)	WSYR	CBS	Tues. 7:00-7:30	36.9	77	47.8		Life Begins at 80	WHEN	10.5
3. I Led 3 Lives (Dr)	WSYR	Ziv	Sat. 7:00-7:30	34.9	70	49.6		Halls of Ivy	WHEN	13.7
4. Liberace (Mus)	WSYR	Guild	Wed. 7:00-7:30	29.3	60	49.3		Make Room for Daddy	WHEN	20.0
5. Eddie Cantor (Com)	**WSYR**	**Ziv**	**Wed. 10:30-11:00**	**25.2**	**77**	**32.7**		Red Barber's Corner	WHEN	8.3
								Sports Film	WHEN	6.8

SCRANTON-WILKES-BARRE

Approx. Set Count—200,000 *Stations*—WARM (16), WGBI (22), Scranton; WBRE (28), WILK (34), Wilkes-Barre; WNBF (12), Bing'ton

1. Annie Oakley (W)	WILK	CBS	Sun. 6:00-6:30	32.3	59	54.8		Meet Corlis Archer	WBRE	12.8
2. Eddie Cantor (Com)	**WBRE**	**Ziv**	**Thurs. 8:30-9:00**	**27.9**	**37**	**76.1**		Climax	WGBI	24.8
3. Mr. District Attorney (Myst)	WBRE	Ziv	Fri. 7:00-7:30	27.1	59	45.9		I Married Joan	WNBF	6.4
4. Range Rider (W)	WILK	CBS	Sun. 5:30-6:00	23.4	49	48.1		Cartoon Carnival	WARM	13.6

COLUMBUS

Approx. Set Count—310,000 *Stations*—WLW-C (4), WTVN (6), WBNS (10)

1. Death Valley Days (W)	WBNS	McCann-Erickson	Sun. 9:30-10:00	35.9	53	68.2		Television Playhouse	WLW-C	24.5
2. Liberace (Mus)	WBNS	Guild	Wed. 7:00-7:30	31.9	68	46.8		It's a Great Life	WLW-C	11.1
3. Eddie Cantor (Com)	**WLW-C**	**Ziv**	**Fri. 9:30-10:00**	**27.4**	**51**	**54.1**		Secret File, USA	WBNS	18.4
4. Superman (Adv)	WBNS	Flamingo	Wed. 6:00-6:30	26.7	83	32.0		Early Home Theatre	WTVN	2.8
5. Amos 'n' Andy (Com)	WTVN	CBS	Mon. 7:30-8:00	26.0	48	54.5		CBS News—D. Edwards	WBNS	16.3
								Perry Como	WBNS	22.2

SAN FRANCISCO

Approx. Set Count—1,035,000 *Stations*—KRON (4), KPIX (5), KGO (7), KOVR (13) Stockton

1. Eddie Cantor (Com)	**KRON**	**Ziv**	**Sat. 7:00-7:30**	**26.5**	**51**	**51.9**		Search for Adventure	KGO	14.2
2. Mr. District Attorney (Adv)	KRON	Ziv	Fri. 10:30-11:00	24.5	83	29.6		Falstaff News	KPIX	3.2
3. Badge 714 (Myst)	KPIX	NBC	Wed. 9:00-9:30	23.5	38	61.4		Kraft TV Theatre	KRON	20.6
4. Wild Bill Hickok (W)	KGO	Flamingo	Tues. 6:30-7:00	23.0	61	37.9		CBS News—D Edwards	KPIX	7.5
								Jo Stafford	KPIX	7.2
5. Superman (Adv)	KGO	lamingo	Wed. 6:30-7:00	22.1	60	37.0		CBS News—D. Edwar	KPIX	11.9
								Perry Como	KPIX	13.7

LOUISVILLE

Approx. Set Count—415,000 *Stations*—WAVE (3), WHAS (11)

1. Badge 714 (Myst)	WHAS	NBC	Fri. 9:30-10:00	44.7	80	55.9		Pantomime Quiz	WAVE	11.3
2. Mr. District Attorney (Myst)	WHAS	Ziv	Fri. 10:00-10:30	40.2	89	45.2		Do You Know Why; News	WAVE	5.0
								Starlight Theatre	WAVE	5.0
3. Kit Carson (W)	WAVE	MCA	Sun. 5:00-6:30	33.9	71	48.0		Omnibus	WHAS	14.1
4. Passport to Danger (Adv)	WAVE	ABC	Thurs. 7:30-8:00	32.1	52	62.1		Climax	WHAS	30.0
5. Liberace (Mus)	WAVE	Guild	Wed. 9:30-10:00	31.8	70	45.5		Red Barber's Corner	WHAS	18.2
								Film Short	WHAS	9.3
6. City Detective (Myst)	WAVE	MCA	Tues. 9:30-10:00	29.1	63	45.7		See It Now	WHAS	16.6
7. Superman (Adv)	WHAS	Flamin	Sun. 6:00-6:30	28.8	62	46.5		Hopalong Cassidy	WAVE	17.7
8. Cisco Kid (W)	WAVE	Ziv	Sun. 5:30-6:00	26.6	54	49.3		Ramar of the Jungle	WHAS	22.7
9. Eddie Cantor (Com)	**WHAS**	**Ziv**	**Mon. 7:30-8:00**	**26.4**	**46**	**57.5**		Caesar's Hour	WAVE	31.1
10. Waterfront (Adv)	WAVE	MCA	Sat. 9:30-10:00	26.3	46	57.5		Hollywood Theatre	WHAS	31.3

THE BILLBOARD SCOREBOARD—AMERICAN RESEARCH BUREAU RATINGS

The Nation's Top Television Programs

THE TV INDUSTRY'S MOST COMPLETE GUIDE SHOWING TOP 10 PROGRAMS IN EACH CITY AND ALL TV FILM SERIES IN ALL MAJOR MARKETS

SOUTHEAST FLORIDA .4 STATIONS

ALL FILM SERIES AIRING LOCALLY, LISTED IN RANK ORDER

1. Cisco Kid (West.), Ziv-TV	43.2	WMCT—W, 7:00-7:30	Godfrey and Friends,	20.3
2. Racket Squad (Mys.), ABC Film	42.1	WMCT—Su, 9:00-9:30	Father Knows Best,	11.3
3. Badge 714 (Mys.), NBC Film	38.5	WMCT—M, 9:30-10:00	Studio One,	16.0
4. Gene Autry (West.), CBS Film	36.8	WMCT—F, 8:30-9:00	Our Miss Brooks,	20.4
5. EDDIE CANTOR (Comedy), Ziv-TV	**33.0**	WMCT—W, 7:30-8:00	Godfrey and Friends,	25.8
6. Waterfront (Adv.), MCA-TV	32.2	WHIM—F, 8:00-8:30	Fireside Theatre,	28.6

MEMPHIS .....2 STATIONS

ALL FILM SERIES AIRING LOCALLY, LISTED IN RANK ORDER

1. Mr. District Attorney (Mys.), Ziv-TV	50.3	WTVJ—M, 7:00-7:30	He Is Worth Living,	2.8
2. Racket Squad (Mys.), ABC Film	49.8	WTVJ—S, 7:00-7:30	Wrestling,	2.5
3. Favorite Story (Drama), Ziv-TV	47.5	WTVJ—M, 9:30-10:00	Eastern Pky. Boxing,	6.9
4. EDDIE CANTOR (Comedy), Ziv-TV	**45.1**	WTVJ—S, 7:30-8:00	how Wagon,	6.4
5. Liberace (Music), Guild Films	44.9	WTVJ—Th, 7:00-7:30	Various,	3.0
6. †Death Valley Days (West.), Pacific Borax	40.7	WTVJ—F, 7:00-7:30	Various,	1.5

THE EDDIE CANTOR COMEDY THEATER

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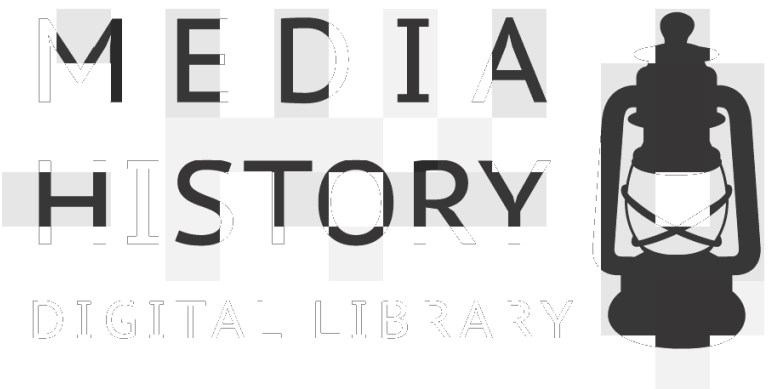

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